

**GCE**

**English Literature**

**H472/02: Comparative and contextual study**

A Level

**Mark Scheme for June 2022**

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

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

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

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## MARKING INSTRUCTIONS

### PREPARATION FOR MARKING SCORIS

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the 10 practice scripts and the 10 standardisation scripts.

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

### MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100%. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, by email or via the scoris messaging system.
5. Rubric Error Response – Optional Questions

### Crossed Out Responses

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

**Rubric Error Responses – Optional Questions**

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

**Longer Answer Questions** (requiring a developed response)












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

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
  - there is nothing written in the answer spaceAward Zero (0) if:
  - anything is written in the answer space and is not worthy of credit (this includes text and symbols).Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.
8. The scoris **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.** If you have any questions or comments for your team leader, use the phone, the scoris messaging system or email.
9. Assistant Examiners should send a brief report on the performance of candidates to their Team Leader (Supervisor) by the end of the marking period. The Assistant Examiner's Report Form (AERF) can be found on the RM Cambridge Assessment Support Portal (and for traditional marking it is in the *Instructions for Examiners*). Your report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

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

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

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

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

12.

### Awarding Marks

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

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

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

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

### Rubric Infringement

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

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

<b>AO1</b>	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
<b>AO2</b>	Analyse ways in which meanings are shaped in literary texts.
<b>AO3</b>	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
<b>AO4</b>	Explore connections across literary texts.
<b>AO5</b>	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**

<b>AO2 (75%)</b>	<ul style="list-style-type: none"> <li>Well-developed and consistently detailed discussion of effects of language, form and structure.</li> <li>Excellent and consistently effective use of analytical methods.</li> <li>Consistently effective use of quotations and references to text, critically addressed, blended into discussion.</li> </ul>
<b>AO3 (12.5%)</b>	<ul style="list-style-type: none"> <li>Consistently developed and consistently detailed understanding of the significance and influence of the contexts in which literary texts are written <b>and</b> received, as appropriate to the question.</li> </ul>
<b>AO1 (12.5%)</b>	<ul style="list-style-type: none"> <li>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.</li> </ul>

**Level 5: 21–25 marks**

<b>AO2 (75%)</b>	<ul style="list-style-type: none"> <li>Developed and good level of detail in discussion of effects of language, form and structure.</li> <li>Good use of analytical methods.</li> <li>Good use of quotations and references to text, generally critically addressed.</li> </ul>
<b>AO3 (12.5%)</b>	<ul style="list-style-type: none"> <li>Good, clear evaluation of the significance and influence of the contexts in which literary texts are written <b>and</b> received, as appropriate to the question.</li> </ul>
<b>AO1 (12.5%)</b>	<ul style="list-style-type: none"> <li>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.</li> </ul>

**Level 4: 16–20 marks**

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

**Level 3: 11–15 marks**

<b>AO2 (75%)</b>	<ul style="list-style-type: none"> <li>• Some attempt to develop discussion of effects of language, form and structure.</li> <li>• Some attempt at using analytical methods.</li> <li>• Some use of quotations/references as illustration.</li> </ul>
<b>AO3 (12.5%)</b>	<ul style="list-style-type: none"> <li>• Some understanding of the significance and influence of the contexts in which literary texts are written <b>and</b> received, as appropriate to the question.</li> </ul>
<b>AO1 (12.5%)</b>	<ul style="list-style-type: none"> <li>• 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.</li> </ul>

**Level 2: 6–10 marks**

<b>AO2 (75%)</b>	<ul style="list-style-type: none"> <li>• Limited discussion of effects of language, form and structure.</li> <li>• Description or narrative comment; limited use of analytical methods.</li> <li>• Limited or inconsistent use of quotations, uncritically presented.</li> </ul>
<b>AO3 (12.5%)</b>	<ul style="list-style-type: none"> <li>• Limited understanding of the significance and influence of the contexts in which literary texts are written <b>and</b> received, as appropriate to the question.</li> </ul>
<b>AO1 (12.5%)</b>	<ul style="list-style-type: none"> <li>• 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.</li> </ul>

**Level 1: 1–5 marks**

<b>AO2 (75%)</b>	<ul style="list-style-type: none"> <li>• Very little or no relevant discussion of effects of language, form and structure.</li> <li>• Only very infrequent phrases of commentary; very little or no use of analytical methods.</li> <li>• Very few quotations (e.g. one or two) used (and likely to be incorrect), or no quotations used.</li> </ul>
<b>AO3 (12.5%)</b>	<ul style="list-style-type: none"> <li>• 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 <b>and</b> received, as appropriate to the question.</li> </ul>
<b>AO1 (12.5%)</b>	<ul style="list-style-type: none"> <li>• 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.</li> </ul>

