

**The Blue Coat School**

**English Department**

**Edexcel A Level English Literature**

Component Four: Non-Examination Assessment

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| **Component Four**  **COURSEWORK**  **AO1**  **AO2**  **AO3**  **AO4**  **AO5** | * One comparative essay * 2500-3000 words * 60 marks in total   One extended comparative essay referring to two texts. You will compare *The Great Gatsby* with another text. You will be provided further guidance regarding texts for comparison. |

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| **Name** |  |
| **Class** |  |
| **Teacher** |  |

**Component Four: Non-Examination Assessment**

This is a piece of independent coursework. It will be internally assessed by your teacher and externally moderated by the exam board.

The details are as follows:

* 2500-3000 words;
* One extended comparative essay referring to two texts;
* AO1, AO2, AO3, AO4, AO5 assessed;
* Total of 60 marks available.

Assessment Objectives:

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

The Question:

Your final choice of texts and your question must be agreed with your teacher and approved by the exam board.

**For example:**

“Both novels prove that memories can be slippery, bearing out Marcel Proust’s maxim that *‘Remembrance of things past is not necessarily the remembrance of things as they were.’”*

With this statement in mind, compare and contrast the ways in which both authors present the unreliable nature of memory. In the course of your writing, make clear how your interpretation of the texts has been influenced by other readers’ views as well as by consideration of relevant contextual factors.

**Texts for Comparison with *The Great Gatsby* and Potential Questions**

|  |  |  |
| --- | --- | --- |
| **Text for Comparison** | **About the text…** | **Potential Focus for Question** |
| *Atonement*  Ian McEwan | On the hottest day of the summer of 1935, thirteen-year-old Briony Tallis sees her sister Cecilia strip off her clothes and plunge into the fountain in the garden of their country house. Watching her too is Robbie Turner who, like Cecilia, has recently come down from Cambridge. By the end of that day, the lives of all three will have been changed for ever, as Briony commits a crime for which she will spend the rest of her life trying to atone.  Ian McEwan’s symphonic novel of love and war, childhood and class, guilt and forgiveness provides all the satisfaction of a brilliant narrative and the provocation we have come to expect from this master of English prose. | Class and Society  Identity  The Past  Secrecy  Decay  Relationships  Deception  Narrative Perspective |
| *Brooklyn*  Colm Toibin | Hauntingly beautiful and heartbreaking, Colm Tóibín's sixth novel, *Brooklyn*, is set in Brooklyn and Ireland in the early 1950s, when one young woman crosses the ocean to make a new life for herself.  Eilis Lacey has come of age in small-town Ireland in the years following World War Two. Though skilled at bookkeeping, she cannot find a job in the miserable Irish economy. When an Irish priest from Brooklyn offers to sponsor Eilis in America--to live and work in a Brooklyn neighborhood "just like Ireland"--she decides she must go, leaving her fragile mother and her charismatic sister behind.  Eilis finds work in a department store on Fulton Street, and when she least expects it, finds love. Tony, a blond Italian from a big family, slowly wins her over with patient charm. He takes Eilis to Coney Island and Ebbets Field, and home to dinner in the two-room apartment he shares with his brothers and parents. He talks of having children who are Dodgers fans. But just as Eilis begins to fall in love with Tony, devastating news from Ireland threatens the promise of her future. | Class and Society  Identity  Relationships  The American Dream |
| *Americanah*  Chimamanda Ngozi Adichie | Ifemelu and Obinze are young and in love when they depart military-ruled Nigeria for the West. Beautiful, self-assured Ifemelu heads for America, where despite her academic success, she is forced to grapple with what it means to be black for the first time. Quiet, thoughtful Obinze had hoped to join her, but with post-9/11 America closed to him, he instead plunges into a dangerous, undocumented life in London. Fifteen years later, they reunite in a newly democratic Nigeria, and reignite their passion—for each other and for their homeland. | Relationships  The American Dream  Class and Society  Identity |
| *Death of a Salesman* Arthur Miller | *'For a salesman, there is no rock bottom to life. He don't put a bolt to a nut, he don't tell you the law or give you medicine. He's a man way out there in the blue, riding on a smile and a shoeshine.'*  Willy Loman has been a salesman for 34 years. At 60, he is cast aside, his usefulness now exhausted. With no future to dream about he must face the crushing disappointments of his past. He takes one final brave action, but is he heroic at last?, or a self-deluding fool? | Identity  The American Dream  Class and Society  The Past |
| *The Remains of the Day* | In the summer of 1956, Stevens, a long-serving butler at Darlington Hall, decides to take a motoring trip through the West Country. The six-day excursion becomes a journey into the past of Stevens and England, a past that takes in fascism, two world wars, and an unrealised love between the butler and his housekeeper. | Relationships  Decadence and Decay  Past  Class and Society |

**How do I structure the question?**

You can structure the question for your coursework in a number of ways. You will agree on the final question with your teacher. It could be structured in the ways shown below:

“Critical Quote: “ With reference to *The Great Gatsby* and *Atonement*, how can this theory be applied to the presentation of oppressive societies?

