A Level English Literature

PAPER 2 PROSE

SPECIMEN PAPERS

edexcel

ALWAYS LEARNING   **PEARSON**

Introduction

This specimen paper has been produced to complement the sample assessment materials for Pearson Edexcel Level 3 Advanced 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 point descriptors are met 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.

**Pearson Edexcel
Level 3 GCE**

English Literature

**Advanced
Paper 2: Prose**

Specimen Papers for first teaching
September 2015
Time: 1 hour

Paper Reference
9ET0/02

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 on your chosen theme.
- Answer the question in the spaces provided
  – *there may be more space than you need*.
- In your answers, you must **not** use texts that you have used in your coursework.

Information

- The total mark for this paper is 40.
- 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 ▶

Answer ONE question on the texts you have studied. 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

1 Compare the ways in which the writers of your **two** chosen texts use narrative point of view. You must relate your discussion to relevant contextual factors.

(Total for Question 1 = 40 marks)

OR

2 Compare the ways in which the writers of your **two** chosen texts present the role of social class in families. You must relate your discussion to relevant contextual factors.

(Total for Question 2 = 40 marks)

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

3 Compare the ways in which the writers of your **two** chosen texts present masculinity. You must relate your discussion to relevant contextual factors.

(Total for Question 3 = 40 marks)

OR

4 Compare the ways in which the writers of your **two** chosen texts present a sense of guilt. You must relate your discussion to relevant contextual factors.

(Total for Question 4 = 40 marks)

Answer ONE question on the texts you have studied. 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

5   Compare the ways in which the writers of your **two** chosen texts present communities. You must relate your discussion to relevant contextual factors.

(Total for Question 5 = 40 marks)

OR

6   Compare the ways in which the writers of your **two** chosen texts explore the effects of the past on the present. You must relate your discussion to relevant contextual factors.

(Total for Question 6 = 40 marks)

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

7   Compare the ways in which the writers of your **two** chosen texts present what it means to be human. You must relate your discussion to relevant contextual factors.

(Total for Question 7 = 40 marks)

OR

8   Compare the ways in which the writers of your **two** chosen texts convey fear of the unknown. You must relate your discussion to relevant contextual factors.

(Total for Question 8 = 40 marks)

Answer ONE question on the texts you have studied. 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

9 Compare the ways in which the writers of your **two** chosen texts present the effect
of the supernatural on relationships. You must relate your discussion to relevant
contextual factors.

(Total for Question 9 = 40 marks)

OR

10 Compare the ways in which the writers of your **two** chosen texts attempt to make the
supernatural credible. You must relate your discussion to relevant contextual factors.

(Total for Question 10 = 40 marks)

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

11 Compare the ways in which the writers of your **two** chosen texts present the effects
of social divisions on women. You must relate your discussion to relevant contextual
factors.

(Total for Question 11 = 40 marks)

OR

12 Compare the ways in which the writers of your **two** chosen texts present women's
experiences of love. You must relate your discussion to relevant contextual factors.

(Total for Question 12 = 40 marks)

Indicate which question you are answering by marking a cross in the box ⊠. If you change your mind, put a line through the box ⊠ and then indicate your new question with a cross ⊠.

Chosen question number:

Question 1 ⊠	Question 2 ⊠	Question 3 ⊠
Question 4 ⊠	Question 5 ⊠	Question 6 ⊠
Question 7 ⊠	Question 8 ⊠	Question 9 ⊠
Question 10 ⊠	Question 11 ⊠	Question 12 ⊠

Please write the titles of your chosen texts below:

Text 1: ....

Text 2: ....

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TOTAL FOR PAPER = 40 MARKS

Paper 2 Mark scheme

Question number	Indicative content
1	**Childhood** Students may refer to the following in their answers: • comparison of the narrative points of view adopted, for example, James' use of omniscient narrative but with Maisie as focaliser; Walker's use of Celie's and Nettie's subjective first-person narratives; Dickens' use of an omniscient narrator; McEwan's use of shifting points of view • comparison of how writers use narrative point of view to present character, for example, James' omniscient narrator clearly directs our sympathy towards Maisie; Walker presents characters through Celie's and Nettie's subjective perceptions • how contextual issues are presented through narrative point of view, for example, Dickens' authorial narrator casts a wide-ranging eye over the ills of the Industrial Revolution and Utilitarianism; Walker presents patriarchal abuse and racism through the experiences of the victims • comparison of how writers use point of view to present the inner lives of characters, for example, how McEwan's apparently omniscient narrative seems to show us what Emily Tallis is thinking; Dickens' narrator suggests internal feelings through external signs, for example, the body language of Harthouse • comparison of how point of view affects the style of the narrative, for example, Walker's use of a style that reflects Celie's character; James' alternation between the complex sentences of his sophisticated narrator and the simplicity of Maisie's perceptions • comparison of how point of view affects the form and structure of the narrative, for example, Walker's use of epistolary narrative; McEwan's use of the narrative within a narrative.
2	**Childhood** Students may refer to the following in their answers: • comparison of what creates class in the texts, for example, race and gender in *The Color Purple*, land and wealth in *Atonement* • comparison of how writers convey a sense of class, for example, Walker's use of an uneducated voice for Celie; Dickens' descriptions of contrasting living conditions • comparison of how class drives the events of the plot, for example, the divorce and infidelities of Beale and Ida are presented as upper-class decadence; the treatment of Robbie by the Tallis family • how class contributes to the social context, for example, James' depiction of the English upper classes and their servants; Dickens' depiction of the gulf between the factory owner and the working class families • comparison of characters who are products of their class, for example, Celie is poor and uneducated because she is a black girl living in the Deep South; Sissy Jupe's circus background • comparison of characters who are not restricted by their class, for example, Robbie is the son of the Tallises' housekeeper but is at Cambridge with Cecilia Tallis; Maisie develops a morality that rejects the way of life of her parents.