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**

<b>AO3 (50%)</b>	<ul style="list-style-type: none"> <li>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.</li> <li>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.</li> </ul>
<b>AO4 (25%)</b>	<ul style="list-style-type: none"> <li>Excellent and consistently detailed comparative analysis of relationships between texts.</li> </ul>
<b>AO1 (12.5%)</b>	<ul style="list-style-type: none"> <li>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.</li> </ul>
<b>AO5 (12.5%)</b>	<ul style="list-style-type: none"> <li>Judgement consistently informed by exploration of different interpretations of texts.</li> </ul>

**Level 5: 21–25 marks**

<b>AO3 (50%)</b>	<ul style="list-style-type: none"> <li>Good, clear evaluation of the significance and influence of the contexts in which literary texts are written, as appropriate to the question.</li> <li>Good, clear evaluation of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.</li> </ul>
<b>AO4 (25%)</b>	<ul style="list-style-type: none"> <li>Good, clear comparative analysis of relationships between texts.</li> </ul>
<b>AO1 (12.5%)</b>	<ul style="list-style-type: none"> <li>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.</li> </ul>
<b>AO5 (12.5%)</b>	<ul style="list-style-type: none"> <li>Good level of recognition and exploration of different interpretations of texts.</li> </ul>

**Level 4: 16–20 marks**

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

**Level 3: 11–15 marks**

<b>AO3 (50%)</b>	<ul style="list-style-type: none"> <li>• Some understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question</li> <li>• Some understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.</li> </ul>
<b>AO4 (25%)</b>	<ul style="list-style-type: none"> <li>• Some attempt to develop comparative discussion of relationships between texts.</li> </ul>
<b>AO1 (12.5%)</b>	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
<b>AO5 (12.5%)</b>	<ul style="list-style-type: none"> <li>• Some awareness of different interpretations of texts.</li> </ul>

**Level 2: 6–10 marks**

<b>AO3 (50%)</b>	<ul style="list-style-type: none"> <li>Limited understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question.</li> <li>Limited understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.</li> </ul>
<b>AO4 (25%)</b>	<ul style="list-style-type: none"> <li>Limited attempt to develop comparative discussion of relationships between texts.</li> </ul>
<b>AO1 (12.5%)</b>	<ul style="list-style-type: none"> <li>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.</li> </ul>
<b>AO5 (12.5%)</b>	<ul style="list-style-type: none"> <li>Limited awareness of different interpretations of the text.</li> </ul>

**Level 1: 1–5 marks**

<b>AO3 (50%)</b>	<ul style="list-style-type: none"> <li>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.</li> <li>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.</li> </ul>
<b>AO4 (25%)</b>	<ul style="list-style-type: none"> <li>Very little or no relevant comparative discussion of relationships between texts.</li> </ul>
<b>AO1 (12.5%)</b>	<ul style="list-style-type: none"> <li>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.</li> </ul>
<b>AO5 (12.5%)</b>	<ul style="list-style-type: none"> <li>Very little or no awareness of different interpretations of the text.</li> </ul>

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

Question	Guidance	Marks
1	<p><b>Write a critical appreciation of the passage, relating your discussion to your reading of American Literature 1880–1940.</b></p> <p>For the close reading questions, the dominant assessment objective is: <b>AO2</b>.</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 may note that the passage is written in the first person, and are likely to recognise that the narrator is one of the assembled men. They may discuss Osgood’s characterisation, noting that, as a pale, balding man, he seems out of place in the Wild West. They may argue that he is almost a figure of fun, with his high voice and ‘pathetic’ manner; he is clearly afraid that things will get out of hand, and is desperate to exert some control. They may note his anxiety that the sheriff and the judge should be involved; he wishes to invoke the authorities, offering little sense of authority himself, despite his position as Baptist minister. Answers may compare Osgood’s style of speech, described in the text as ‘orating’, with the simpler and more direct address of the men: ‘To hell with that.’ Contextual discussion may centre on the Wild West in the 1880s, and may suggest that the 1940 date of composition gives the writer some distance and perspective on the issues of the passage. Answers may discuss the reference to the ‘Indians’, suggesting that Osgood’s denigration of them as ‘savages’ is racist. Candidates may indicate that anger and the desire for action are in the ascendancy as the passage closes, and that trouble is likely to ensue – possibly the ‘incident’ of the title. Links may be made to other texts which feature scenes of lawlessness and challenge to authority, such as <i>The Grapes of Wrath</i> and <i>Adventures of Huckleberry Finn</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><b>This guidance should be used in conjunction with the Level Descriptors: Critical appreciation of an unseen passage (close reading).</b></p>	30

