

AS Level English Literature

PAPER 2 PROSE



SPECIMEN PAPERS

Pearson Edexcel Level 3 Advanced Subsidiary GCE in English
Literature Paper 2 (8ET0/02) (issue 2)

Introduction

This specimen paper has been produced to complement the sample assessment materials for Pearson Edexcel Level 3 Advanced Subsidiary GCE in English Literature and is designed to provide extra practice for your students. The specimen papers are part of a suite of support materials offered by Pearson.

The specimen papers do not form part of the accredited materials for this qualification.

General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked **unless** the candidate has replaced it with an alternative response.

Marking guidance – specific

The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors. One bullet point is linked to one Assessment Objective, however please note that the number of bullet points in the level descriptor does not directly correlate to the number of marks in the level descriptor.

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used:

- examiners should first decide which descriptor most closely matches the answer and place it in that level
- the mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level
- in cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points
- examiners of Advanced GCE English should remember that all Assessment Objectives within a level are equally weighted. They must consider this when making their judgements
- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors
- indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfil the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Write your name here

Surname

Other names

Pearson Edexcel
Level 3 GCE

Centre Number

--	--	--	--	--

Candidate Number

--	--	--	--	--

English Literature

Advanced Subsidiary

Paper 2: Prose

Specimen Papers for first teaching
September 2015

Time: 1 hour

Paper Reference

8ET0/02

You must have:

Prescribed texts (clean copies)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 44.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

S49220A

©2015 Pearson Education Ltd.

1/1



PEARSON

Answer ONE question on your chosen texts. Write your answer in the space provided.

Childhood

Texts

Pre-1900: *What Maisie Knew*, Henry James; *Hard Times*, Charles Dickens

Post-1900: *Atonement*, Ian McEwan; *The Color Purple*, Alice Walker

EITHER

- 1 Compare the ways in which the writers of your **two** chosen texts present the impact of adults and children on each other.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 1 = 44 marks)

OR

- 2 Compare the ways in which the writers of your **two** chosen texts present a sense of place.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 2 = 44 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen texts. Write your answer in the space provided.

Colonisation and its Aftermath

Texts

Pre-1900: *Heart of Darkness*, Joseph Conrad; *The Adventures of Huckleberry Finn*, Mark Twain
Post-1900: *A Passage to India*, E M Forster; *The Lonely Londoners*, Sam Selvon

EITHER

- 3 Compare the ways in which the writers of your **two** chosen texts make use of voice to convey their characters.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 3 = 44 marks)

OR

- 4 Compare the ways in which the writers of your **two** chosen texts present outsiders.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 4 = 44 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen texts. Write your answer in the space provided.

Crime and Detection

Texts

Pre-1900: *Lady Audley's Secret*, Mary Elizabeth Braddon; *The Moonstone*, Wilkie Collins

Post-1900: *In Cold Blood*, Truman Capote; *The Murder Room*, P D James

EITHER

- 5 Compare the ways in which the writers of your **two** chosen texts present the impact of crime on ordered lives.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 5 = 44 marks)

OR

- 6 Compare the ways in which the writers of your **two** chosen texts try to make their stories realistic.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 6 = 44 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen texts. Write your answer in the space provided.

Science and Society

Texts

Pre-1900: *Frankenstein*, Mary Shelley; *The War of the Worlds*, H G Wells

Post-1900: *Never Let Me Go*, Kazuo Ishiguro; *The Handmaid's Tale*, Margaret Atwood

EITHER

- 7 Compare the ways in which the writers of your **two** chosen texts show how science can create victims.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 7 = 44 marks)

OR

- 8 Compare the ways in which the writers of your **two** chosen texts make use of different voices.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 8 = 44 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen texts. Write your answer in the space provided.

The Supernatural

Texts

Pre-1900: *The Picture of Dorian Gray*, Oscar Wilde; *Dracula*, Bram Stoker

Post-1900: *The Little Stranger*, Sarah Waters; *Beloved*, Toni Morrison

EITHER

- 9 Compare the ways in which the writers of your **two** chosen texts present the destructive effects of the supernatural.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 9 = 44 marks)

OR

- 10 Compare the ways in which the writers of your **two** chosen texts use their narrators.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 10 = 44 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen texts. Write your answer in the space provided.