Explore the ways ambition ultimately leads to destruction in *The Great Gatsby* and *Americanah.*

“Critical Quote: “ Explore the relationship between control and rebellion in *The Handmaid’s Tale* and *The Power*.

Compare the presentation of problematic relationships in *The Great Gatsby* and *Atonement*.

**Set Text:**

*The Great Gatsby* F Scott Fitzgerald

**Selected Text for Comparison**

Question:

**Essay Planning and Writing**

Writing your essay will be very straightforward if you plan and prepare in effective detail. To approach this coursework, you need to:

1. Read both texts carefully. As you read, **use post-it notes to summarise** what happens in each chapter which will make navigating the text easier subsequently;
2. **Think through your question**: what does the question steer mean? How does this relate to your texts? What is the writer’s message in relation to the question steer?
3. Develop **THREE to FOUR clear points of argument** to address your question (this is exactly the same principle that we apply to exam questions just in a more extended form);
4. For each of your points, **select at least two to three extracts from each text** that you could use to prove, support and exemplify your point through detailed analysis. Place these extracts next to each other so you can annotate and explore points of comparison in detail: this should include comparison of ideas as well as methods.
5. Using the **planning tables** in this booklet (or making your own versions if you wish), consider the quotes, terminology, context, critical readings that you will use under each point. If you do this preparation first, writing your essay will be considerably more straightforward.

Use the following essay plan and subsequent planning pages to prepare your final essay.

**Plan**

Introduction:

* Immediately address the focus of your question in relation to both texts.
* Start to compare them straight away. Include embedded evidence with some brief AO2 analysis, making links with relevant ideas and contextual information.
* Outline the THREE to FOUR main points of your argument in relation to your question and both texts.

Main:

Write a series of detailed analysis paragraphs/sections in which you consistently compare your texts in an integrated way. THREE to FOUR detailed points which develop your argument should be sufficient to meet the word count requirements.

**Each paragraph/section must include:**

* Specific points related to the question and your argument;
* Embedded evidence;
* Appropriate linguistic or literary terminology;
* Detailed and perceptive analysis;
* Other critical readings used to develop your own analysis;
* Specific and relevant links to context;
* Appropriate connectives and sentence starters;
* Integrated comparison of your texts;
* Reference to the writer and reader.

Conclusion:

Re-address your question and central argument. Aim to include one or two final points of AO2 analysis and make a final, definite statement about both texts.

**Planning Table**

For each extract you choose, complete the planning table below. Create pairs of planning tables like this so you can consider the two texts carefully together and find the most pertinent and fruitful comparisons.

|  |  |  |
| --- | --- | --- |
| **Extract:** | | |
| **Evidence** | **Relevant Terminology** | **Relevant Links to Context** |
|  |  |
| **Relevant Critical Readings** | |
|  | |
| **Comparative Points** | | |

**Before you hand in a draft (and definitely your final piece) please FFF:**

* Capital letters for your chosen text;
* Italics for your titles of novels, books, journals etc;
* Capital letters and basic punctuation used accurately throughout;
* Your sentences make sense;
* The names of writers, characters and settings are spelt correctly;
* Your spelling overall is accurate;
* You have used quotations marks (double “ “ for a long quotation and single ‘ ‘ for individual words and phrases);
* You have clear paragraphs.

**Your final essay requires:**

* Your name at the top of each page;
* Your essay question at the top of the first page;
* A sensible font (Calibri or Times New Roman);
* Size 12 font;
* Foot notes at the bottom of each page (references – see additional notes at the end of this booklet);
* A word count on every page;
* Your final word count at the end of your essay;
* Bibliography (on a separate sheet of paper at the end of your essay – see additional notes at the end of this booklet).

**Exemplar Comparative Paragraph:**

The paragraph below is an excellent example of the style of analysis and comparison you need to achieve in your essay. Use the key below to see how each AO has been addressed.