Question		Guidance	Marks
2	(a)	<p><b>F Scott Fitzgerald: <i>The Great Gatsby</i></b></p> <p>'In American literature, success is often worshipped for its own sake.' 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 <b>AO3</b>.</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 offer a working definition of 'success', whether or not this is explicitly stated. They may suggest that the 'roaring twenties' context of <i>The Great Gatsby</i> implies that the question is best understood in terms of material success, and may detail the 'rags to riches' story of James Gatz, eventually Jay Gatsby, with its glamorous rise and its hints of mystery and corruption. They may suggest that Gatsby embodies the American dream, both in terms of his success and the dubious means (most likely the sale of liquor under the Prohibition) by which he seems to have achieved it, and may argue that the people who flock to his parties are clearly of the kind who admire success and wealth for their own sake, without any concern for their sources. They may consider how important material success is in establishing Nick Carraway's fascination and friendship for Gatsby. They may argue that Gatsby himself is an exception to the statement in the question, since material success in his case is simply a means to the end of achieving his romantic dream to be reunited with Daisy. They may also point out that his material success still leaves him outside of the charmed 'old money' circles in which Tom and Daisy move: here, material success is not enough. Links may be made to other texts which deal with a journey to success, such as <i>Sister Carrie</i>, or with distinctions between old and new money, such as <i>The Age of Innocence</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p> <p><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30



Question		Guidance	Marks
2	(b)	<p><b>John Steinbeck: <i>The Grapes of Wrath</i></b></p> <p>'American literature shows that people are better off in groups than as individuals.' 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 <b>AO3</b>.</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 may point out that <i>The Grapes of Wrath</i> provides a contrast with many other American novels which foreground individual characters and their complexities, instead choosing to focus on a whole class of disadvantaged people in their struggle for survival. They may discuss the novel's moral and social energy, quoting for example from Chapter 14, where the narrative voice condemns the divisiveness of capitalist interests: 'For the quality of owning freezes you forever into "I," and cuts you off forever from the "we"'. They may refer to the context of the Great Depression, and indicate that Steinbeck was criticised by farmers for 'communist propaganda'; they may suggest that, in this novel, the group is consistently preferred to the individual. Discussion is likely to centre on the Joad family, showing how the stronger members work to provide for and protect those who are weaker. They may feature the powerful symbolism of the novel's conclusion, where Rose of Sharon offers her breast to a starving stranger. Answers are likely to show how the central characters are simply drawn, representing thousands of poverty-stricken families who left their farms in the 1930s. They may reference Jim Casy, the former preacher, who becomes a political activist on behalf of the people and loses his life. Answers may make links to other novels which consider disadvantaged groups, such as <i>Native Son</i>, or register a contrast with novels which focus on the individual, such as <i>The Great Gatsby</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><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

Question		Guidance	Marks
2	(c)	<p>'In American literature, suffering is often undeserved.' By comparing at least two texts 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 <b>AO3</b>.</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 focus on Gatsby himself as a character who suffers, despite his 'extraordinary gift for hope'; they may also feature discussion of Myrtle and George Wilson, who struggle in a life with limited opportunities and suffer disproportionately in their attempts to escape from it. The notion of 'undeserved' suffering may lead answers to apportion blame, and they may find it in the Buchanans: 'They were careless people, Tom and Daisy--they smashed up things and creatures and then retreated back into their money or their vast carelessness...' They may suggest that American society offers little respite to the vulnerable, and that only the most privileged characters are insulated from the suffering in life. A similar judgement may be offered in answers on <i>The Grapes of Wrath</i>; candidates here are likely to offer details of the deprivation and misery suffered by the Joads and by thousands of others taking the journey to California in search of relief from environmental and economic disaster in Oklahoma. Answers may discuss the deaths of the Joad grandparents and the stillbirth of Rose of Sharon's baby; they are likely to demonstrate that, in this novel, the weak are exploited rather than supported. Links may be made to other novels which feature undeserved suffering, such as <i>My Ántonia</i>, with the suicide of Mr Shimerda, and <i>Native Son</i>, with the struggles of Bigger Thomas.</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><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