Women and Society

Texts

Pre-1900: *Wuthering Heights*, Emily Brontë; *Tess of the D'Urbervilles*, Thomas Hardy

Post-1900: *Mrs Dalloway*, Virginia Woolf; *A Thousand Splendid Suns*, Khaled Hosseini

EITHER

11 Compare the ways in which the writers of your **two** chosen texts make use of significant locations.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 11 = 44 marks)

OR

12 Compare the ways in which the writers of your **two** chosen texts present masculinity.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 12 = 44 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 25 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

TOTAL FOR PAPER = 44 MARKS



Paper 2 Mark scheme

Question number	Indicative content
1	<p>Childhood</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of examples of the impact of adults on children, for example, Beale and Ida Farange on Maisie; Alphonso on Celie and Nettie • comparison of examples of the impact of children on adults, for example, Briony Tallis on Robbie Turner; Louisa and Tom on Gradgrind • comparison of how writers use dialogue to present the impact of adults and children on each other, for example, the dialogue between Gradgrind, Sissy and Bitzer on the definition of a horse; the exchanges between Shug Avery and Celie • comparison of how writers use narrative comment to present the impact of adults and children on each other, for example, the narration of Briony's witnessing of Robbie and Cecilia making love in the study; James's narrative comment on the interaction between Maisie and Sir Claude • how social context is linked to the interaction between adults and children, for example, Dickens attacks Utilitarianism through the interaction of Gradgrind, his children and Sissy Jupe; James criticises upper-class decadence through the interaction between Maisie and her parents • comparison of how writers create drama through the interaction of adults and children, for example, Nettie's escapes from first Alphonso and then Mr. ___; narration of the scene between Robbie and Cecilia at the fountain from Briony's point of view.
2	<p>Childhood</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of significant places, for example, McEwan's Tallis family estate in a rural setting; Dickens' urban industrial setting of Coketown • how place is linked to context, for example, Walker's evocation of rural Georgia is integral to her presentation of a patriarchal and racist society; James uses multiple foreign locations, such as Florence and Boulogne to show the decadent upper class seeking opportunities for sexual licence • comparison of how writers use omniscient narrative description to create a sense of place, for example, Dickens' evocation of the grimness of Coketown; McEwan's evocation of the chaos at Dunkirk • comparison of how writers use place to explore character, for example, McEwan uses Robbie's march through rural France to explore his thoughts and feelings about the past; James shows Beale Farange's wayward tendencies through his need to spend time at his clubs, or at Cowes week, rather than at home • comparison of how writers create and use contrasting places, for example, Nettie's experience of the lives of black people in Harlem, Senegal and Liberia offers an alternative to their oppressed existence in the South; Dickens contrasts Bounderby's grand rural house with the homes of his workers in Coketown • comparison of how writers present place through a point of view, for example, as Maisie is shunted back and forth between her divorced parents, James shows us her temporary homes through her eyes; Walker's presentation of the Olinka village through Nettie's point of view.

Please refer to the specific marking guidance on page 3 when applying this marking grid.

AO1 = bullet point 1				AO2 = bullet point 2				AO3 = bullet point 3			
Level	Mark	Guidance				Descriptor (AO1, AO2, AO3)					
	0					No rewardable material					
Level 1	1–7	Low (1–2 marks) Qualities of level are inconsistently met				Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts. 					
		Mid (3–5 marks) Qualities of level are largely met									
		High (6–7 marks) Qualities of level are convincingly met									
Level 2	8–14	Low (8–9 marks) Qualities of level are inconsistently met				General understanding/exploration <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors. 					
		Mid (10–13 marks) Qualities of level are largely met									
		High (13–14 marks) Qualities of level are convincingly met									
Level 3	15–21	Low (15–16 marks) Qualities of level are inconsistently met				Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. 					
		Mid (17–19 marks) Qualities of level are largely met									
		High (20–21 marks) Qualities of level are convincingly met									
Level 4	22–29	Low (22–23 marks) Qualities of level are inconsistently met				Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. 					
		Mid (24–27 marks) Qualities of level are largely met									
		High (28–29 marks) Qualities of level are convincingly met									
Level 5	30–36	Low (30–31 marks) Qualities of level are inconsistently met				Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. 					
		Mid (32–34 marks) Qualities of level are largely met									
		High (35–36 marks) Qualities of level are convincingly met									

Please refer to the specific marking guidance on page 3 when applying this marking grid.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 2	1–2	Recalls information/descriptive <ul style="list-style-type: none"> Has limited awareness of connections between texts. Describes the texts separately.
Level 3	3–4	General straightforward approach <ul style="list-style-type: none"> Gives general connections between texts. Provides straightforward examples.
Level 4	5–6	Clear exploration <ul style="list-style-type: none"> Makes clear connections between texts. Supports with clear examples.
Level 5	7–8	Consistent exploration <ul style="list-style-type: none"> Makes connections between texts. Uses consistently appropriate examples.