Intertwining race with oppression, Rhys as 'herself Dominca-born' empathises with the ‘social ostracism’ and ‘cultural rejection’ that overcomes Antoinette as her heritage ‘creates prime conditions for racial revenge.’ Alike to Atwood, Rhys's animalistic imagery ‘white cockroaches’ degrades Antoinette's racial identity to derogatory ‘cockroaches’, reflecting the conflict orientating the ‘uncomprehending mistrust of the West Indies.’ This depicts the discriminative society filled with racial threats to foreshadow Antoinette's anomie as ‘her ambiguous position in Jamaica as a white Creole becomes her personal tragedy.’ Proposing inequalities, Atwood mimics Antoinette's maltreatment as Stan and Charmaine are passive victims to the ‘big financial-crash’ representing the political turmoil scarring both societies. Demonstrating their hopelessness, the gasping narrative ‘So what can they do? Where can they turn?’ filled with rhetoric, alike to Antoinette questioning ‘where do I belong?’ accentuates their futility, being stigmatised by 'the oppressor.' Rhys expounds the social dynamics as “The black people did not hate us quite so much when we were poor” illuminating how wealth is intrinsically linked to envy. Supporting this, Atwood’s simile “It’s like he’s being blown by a vicious but mindless wind, aimlessly round and round in circles” uses personification to illustrate Stan as entangled in society's disorder with 'blown' signifying his lack of autonomy. This displays the corruption associated with the predisposed upper-class reign comparable to ‘mindless wind.’ This reinforces the oppressive control over proletariats with the monotonous ‘round and round’ supporting Ashley's notion of ‘dystopia’ which ‘presents the inhumanity of the soulless state machine against the hopes and aspirations of humanity.’ Both realist novels highlight the systematic oppression of social inferiors, exploited because of race and wealth.

**AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression**

**AO2: Judicious use of evidence and 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**

**Referencing Secondary Sources**

It is important that when you use secondary sources, you learn how to use and acknowledge them correctly. Clearly, the primary sources for your essay are the two texts that you are studying. The secondary sources are any other materials that help you in your work, such as study aids, critical works, articles about the texts, websites. You will need to read around the text – to learn about the history of the time the novel was published or set. You should also read about the literary context – what other literature was published at the same time and why. Think about where your texts fit into this literary context.

You must use secondary sources. They help to broaden your view of the text and show you other ways of looking at it. It does not matter whether you agree or disagree with the views and interpretations you read. In fact Edexcel want you to engage with the other views – argue with them if you do not agree with them! All texts are open to different interpretations. Your view will be informed by other readings, but they should not substitute your own.

Referencing is a way of acknowledging the books, papers and other published materials that you have used while researching your essay. This acknowledgment has to be made twice once in the body of your essay (in the footnotes or endnotes) and again with full details at the end of your essay in a bibliography. This is an important practice at university.

References show the range and nature of your source materials.

References to published sources should provide sufficient detail to enable anyone to find for themselves the work you are citing.

Good referencing is part of the presentation of your work and is requested by the WJEC/Eduqas.

**A VERY SERIOUS WARNING!**

**Failure to acknowledge that some of your opinions and information have come from other sources may be regarded as plagiarism.**

**When you are writing, every time you use or refer to an idea or piece of information that you learnt from a text, you should include a reference to the source. This is called a citation.**

**You should use a citation with:**

* **Direct quotations.**
* **Paraphrase of someone else’s writing.**
* **References to other people’s ideas and works.**
* **Discussion and analysis of other people’s ideas.**

**Next to the quotation in your essay put a superscript number. At the end of the page use a footnote or at the end of the essay use an endnote. Put the same number, then the writer’s surname, initial, the title of the work in italics and then the page number.**

**For example:**

Eagleton, T. *How to Read Literature*. Page 76.

You can do this very easily in Word. Click on References. Click on Insert Citation or Manage Sources.

Keep track of all the secondary sources you are using. Do this as you are writing your essay. It will be much more difficult to do this at the end.

**The Bibliography**

In order to acknowledge appropriately the books and other materials that you have read or consulted while writing your coursework essay, it is important to understand the conventions of bibliography writing.

Even if you have only read a part of a particular book or article it should be included in your bibliography. If you have only used the two texts themselves, you should still include a bibliography simply consisting of relevant details about the edition used.

Arrange your bibliography in the following format:

**The surname of the author (authors listed alphabetically). The initials of the author. The title of the book italicised. The publisher’s name. The place of publication. The date of publication.**

Bronte, E. *Jane Eyre*. Wordsworth Classics. London. 1992.

Fitzgerald, F S. *The Great Gatsby*. Penguin Modern Classics. New York. 1927.

Churchwell, S. *Careless People: Murder, Mayhem and the Invention of The Great Gatsby.* Virago. New York. 2014.

McInerney, J. “Why Gatsby is so great.” *The Guardian*. 10th June 2012.

Alternatively go again to References in Word. Click on Bibliography and this will show you how to add your bibliography.