Question	Guidance	Marks
3	<p><b>Write a critical appreciation of this passage, relating your discussion to your reading of the Gothic.</b></p> <p>For the close reading questions, the dominant assessment objective is <b>AO2</b>.</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 may note that the opulence and antique style of the setting suggest an ancestral home, a common Gothic trope; they may comment that the story is set some hundred years before the date of composition, giving it a historical air even when first published. They may suggest that the moonlight adds to the ghostly atmosphere created by the corpse of the young man. The morbid nature of the scene, set as it is in a chamber of death, is likely to attract comment; the use of question marks and exclamations in the first two paragraphs adds to the sensational tone of the piece. Answers are likely to discuss the two young women who form the centre of the action, and may note that they are in many ways similar, despite the contrast in manner (Edith is 'soft and fragile', the other woman 'proud and stately'); some may suggest that they are like two sides of the same coin, and could be said to exemplify the Gothic convention of the doppelganger. Discussion of the dialogue may focus on its archaic and dramatic qualities ('Well hast thou spoken...'). The strange bargain between the two may be found to be reminiscent of traditional tales and provides some suspense at the passage's conclusion, which prepares for a follow-up meeting possibly after many years. Links may be made to other texts which draw on traditional settings and tales, such as <i>The Bloody Chamber</i>, or make use of the doppelganger, such as <i>The Picture of Dorian Gray</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><b>This guidance should be used in conjunction with the Level Descriptors: Critical appreciation of an unseen passage (close reading).</b></p>	30

Question		Guidance	Marks
4	(a)	<p><b>Bram Stoker: <i>Dracula</i></b>            'In Gothic literature, there is no escape from the past.' 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 <b>AO3</b>.</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 attachment to the past and the use of historical settings are common features of the Gothic. They may discuss the opening of <i>Dracula</i>, where Harker seems to step into medieval Transylvania, a world away from his usual haunts in late Victorian England. They may reference the landlady at Bistritz, who is terrified on his behalf and who gives him a rosary to ward off the evil he will encounter at the castle; similarly, the crowd at the inn who make signs as he passes to ward off the evil eye demonstrate primitive superstitions which have been alive for hundreds of years. They may also discuss Dracula's account of the history of his family, and reference Harker's note in his journal that the count's story reminds him of 'the "Arabian Nights" or the ghost of Hamlet's father' – matters remote, ancient and mysterious. Candidates may discuss the late Victorian context for the novel, perhaps suggesting that the forward-looking society with its technological developments such as the telegraph and the typewriter is set against an ancient world where tradition and superstition are the most powerful forces (crosses, garlic, wooden stakes). Candidates may argue that the 'Crew of Light' is indeed trying to escape from the past, although it needs ancient methods to do so. Answers may make links to other texts with a historical setting, such as Ann Radcliffe's <i>The Italian</i>, or where a character's personal and communal past haunts her persistently, such as <i>Beloved</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><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	

Question		Guidance	Marks
4	(b)	<p><b>Angela Carter: <i>The Bloody Chamber and Other Stories</i></b>            ‘Gothic fiction suggests that very primitive forces lie beneath civilised 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 <b>AO3</b>.</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 appropriate 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 three or more stories which exhibit behaviour which is instinctive or uncontrolled underlying a more civilised veneer. They may consider the title story of the volume and describe the sophistication of the story’s Paris setting (champagne; opera; crimson velvet) as evidence of ‘civilised life’; they may argue that the Marquis’ appetite for sexual conquest and his violent and murderous treatment of his wives betray primitive urges, or alternatively that they are the decadent result of a super-civilised existence. They may discuss ‘The Werewolf’, perhaps finding that a sense of the primitive is more directly displayed here through the ‘harsh, brief, poor lives’ of those who live in this northern country. They may suggest that the girl is more sophisticated (‘civilised’) than might appear to the villagers, however, exploiting their superstitious beliefs to enable the murder of her grandmother and her inheritance of the property (‘she prospered’). Here, the primitive energy belongs to the villagers, who stone the old woman to death, and also arguably to the girl, who might be said to act on a primitive impulse to compete and flourish at the expense of earlier generations. They may discuss the collection’s celebration of (primitive) sexual energy, considering the conclusion of ‘The Tiger’s Bride’ where the beast in the woman is revealed. Comparisons may be drawn with Gothic texts where ancient superstition invades modern life, such as <i>Dracula</i>, or where unspeakable self-indulgence is hidden beneath a beautiful exterior, such as <i>The Picture of Dorian Gray</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><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

Question		Guidance	Marks
4	(c)	<p>'Gothic literature explores the fascination for what is forbidden.' By comparing at least two texts prescribed for this topic, discuss how far you have found this to be the case. In your answer <b>you must include</b> 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 <b>AO3</b>.</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 Victorian sexual morality, and to show that the novel often features sexual transgression, including possible homosexual undertones in Dracula's approaches to Jonathan Harker; a problematic hint of an unsuitable sexual appetite in Lucy Westenra ("Why can't they let a girl marry three men, or as many as want her...?"); and Jonathan's encounter with the three seductive sisters at Dracula's castle, creating in him a 'burning desire that they would kiss me with those red lips'. Answers may consider other temptations, in particular the dangers of straying from conventional Protestant Christianity into areas of ancient evil; they may suggest that transgression in the novel is generally depicted as more exciting and attractive than the sober, orderly alternative. Answers on <i>The Bloody Chamber</i> may discuss the collection's title story, a version of <i>Bluebeard</i> which focuses on the forbidden, symbolised by the locked room. They are likely to focus on sexual behaviour, and may suggest that stories such as 'The Tiger's Bride' offer a positive view of female sexual appetite (a possible contrast to <i>Dracula</i>); they may also feature the forbidden desires described in 'The Snow Child', possibly reading it as an account of male sexual fantasy. Comparisons may be drawn with other texts which explore a fascination for the forbidden, such as <i>The Wasp Factory</i>, with its gruesome details of death and decay, or <i>Frankenstein</i>, featuring Victor's overreaching research and experimentation with life itself.</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><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