Question number	Indicative content
3	<p>Colonisation and its Aftermath</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of how characters are presented through voice in dialogue, for example, between Huck and Jim; between Fielding and Aziz • comparison of how writers present different forms of speech other than dialogue, for example, Galahad talking to the colour of his hand in a monologue; McBryde's presentation of the case for the prosecution against Aziz • comparison of how character can be presented through narrative voice, for example, how Selvon's use of indirect free style renders Moses' consciousness as though he is speaking; how Conrad's use of a framing device makes Marlow's speech to his fellow mariners the main narrative of the novel • how voices of characters can be used to present contextual issues, for example, Twain uses speech by and about Jim to expose the evils of slavery; Selvon uses the talk of his characters to show the discrimination faced by West Indian immigrants in London • comparison of how the language of speech helps to bring characters to life, for example, the slang of Moses and his friends; the effusive speech of the Russian trader when talking about Kurtz; the style of English adopted by Aziz • comparison of how characters are affected by speech that they hear, for example, the effect on Marlow of the discussion about Kurtz between the manager and his uncle; the effect on Huck and Jim of what Huck learns from the woman in the shack.
4	<p>Colonisation and its Aftermath</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of different outsiders, for example, Jim in <i>Huckleberry Finn</i>; the West Indian immigrants in <i>The Lonely Londoners</i>; Marlow in <i>Heart of Darkness</i>; Mrs Moore in <i>A Passage to India</i> • comparison of why characters are outsiders, for example, the racial discrimination in <i>The Lonely Londoners</i> and <i>Huckleberry Finn</i> • comparison of whether writers present outsiders sympathetically, for example, Twain presents Jim sympathetically but not Duke and Dauphin; if the European colonisers are the outsiders in <i>Heart of Darkness</i>, most are presented unsympathetically by Conrad but not all • how the outsiders are linked to contextual issues, for example, the British in India, the Indians in the anglo-centric world of the civil station; the West Indian immigrants in London facing racial discrimination • comparison of the techniques used by writers to create the sense of being an outsider, for example, how Selvon presents the separateness of the immigrants through their language; how Forster separates the British from India through the physical contrast of Chandrapore and the civil station • comparison of the effects of being an outsider, for example, Marlow's disillusionment and illness; the longing for home of the West Indian immigrants.

Please refer to the specific marking guidance on page 3 when applying this marking grid.

Please refer to the specific marking guidance on page 3 when applying this marking grid.				
		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Guidance	Descriptor (AO1, AO2, AO3)	
	0		No rewardable material	
Level 1	1–7	Low (1–2 marks) Qualities of level are inconsistently met	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts. 	
		Mid (3–5 marks) Qualities of level are largely met		
		High (6–7 marks) Qualities of level are convincingly met		
Level 2	8–14	Low (8–9 marks) Qualities of level are inconsistently met	General understanding/exploration <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors. 	
		Mid (10–13 marks) Qualities of level are largely met		
		High (13–14 marks) Qualities of level are convincingly met		
Level 3	15–21	Low (15–16 marks) Qualities of level are inconsistently met	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. 	
		Mid (17–19 marks) Qualities of level are largely met		
		High (20–21 marks) Qualities of level are convincingly met		
Level 4	22–29	Low (22–23 marks) Qualities of level are inconsistently met	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. 	
		Mid (24–27 marks) Qualities of level are largely met		
		High (28–29 marks) Qualities of level are convincingly met		
Level 5	30–36	Low (30–31 marks) Qualities of level are inconsistently met	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. 	
		Mid (32–34 marks) Qualities of level are largely met		
		High (35–36 marks) Qualities of level are convincingly met		

Please refer to the specific marking guidance on page 3 when applying this marking grid.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 2	1–2	Recalls information/descriptive <ul style="list-style-type: none"> Has limited awareness of connections between texts. Describes the texts separately.
Level 3	3–4	General straightforward approach <ul style="list-style-type: none"> Gives general connections between texts. Provides straightforward examples.
Level 4	5–6	Clear exploration <ul style="list-style-type: none"> Makes clear connections between texts. Supports with clear examples.
Level 5	7–8	Consistent exploration <ul style="list-style-type: none"> Makes connections between texts. Uses consistently appropriate examples.