Please refer to the specific marking guidance on page 3 when applying this marking grid.		
AO1 = bullet point 1		**AO2 = bullet point 2**
Level	**Mark**	**Descriptor (AO1, AO2)**
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.
Level 2	5–8	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.
Level 3	9–12	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.
Level 4	13–16	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.
Level 5	17–20	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.

Please refer to the specific marking guidance on page 3 when applying this marking grid.		
AO3 = bullet point 1		**AO4 = bullet point 2**

Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Shows limited awareness of contextual factors. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	5–8	**General exploration** • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. • Identifies general connections between texts. Makes general cross-references between texts.
Level 3	9–12	**Clear relevant exploration** • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. • Makes relevant connections between texts. Develops an integrated approach with clear examples.
Level 4	13–16	**Discriminating exploration** • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. • Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.
Level 5	17–20	**Critical and evaluative** • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. • Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.

Question number	Indicative content
3	**Colonisation and its Aftermath** Students may refer to the following in their answers: • comparison of different types of masculinity, for example, the adventurer in Conrad, the authority figure in Forster • comparison of male characters who are used to present a negative view of masculinity, for example, the demeaning attitude towards women by Galahad and others in *The Lonely Londoners*; the swindling Duke and Dauphin in *Huckleberry Finn* • comparison of male characters who are used to present a positive view of masculinity, for example, Jim's selflessness and family values in *Huckleberry Finn*; Fielding's liberal values and sympathy for Indians in *A Passage to India* • ways in which the presentation of masculinity is linked to contexts, for example, how Fielding conforms more with the English after the trial of Aziz; how colonial power corrupts Kurtz; the struggle of the West Indian male immigrants to find work • how writers use speech to explore the male characters, for example, the way Selvon's male characters talk about their aspirations, work, and women; Aziz's speech reflects his emotional, sensitive nature, in contrast with the more stereotypically masculine English • comparison of how ideas of masculinity are presented through action, for example, how Marlow is practical and active; how Pap's abusive treatment of Huck is a mockery of fatherhood.
4	**Colonisation and its Aftermath** Students may refer to the following in their answers: • comparison of the kinds of guilt presented, for example, Marlow's sense of a collective guilt; Adela's personal feelings of guilt for the damage she has done to Aziz • comparison of how writers present the effects of a guilty conscience, for example, Adela's growth through the difficulties she faces after Aziz's trial, Marlow's illness resulting from his experience of European imperialism • how the question of guilt links to colonial context, for example, Selvon's presentation of the hardships endured by West Indian immigrants as a result of racism; Twain sets his text at a time before slavery was abolished to expose the guilt of racism in the South • comparison of how writers use language to present characters who lack a guilty conscience, for example, Duke and Dauphin in *Huckleberry Finn*, Kurtz and the company agents in *Heart of Darkness* • comparison of the role of memory in presenting a sense of guilt, for example, Galahad's theft of the pigeon in *The Lonely Londoners* stemming from reminiscence; Marlow's memory of his Congo journey compels him to tell his story • comparison of how guilt can be falsely applied, for example, Adela's accusation of attempted rape against Aziz; as a runaway slave, Jim in *Huckleberry Finn* is considered a criminal.

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

AO1 = bullet point 1	AO2 = bullet point 2

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.
Level 2	5–8	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.
Level 3	9–12	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.
Level 4	13–16	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.
Level 5	17–20	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.

Please refer to the specific marking guidance on page 3 when applying this marking grid.		
AO3 = bullet point 1		**AO4 = bullet point 2**

Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Shows limited awareness of contextual factors. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	5–8	**General exploration** • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. • Identifies general connections between texts. Makes general cross-references between texts.
Level 3	9–12	**Clear relevant exploration** • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. • Makes relevant connections between texts. Develops an integrated approach with clear examples.
Level 4	13–16	**Discriminating exploration** • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. • Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.
Level 5	17–20	**Critical and evaluative** • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. • Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.