Question	Guidance	Marks
5	<p><b>Write a critical appreciation of this passage, relating your discussion to your reading of dystopian literature.</b></p> <p>For the close reading questions, the dominant assessment objective is <b>AO2</b>.</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 may note that the passage is written in the third person, but given from the point of view of a female character, Prisoner 730004. They may say that it is written in the historic present, possibly suggesting that this gives a sense of immediacy to events. Candidates are likely to analyse the dystopian use of language in the passage. The prisoners are referred to by number rather than name, depersonalising the scene; the only exceptions are the central character's unspoken emotional impulse towards 'Oscar', and the reference to 'the egg donor you called Birgitta', presumably the mother of the child who was illegally born. There is frequent use of scientific language in the extract: the authority figures are called 'Protection Scientists', and seem to be older men who have been kept strong and healthy through the use of gene therapy. Candidates may note that the name of the city, Darwin C, suggests both a systematic administrative approach (presumably there are also Darwins A and B), and also a devotion to evolutionary improvement revealed by using the name of Charles Darwin. There is also use of euphemistic language in the dialogue of the Protection Scientists: the statement that 'you will be processed and conveyed elsewhere' has a sinister effect, since it might be covering for brutal treatment; the 'Institute for the Improvement of Reason' has a similar ring, and may be likened to Orwell's 'Ministry of Love'. Answers may make links to <i>The Handmaid's Tale</i>, another text where older men seek to control women's reproductive lives.</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><b>This guidance should be used in conjunction with the Level Descriptors: Critical appreciation of an unseen passage (close reading).</b></p>	30

Question		Guidance	Marks
6	(a)	<p><b>George Orwell: <i>Nineteen Eighty-Four</i></b>            ‘The regimes in dystopian fiction show little respect for the truth.’ 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 <b>AO3</b>.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers are likely to focus on the Party’s control of information, perhaps quoting the slogan ‘Who controls the past controls the future: who controls the present controls the past.’ They may quote Winston’s reflection on this slogan early in the novel: ‘If the Party could thrust its hand into the past and say of this or that event, it never happened – that, surely, was more terrifying than mere torture and death?’ They may discuss Winston’s work in the Records Department of the Ministry of Truth as an editor, negating historical records and deleting references to ‘unpersons’ (people who have not only been killed by the state but denied existence even in history or memory). They may refer to Winston’s diary, which is addressed ‘from the age of doublethink’ to ‘a time when truth exists and what is done cannot be undone’. Candidates may argue that the control of information is essential to the party’s totalitarian philosophy and reaches its climax in the torture of Winston, when he is forced not only to concede that <math>2 + 2 = 5</math> but to believe it; they may suggest that <i>Nineteen Eighty-Four</i> is distinguished by its particular focus on the threat to the truth and to independence of mind. Comparisons may be drawn with a number of novels, including <i>The Handmaid’s Tale</i>, where a misogynistic religion has been constructed through selective use of Old Testament texts, or <i>Brave New World</i>, with its theme of indoctrination via the pleasure cult.</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><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30



Question		Guidance	Marks
6	(b)	<p><b>Margaret Atwood: <i>The Handmaid's Tale</i></b>            'Dystopian fiction shows us the shock of losing freedoms which have been taken for granted.' 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 <b>AO3</b>.</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 way that Gilead is formed following the overthrow of the United States government: familiar freedoms are lost, especially by the women, who are no longer allowed to read, write, own property or handle money. Most significantly, they are deprived of control over their own reproductive functions. Answers may feature material from the novel's flashback scenes, where moments from Offred's ordinary past emerge: she was married to a divorced man, Luke, and had a child; she had a difficult relationship with her mother; she had an office job. They may show how mundane freedoms, such as going to work and having money to pay for things, are removed suddenly and completely from Offred and other women; they may point out how quickly this challenges the equal basis of her marriage (Luke says 'I'll always take care of you' and her first thought is 'already he's starting to patronize me'). Answers may discuss the shock which Offred feels during the flashback scenes, but may also show how she seems surprisingly resilient in her ability to adapt to the new life she now lives, where she no longer even has a name of her own. Comparisons may be drawn with other novels such as <i>Nineteen Eighty-Four</i>, where thinking about past freedoms is itself an act of rebellion, or <i>Fahrenheit 451</i>, where Montag's wife Mildred is absorbed in the 'parlor wall' entertainment supplied to her and has no interest in defunct freedoms.</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><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	