Question number	Indicative content
5	<p>Crime and Detection Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of ordered lives, for example, the orderliness of life at Audley Court, and at Lady Verinder's house, the routine of the staff at the Dupayne Museum, the community of Holcomb in Kansas • comparison of how writers create the sense of order, for example, Capote juxtaposes descriptions of the Clutter family going about their daily routines with descriptions of the killers setting out on their journey; James devotes Book One to 'The People and the Place', introducing the routines of characters before the first murder takes place • how the impact of crime on ordered lives is linked to context, for example, Lady Audley's crimes and deceptions subvert the Victorian ideal of domestic order and hierarchy; the effect of the theft of the Moonstone hints at the consequences of Britain's imperialist greed • comparison of how writers show the impact of crime on ordered communities, for example, James casts suspicion on staff and owners of the museum through the process of Dalgliesh's investigation; Capote takes us into Hartman's Café to show how the small town of Holcomb becomes a hotbed of rumour after the killings • comparison of how writers show the impact of crime on the ordered lives of individuals, for example, Braddon has Sir Michael uproot himself from Audley Court to travel through Europe after Lady Audley's confession; Collins uses an epistolary device to show how Rosanna Spearman has been affected by the theft of the Moonstone • comparison of how writers use narrative point of view to show the impact of crime on ordered lives, for example, Collins makes use of multiple narrators; James is an omniscient narrator.
6	<p>Crime and Detection Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • the question of whether the novels are realistic, for example, Capote is writing a non-fiction novel while Braddon based elements of her story on the Constance Kent case of 1860; the characters and events of <i>The Murder Room</i> and <i>The Moonstone</i> are fictional • comparison of how writers use details of daily life to create the impression of realism, for example, James' narrative is filled with details of modern London life, Braddon's with domestic life and railway journeys • comparison of how writers create believable characters, for example, Capote's journalistic presentation of character; how Collins makes Blake and Betteredge seem real by giving them editorial and narrative roles • the link between realism and context, for example, a theme of <i>The Murder Room</i> is what is revealed about the society of the time through its murders; Braddon mirrors developments in the Victorian world, for example, the growth of social mobility • comparison of how narrative devices create realism, for example, Capote's journalistic approach; Collins has Franklin Blake asking Betteredge to give a factual account of the events surrounding the theft • comparison of how dialogue contributes to realism, for example, Capote's claim that he memorised interviews; the realism of James' dialogue when it involves educated, middle-class characters.

Please refer to the specific marking guidance on page 3 when applying this marking grid.

AO1 = bullet point 1				AO2 = bullet point 2		AO3 = bullet point 3	
Level	Mark	Guidance	Descriptor (AO1, AO2, AO3)				
	0		No rewardable material				
Level 1	1–7	Low (1–2 marks) Qualities of level are inconsistently met	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts. 				
		Mid (3–5 marks) Qualities of level are largely met					
		High (6–7 marks) Qualities of level are convincingly met					
Level 2	8–14	Low (8–9 marks) Qualities of level are inconsistently met	General understanding/exploration <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors. 				
		Mid (10–13 marks) Qualities of level are largely met					
		High (13–14 marks) Qualities of level are convincingly met					
Level 3	15–21	Low (15–16 marks) Qualities of level are inconsistently met	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. 				
		Mid (17–19 marks) Qualities of level are largely met					
		High (20–21 marks) Qualities of level are convincingly met					
Level 4	22–29	Low (22–23 marks) Qualities of level are inconsistently met	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. 				
		Mid (24–27 marks) Qualities of level are largely met					
		High (28–29 marks) Qualities of level are convincingly met					
Level 5	30–36	Low (30–31 marks) Qualities of level are inconsistently met	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. 				
		Mid (32–34 marks) Qualities of level are largely met					
		High (35–36 marks) Qualities of level are convincingly met					

Please refer to the specific marking guidance on page 3 when applying this marking grid.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 2	1–2	Recalls information/descriptive <ul style="list-style-type: none"> Has limited awareness of connections between texts. Describes the texts separately.
Level 3	3–4	General straightforward approach <ul style="list-style-type: none"> Gives general connections between texts. Provides straightforward examples.
Level 4	5–6	Clear exploration <ul style="list-style-type: none"> Makes clear connections between texts. Supports with clear examples.
Level 5	7–8	Consistent exploration <ul style="list-style-type: none"> Makes connections between texts. Uses consistently appropriate examples.