Question		Guidance	Marks
6	(c)	<p>'In dystopian literature, the emphasis is too much on disaster, and not enough on hope.' By comparing at least two texts prescribed for this topic, explore how far you agree with this view. In your answer <b>you must include</b> 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 <b>AO3</b>.</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 Orwell may discuss the novel's relentless depiction of the crushing of hope expressed by O'Brien: 'If you want a vision of the future, imagine a boot stamping on a human face – forever.' The hope held out to Winston is particularly grim: 'Don't give up hope. Everyone is cured sooner or later. In the end we shall shoot you.' Discussion may focus on Margaret Atwood's thoughts about Orwell's Appendix, 'The Principles of Newspeak'. Candidates may suggest that the academic tone of this essay and its appearance in 'Oldspeak' imply that the Party failed in its attempt to eradicate traditional speech and has itself been overthrown; at the very least, it offers a sense of a world outside the world of the novel. Answers on <i>The Handmaid's Tale</i> may suggest that the novel depicts a world in which hard-won freedoms for women are abruptly removed from them in the creation of the Republic of Gilead. They may find, however, that there is more room for hope in this novel, and that many characters are shown to have a capacity for withstanding the regime in small ways (Offred's use of butter as a cosmetic) and larger ones (the creation of the Mayday underground movement). They may suggest that Offred's indeterminate ending ('And so I step up into the darkness within; or else the light') avoids a thriller-style conclusion, but that the Historical Notes provide a sense that the regime ultimately failed. Comparisons may be drawn with other texts which balance despair against hope, such as <i>The Drowned World</i> or <i>The Road</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><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

Question	Guidance	Marks
7	<p><b>Write a critical appreciation of this passage, relating your discussion to your reading concerning Women in Literature.</b></p> <p>For the close reading questions, the dominant assessment objective is <b>AO2</b>.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers are likely to show that the passage presents two female characters, a mother and her daughter. They may indicate that the writer demonstrates a strong contrast between the women with great economy: the mother, Sarah, works vigorously ('scrubbed a dish fiercely'); the daughter, Nanny, is quieter and gentler (she worked 'slowly and dreamily'). They may suggest that, although Nanny is less assertive, she also seems more indignant about their accommodation; Sarah's assertiveness is employed in squashing Nanny's objections rather than standing up to her husband. Her notion that women 'need to reckon men-folks in with Providence' and consider them as part of the prevailing conditions of life, like the weather, may seem at odds with her energy and capability. The final paragraph is likely to attract comment for its expression of domestic life: '[Sarah] was like an artist so perfect that he has apparently no art'. Candidates may comment on the use of the inclusive 'he' for the hypothetical artist in this sentence, possibly recognising a grammatical convention of the time and/or imputing a sexist implication; they may also reflect on Sarah's unusual skill at the most mundane of tasks, perhaps suggesting that her work is inevitably unsung. Answers are likely to discuss the title of the story, 'The Revolt of "Mother"': the extract shows Sarah to be formidable but not rebellious, so her 'revolt' will be interesting. Links may be made to other texts where a woman's role is clearly defined, such as <i>Sense and Sensibility</i>, or which feature female rebellion, such as <i>Jane Eyre</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p> <p><b>This guidance should be used in conjunction with the Level Descriptors: Critical appreciation of an unseen passage (close reading).</b></p>	30

Question		Guidance	Marks
8	(a)	<p><b>Jane Austen: <i>Sense and Sensibility</i></b>            ‘Fiction by and about women suggests that lives are often shaped by romance.’ 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 <b>AO3</b>.</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 focus on the Dashwood sisters, Elinor and Marianne. They may show how Elinor’s discreet devotion to Edward Ferrars shapes her private thoughts and responses throughout the novel; it is ultimately publicly declared and leads to the happy ending of marriage, shaping the lives of both Elinor and Edward decisively at the conclusion. In contrast, they may show how Marianne’s open feelings of passion for Willoughby lead to awkwardness and social embarrassment, and to serious illness for Marianne when she is faced with his betrayal. They may discuss her attitudes to romantic love, especially those which rule out Colonel Brandon as a potential husband (she has already given her heart to Willoughby, and does not believe in second attachments; she thinks Brandon too old to love). Answers may suggest that Marianne is taught a lesson within the novel, and even crushed by events (‘Marianne Dashwood was born to an extraordinary fate. She was born to discover the falsehood of her own opinions, and to counteract, by her conduct, her most favourite maxims’). They may suggest, however, that romance has shaped this outcome for Marianne, and that the Colonel in any case is completely and romantically devoted to his young wife. Answers may also discuss figures who have an eye to advantage, not just romance, in their marital choices, such as Lucy Steele. Comparisons may be drawn with the heartfelt romance of <i>Jane Eyre</i>, or the tragic misadventures of <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. <b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