Question number	Indicative content
7	<p>Science and Society Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of how science can create victims, for example, Frankenstein, the Monster; Offred and the other Handmaids; the donors in <i>Never Let Me Go</i>; post-invasion England in <i>The War of the Worlds</i> • comparison of different types of victimhood, for example, restrictions on women in Gilead; violent death in <i>The War of the Worlds</i> • how women can be victims of science, for example, Elizabeth as the victim of Victor's obsession with his experiment; the ways in which Atwood shows women being made to accept the consequences of the misuse of science • comparison of how reactions to victimhood are presented, for example, Wells' portrayal of terror; Ishiguro's presentation of Kathy's emotions for Tommy • how the presentation of victims of science is linked to contexts, for example, fears of scientific progress; concerns about women's rights among certain conservative sections of society; use of technology for destructive purposes • comparison of the ways in which settings are used to present the victims, for example, Victor and the Monster in the Arctic wastes; contrasting settings in <i>The Handmaid's Tale</i>.
8	<p>Science and Society Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the ways in which writers use different voices, for example, Atwood gives readers direct access to the thoughts and actions of Offred; Shelley's more indirect methods • comparison of different narrative voices, for example, Ishiguro's use of direct first person addressing the reader; the initially dispassionate, rational reflections of the unnamed narrator of <i>The War of the Worlds</i> • comparison of the extent to which writers create sympathy through different voices, for example, Frankenstein's attempt to justify his actions; Offred's careful account for fear of transgressing the rules of Gilead • comparison of the effect of different voices at the endings of the novels, for example, the Historical Notes that conclude <i>The Handmaid's Tale</i>; the discussion with Marie-Claude and Miss Emily on the nature of the students in <i>Never Let Me Go</i>; the changed attitudes of the narrator at the end of <i>The War of the Worlds</i> • use of different voices to reflect contextual factors, for example, attitudes to science in the early 19th century and how these might affect readers' attitudes to Victor Frankenstein; anxieties about unfettered freedom at the time Atwood was writing • how different voices are used to convey ethical concerns, for example, about cloning, the creation of life, and the possibility of life on other planets.

Please refer to the specific marking guidance on page 3 when applying this marking grid.

Please refer to the specific marking guidance on page 3 when applying this marking grid.				
		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Guidance	Descriptor (AO1, AO2, AO3)	
	0		No rewardable material	
Level 1	1–7	Low (1–2 marks) Qualities of level are inconsistently met	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts. 	
		Mid (3–5 marks) Qualities of level are largely met		
		High (6–7 marks) Qualities of level are convincingly met		
Level 2	8–14	Low (8–9 marks) Qualities of level are inconsistently met	General understanding/exploration <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors. 	
		Mid (10–13 marks) Qualities of level are largely met		
		High (13–14 marks) Qualities of level are convincingly met		
Level 3	15–21	Low (15–16 marks) Qualities of level are inconsistently met	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. 	
		Mid (17–19 marks) Qualities of level are largely met		
		High (20–21 marks) Qualities of level are convincingly met		
Level 4	22–29	Low (22–23 marks) Qualities of level are inconsistently met	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. 	
		Mid (24–27 marks) Qualities of level are largely met		
		High (28–29 marks) Qualities of level are convincingly met		
Level 5	30–36	Low (30–31 marks) Qualities of level are inconsistently met	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. 	
		Mid (32–34 marks) Qualities of level are largely met		
		High (35–36 marks) Qualities of level are convincingly met		

Please refer to the specific marking guidance on page 3 when applying this marking grid.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 2	1–2	Recalls information/descriptive <ul style="list-style-type: none"> Has limited awareness of connections between texts. Describes the texts separately.
Level 3	3–4	General straightforward approach <ul style="list-style-type: none"> Gives general connections between texts. Provides straightforward examples.
Level 4	5–6	Clear exploration <ul style="list-style-type: none"> Makes clear connections between texts. Supports with clear examples.
Level 5	7–8	Consistent exploration <ul style="list-style-type: none"> Makes connections between texts. Uses consistently appropriate examples.

Question number	Indicative content
9	<p>The Supernatural Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the destructive effects of the supernatural, for example, Dorian Gray's increasingly cruel and selfish actions, leading to Sybil's death and the murder of Basil; the effects of Beloved on the household at 124; the decline of Roderick in <i>The Little Stranger</i>, with the suggestion he is possessed; the transformations of Lucy and Mina after they are attacked in <i>Dracula</i> • comparison of the ways in which the writers convey the threat of malign forces, for example, the accumulation of incidents in <i>The Little Stranger</i>; the description of how Dorian Gray's portrait reflects the consequences of his actions • use of setting to show the destructive effects of the supernatural, for example, Dorian Gray's expeditions into London vices; descriptions of decay at Hundreds Hall • comparison of the destructive effects of the supernatural on relationships, for example, the way Beloved comes between Sethe and Paul D; how Dorian Gray's sense of invulnerability leads to his rejection of Sybil • comparison of the cruelty arising from the supernatural, for example, the succession of cruel acts committed by Dracula; the cruelty of Schoolmaster and the theft of Seth's milk • how the destructive effects of the supernatural are linked to contexts, for example, Victorian concerns about the return of superstition, as shown in <i>Dracula</i>; the threat of moral decline in <i>The Picture of Dorian Gray</i>; concerns about the decline of old families in <i>The Little Stranger</i>; the corrosive effects of slavery as seen in <i>Beloved</i>.
10	<p>The Supernatural Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the ways the writers use narrators, for example, the first-person narrative of Dr Faraday; the multiple viewpoints enabled by Wilde's use of a third-person narrator in <i>The Picture of Dorian Gray</i> • comparison of narrative viewpoints, for example, the use of multiple narratives in <i>Dracula</i>; the shifts in <i>Beloved</i> from third-person narration to interior monologue • comparison of ways in which narrators are used to present characters, for example, sympathy for Sethe, Denver or Paul D; changing views about Dorian Gray • comparison of the ways in which narrators are used to create suspense, for example, Faraday's reluctance to believe in anything other than a rational explanation for events at Hundreds Hall; Wilde's use of an omniscient narrator to give readers more information than his characters possess • how use of narrators is linked to contexts, for example, social change as represented by Faraday; fears of Stoker's narrators about the supernatural and the afterlife, with links to contemporary interest in spiritualism • comparison of narrative voices, for example, Morrison's use of fractured narrative to suggest the effect of slavery on its victims; Wilde's use of characters capable of using sophisticated arguments that refute contemporary moral conventions.

Please refer to the specific marking guidance on page 3 when applying this marking grid.

Please refer to the specific marking guidance on page 3 when applying this marking grid.				
		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Guidance	Descriptor (AO1, AO2, AO3)	
	0		No rewardable material	
Level 1	1–7	Low (1–2 marks) Qualities of level are inconsistently met	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts. 	
		Mid (3–5 marks) Qualities of level are largely met		
		High (6–7 marks) Qualities of level are convincingly met		
Level 2	8–14	Low (8–9 marks) Qualities of level are inconsistently met	General understanding/exploration <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors. 	
		Mid (10–13 marks) Qualities of level are largely met		
		High (13–14 marks) Qualities of level are convincingly met		
Level 3	15–21	Low (15–16 marks) Qualities of level are inconsistently met	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. 	
		Mid (17–19 marks) Qualities of level are largely met		
		High (20–21 marks) Qualities of level are convincingly met		
Level 4	22–29	Low (22–23 marks) Qualities of level are inconsistently met	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. 	
		Mid (24–27 marks) Qualities of level are largely met		
		High (28–29 marks) Qualities of level are convincingly met		
Level 5	30–36	Low (30–31 marks) Qualities of level are inconsistently met	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. 	
		Mid (32–34 marks) Qualities of level are largely met		
		High (35–36 marks) Qualities of level are convincingly met		

Please refer to the specific marking guidance on page 3 when applying this marking grid.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 2	1–2	Recalls information/descriptive <ul style="list-style-type: none"> Has limited awareness of connections between texts. Describes the texts separately.
Level 3	3–4	General straightforward approach <ul style="list-style-type: none"> Gives general connections between texts. Provides straightforward examples.
Level 4	5–6	Clear exploration <ul style="list-style-type: none"> Makes clear connections between texts. Supports with clear examples.
Level 5	7–8	Consistent exploration <ul style="list-style-type: none"> Makes connections between texts. Uses consistently appropriate examples.