Question		Guidance	Marks
8	(b)	<p><b>Virginia Woolf: <i>Mrs Dalloway</i></b>            ‘Women are often portrayed as in control of the social world and social gatherings.’ 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 <b>AO3</b>.</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 reference the opening of the novel, which declares that Clarissa will buy the flowers herself; in the early stages of the novel, she is fully involved in practical tasks of preparation for the party, conscious of saving trouble for the servants by choosing the flowers and mending her own dress. Candidates may feel that her concerns are trivial and her self-imposed tasks lack meaning and purpose, especially when set against the story’s other main strand of Septimus’ mental illness. Answers may discuss Clarissa’s privilege and the luxury and quality of her home, with its inlaid table, candlesticks and ‘old valuable English tinted prints’. They may suggest that the party she is planning is an essential part of her husband’s political success: as a conservative MP, his career can benefit from a stylish and smoothly functioning social life. At the party itself, Clarissa’s greeting ‘How delightful to see you!’ leads Peter Walsh to judge that here, she is at her worst – ‘effusive, insincere’, though the rich interior of her home makes him feel like a failure. Answers may consider that such social gatherings are ritualised and superficial, resulting in unexpected responses: Peter’s sense of Clarissa’s insincerity; Ellie’s hurt feelings that Clarissa did not really want to invite her; Clarissa’s odd feeling of unreality (‘She had quite forgotten what she looked like’). Comparisons may be drawn with the less formal, more raucous social life depicted in <i>The Bell Jar</i>, or the awkwardness Jane Eyre feels as a governess at Rochester’s social gatherings, especially in the presence of women like Blanche Ingram.</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><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

Question		Guidance	Marks
8	(c)	<p>“Female figures in literature have to settle for what life offers them.’ By comparing at least two texts prescribed for this topic, explore how far you agree with this claim. In your answer <b>you must include</b> 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 <b>AO3</b>.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 consider the challenges faced by women of the period by focusing on Mrs Dashwood and her three daughters, who lose their husband and father at the beginning of the novel and as a result of inheritance law are also thrown out of their home. In spite of their emotional attachment to old haunts, particularly in the case of Marianne, the women find a congenial home at Barton Cottage, and a way of ‘settling for what life offers them’. Candidates may discuss the marriages at the conclusion, possibly suggesting that the comic form of the novel means that Elinor does not have to ‘settle for’ anything, but rather is rewarded with what she always wanted; opinions may differ on whether Marianne is just ‘settling’ for Brandon, or has found something better. Answers on <i>Mrs Dalloway</i> may comment on the way the novel is arranged to survey Clarissa’s past life and opportunities, comparing her staid and comfortable existence as a politician’s wife with the excitement and passion of her youth at Bourton; they may suggest that the novel’s conclusion (‘For there she was’) shows her settling for the life she has chosen. They may compare her with her daughter, Elizabeth, a modern young female who may be less likely to make conventional choices. Comparisons may be drawn with other novels where female characters are tempted to rebel, like <i>The Mill on the Floss</i>, or have to navigate a series of difficult relationships, like <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><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

Question	Guidance	Marks
9	<p><b>Write a critical appreciation of the passage, relating your discussion to your reading concerning the Immigrant Experience.</b></p> <p>For the close reading questions, the dominant assessment objective is <b>AO2</b>.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers are likely to register the strong emotions expressed by Aunt Uju when she finds she has qualified, and to suggest that a new life in America means a great deal to her. They may comment on Ifemelu's use of an Igbo word in conversation, explaining how the dual use of language suggests a kind of dual existence in two different cultures; this is reinforced by Ifemelu's memories of Nigeria, brought back by Uju's warm embrace. Uju's celebration that she will be a physician 'in this America' demonstrates her powerful image of her new home, for which the can of Coke seems to act as a symbol. Answers are likely to feature the women's discussion of an appropriate hairstyle for interviews ('If you have braids, they will think you are unprofessional'); they may suggest that Uju is expecting to encounter prejudice in her attempt to find employment. Obinze's judgements sound sophisticated and confident: candidates may reflect that his views could emerge from theory rather than experience, since he is still in Nigeria. Ifemelu's thoughts at the end of the passage incorporate a vivid description of the neighbourhood in Brooklyn which conjures up the sights, sounds and smells of the summer; her emotions involve a mixture of fear and excitement as she seeks to 'begin a life in which she alone determine[s] the margins'. Links may be made to other texts in which immigrants experience some trepidation at the start of a new life, such as <i>Small Island</i> or <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><b>This guidance should be used in conjunction with the Level Descriptors: Critical appreciation of an unseen passage (close reading).</b></p>	30

Question		Guidance	Marks
10	(a)	<p><b>Henry Roth: <i>Call It Sleep</i></b>            ‘The literature of immigration explores the importance of a sense of community.’ 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 <b>AO3</b>.</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 primarily on David, who is strikingly responsive to his experiences and open to new relationships; he values friendship in particular because, although he is close to his mother, Genya, his father is moody and even violent, and best avoided. Candidates may discuss the autobiographical nature of the novel, and discuss Roth’s vivid recreations of his childhood experiences on the East Side of New York. They may in particular reference his meetings with other children of different backgrounds, and their communication in the best English they can manage, phonetically reproduced by Roth (David’s friend Yussie explains how they catch rats in the trap: ‘De rat gizz in like dot’). Meanwhile, the Yiddish the members of the Schearl family speak amongst themselves is rendered in conventional English. They may show how dependent the immigrant families are on each other and the local support systems, such as the Irish American police officers who help David to find his home after he has got lost. They may show how there are tensions in any community, and how these tend to centre on Albert, David’s father, since he is judgemental, unpredictable and even violent. They may also discuss ways in which immigrants hold on to the past, for example to continuing religious customs, as David does when he attends Hebrew lessons at the <i>cheder</i>. Comparisons may be drawn with novels where immigrants stick together to create a community, such as <i>Sour Sweet</i>, or create relationships with local people they meet, such as <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><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30



Question		Guidance	Marks
10	(b)	<p><b><i>The Reluctant Fundamentalist: Mohsin Hamid</i></b></p> <p>'Immigration narratives often feature hostility on the part of immigrants towards their host nation.' 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 <b>AO3</b>.</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 Changez' account of the progress he makes in his relationship with America. They may suggest that his initial attitude is locked into his own success as a high-flying Ivy League student, which is reinforced when he lands a premium role at the financial firm Underwood Samson. At this stage, his approach towards his host nation might almost seem to be one of mutual exploitation governed by capitalist rules – both partners stand to do very well out of each other. His attachment to America is also represented in his romantic relationship with Erica, which ultimately fails, although the feelings between them develop into something more like distance than anger: when he finally reads her novel after her disappearance, he concludes that 'she had chosen not to be a part of my story'. His hostility to the USA is expressed in his response to the 9/11 terrorist attacks on New York ('despicable as it may sound, my initial reaction was to be remarkably pleased'). Before he finally leaves the States, this hostility seems to be a settled matter: 'Affronts were everywhere ... provid[ing] a ready and constant fuel for my anger'. Answers may suggest that Changez' experiences have finally allowed him to understand where his emotional attachments lie. Comparisons may be drawn with immigrants who never feel settled in their host country, like Sal Thornhill in <i>The Secret River</i>, or those who are wrestling with issues of assimilation, like Neil Klugman in <i>Goodbye, Columbus</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><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

Question		Guidance	Marks
10	(c)	<p>'The literature of immigration reflects the point of view of the outsider.' By comparing at least two texts prescribed for this topic, discuss how far you agree with this view. In your answer <b>you must include</b> 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 <b>AO3</b>.</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 identify the child David as providing the point of view for the novel, and may offer the contextual insight that it is largely autobiographical and that David represents the author Henry Roth. They may suggest that David's naivety means that he does not usually feel like an outsider: he makes friends readily, and naturally feels close to his female family members; he is also an outstanding pupil at the <i>cheder</i>, which finds him favour with the rabbi. His fascination with the unfamiliar, however, is a feature of an outsider, and his difficult relationship with his father makes him feel frightened and uncomfortable in the family at times, although candidates may suggest that, if anything, Albert is the outsider. Answers on <i>The Reluctant Fundamentalist</i> are likely to suggest that Changez is a thoughtful and intelligent analyst of his own situation at all times, and that his detachment contributes to a sense of him as an outsider. His high-flying business environment pitches individuals against each other in intense competition, which may foster some fellow-feeling without any real sense of belonging to a group. His relationship with Erica seems to depend on the distance between them, since her grief prevents her from allowing anyone to get too close. Once he returns to Pakistan, his academic position and political engagement again seem to give him an outsider's status. Comparisons may be drawn with other novels where immigrants feel out of place, such as <i>The Jungle</i> or <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><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

**APPENDIX 1**

Assessment Objective weightings for this component are given as percentages.

**Assessment Objectives Grid**

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

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