Question number	Indicative content
11	<p>Women and Society</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of significant locations, for example, Talbothays Dairy and Flintcomb-Ash; Herat, Kabul and Pakistan • comparison of domestic settings, for example, Clarissa Dalloway's London home, and her family home at Bourton; Wuthering Heights and Thrushcross Grange • comparison of locations where women are restricted, for example, Mariam's home in Kabul, where Rasheed has control; Tess's life in her family home and in The Slopes • comparison of use of narrators to describe settings, for example, Woolf's use of Clarissa's inner dialogue; Brontë's use of multiple narrators and their differing perspectives • how significant locations are linked to contexts, for example, post-war London; 19th century rural England • comparison of the ways locations affect characters, for example, the remoteness and lack of civilisation at Wuthering Heights; life in Kabul under the Taliban; how London affects Septimus and Clarissa differently.
12	<p>Women and Society</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the presentation of masculinity, for example, Angel and Alec, and their treatment of Tess; Peter Walsh and Richard Dalloway, and Clarissa's attitudes to them • comparison of the role of men in providing material support for women, for example, Catherine's decision to marry Edgar because of his wealth; Jalil's family's desire to find a husband for Mariam in order to be free of the need to support her • comparison of the ways men exert their masculinity, for example, their treatment of Septimus and Rezia Smith by Dr Holmes and Sir William Bradshaw; the treatment of Mariam by Jalil and Rasheed • comparison of different notions of masculinity, for example, Septimus' dependence on his wife; Hareton's feelings towards young Catherine; influence of Jalil's wives in his treatment of Mariam • how the presentation of masculinity is linked to contexts, for example, the differing legal status of men and women; marital control; wider political context • use of language to convey concepts of masculinity, for example, the dialogue and descriptions of Heathcliff and Edgar; the imagery associated with Angel and Alec.

Please refer to the specific marking guidance on page 3 when applying this marking grid.

AO1 = bullet point 1				AO2 = bullet point 2		AO3 = bullet point 3	
Level	Mark	Guidance	Descriptor (AO1, AO2, AO3)				
	0		No rewardable material				
Level 1	1–7	Low (1–2 marks) Qualities of level are inconsistently met	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts. 				
		Mid (3–5 marks) Qualities of level are largely met					
		High (6–7 marks) Qualities of level are convincingly met					
Level 2	8–14	Low (8–9 marks) Qualities of level are inconsistently met	General understanding/exploration <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors. 				
		Mid (10–13 marks) Qualities of level are largely met					
		High (13–14 marks) Qualities of level are convincingly met					
Level 3	15–21	Low (15–16 marks) Qualities of level are inconsistently met	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. 				
		Mid (17–19 marks) Qualities of level are largely met					
		High (20–21 marks) Qualities of level are convincingly met					
Level 4	22–29	Low (22–23 marks) Qualities of level are inconsistently met	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. 				
		Mid (24–27 marks) Qualities of level are largely met					
		High (28–29 marks) Qualities of level are convincingly met					
Level 5	30–36	Low (30–31 marks) Qualities of level are inconsistently met	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. 				
		Mid (32–34 marks) Qualities of level are largely met					
		High (35–36 marks) Qualities of level are convincingly met					

Please refer to the specific marking guidance on page 3 when applying this marking grid.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 2	1–2	Recalls information/descriptive <ul style="list-style-type: none"> Has limited awareness of connections between texts. Describes the texts separately.
Level 3	3–4	General straightforward approach <ul style="list-style-type: none"> Gives general connections between texts. Provides straightforward examples.
Level 4	5–6	Clear exploration <ul style="list-style-type: none"> Makes clear connections between texts. Supports with clear examples.
Level 5	7–8	Consistent exploration <ul style="list-style-type: none"> Makes connections between texts. Uses consistently appropriate examples.