Question number	Indicative content
5	**Crime and Detection** Students may refer to the following in their answers: • comparison of the kinds of communities that are presented, for example, the country manor of Audley Court; Lady Verinder's estate; the Clutters' ranch and the small Kansas town of Holcomb; the Dupayne Museum • how the presentation of community is linked to context, for example, James uses the Dupayne Museum to comment on contemporary issues about England; Capote uses the destruction of the Clutters' Kansas idyll to comment on the American Dream • comparison of how writers use language to present the domestic life of the community, for example, Braddon's creation of a comfortable, orderly domesticity at Audley Court as a foil to the crimes of Lady Audley; Capote's creation of the Clutters' homely life against the brutality of their murder • comparison of how writers present the social hierarchy of the community, for example, both Braddon and Collins present the conventional Victorian hierarchy of upper-class family and the servant ranks • comparison of how writers use language to present conflict within the community, for example, the quarrel between the Dupaynes over the renewal of the lease; the antagonism between Alicia and Lady Audley which creates tension in Audley Court • comparison of how communities are affected by crime, for example, Capote shows the ways rumours and unease pervade Holcomb after the murder; Collins shows how Lady Verinder's orderly household falls into disarray.
6	**Crime and Detection** Students may refer to the following in their answers: • comparison of how crime is linked to events of the past, for example, James has her murderer mimic the murders of the past that are exhibited in the museum; the theft of the Moonstone from Lady Verinder's house in 1848 is linked to John Herncastle's theft of it in India in 1799 • comparison of how characters are presented as products of their past, for example, how Capote presents Perry's criminal life as a result of his lonely and difficult childhood; Robert Audley's laziness is a product of 28 years of leisured, affluent life • comparison of how characters try to escape their past, for example, how Helen Talboys becomes Lucy Graham and then Lady Audley to escape from the poverty of her earlier life; Ezra Jennings is trying to escape from the stigma of being accused of a crime he didn't commit • how the link between past and present is connected to contexts, for example, British imperialism in India is questioned by Collins; the question of closing the Dupayne museum raises issues about the need to focus on the problems of the present • comparison of how writers present the consequences of past actions, for example, Dick's sharing of a cell with Floyd Wells in the past leads first to the murder of the Clutters; Lady Audley's need to keep her past crimes concealed leads her to the attempted murder of Robert Audley • comparison of how writers use narrative techniques to link present to past, for example, James as an intrusive omniscient narrator comments on London past and present; Collins creates a complex variety of narratives from past and present.

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

AO1 = bullet point 1		AO2 = bullet point 2

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.
Level 2	5–8	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.
Level 3	9–12	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.
Level 4	13–16	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.
Level 5	17–20	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.

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

AO3 = bullet point 1			AO4 = bullet point 2	

Level	Mark	Descriptor (AO3, AO4)		
	0	No rewardable material.		
Level 1	1–4	**Descriptive** • Shows limited awareness of contextual factors. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.		
Level 2	5–8	**General exploration** • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. • Identifies general connections between texts. Makes general cross-references between texts.		
Level 3	9–12	**Clear relevant exploration** • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. • Makes relevant connections between texts. Develops an integrated approach with clear examples.		
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Level 5	17–20	**Critical and evaluative** • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. • Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.		

Question number	Indicative content
7	**Science and Society** Students may refer to the following in their answers: • comparison of the ways in which the texts address what it means to be human, for example, the differences between man and monster in *Frankenstein*; the school students in *Never Let Me Go* seek to understand behaviour in the world outside • comparison of the ways in which narrators are used to reflect on what it means to be human, for example, the narrator's comments on the nature of the Martians compared to human behaviour; the way in which Offred feels the handmaids are dehumanised • comparison of the ways humans respond to those seen as less than human, for example, Frankenstein's response to the appeals made by his creature; the behaviour of the school guardians to the students in *Never Let Me Go* • comparison of the ways in which language is used to present love and relationships, for example, the importance of Frankenstein's relationship with Elizabeth, his creature's longing for a mate; the search for love by Kathy and Tommy in *Never Let me Go*; relationships in The *Handmaid's Tale* • comparison of the ways in which human behaviour deteriorates, for example, reactions to the Martian invasion; the behaviour of the Handmaids and others in Gilead • ways in which the presentation of what it means to be human is linked to contexts, for example, Romantic ideas about the nature of humanity; late 19th century anxieties about evolution and invasion; concerns about the treatment of women; contemporary anxieties about cloning.
8	**Science and Society** Students may refer to the following in their answers: • comparison of the different types of fear of the unknown, for example, fear of the alien or non-human; fear of an uncertain future • comparison of the ways in which narrators are used to convey fear of the unknown, for example, the feelings of Wells' narrator during the invasion; Offred's accounts of her experiences of Gilead; the account of Frankenstein's first response to his creation • comparison of the ways in which narrative methods generate tension and fear, for example, the gradual realisation of the meaning of 'donor' and 'completing' in *Never Let Me Go*; Offred's first-person narrative revealing the kinds of futures she faces • comparison of the ways in which language is used to convey fear of the unknown, for example, the narrative voice in *Never Let Me Go*; the terror that Frankenstein feels • ways in which fear of the unknown is linked to contexts, for example, consequences of pollution; fears of cloning; contemporary anxieties about invasion • comparison of the ways in which characters respond to fear of the unknown, for example, Frankenstein's cruelty; reactions of the humans to the clones in *Never Let Me Go*; variety of responses to the Martian invasion.

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

AO1 = bullet point 1	AO2 = bullet point 2

Level	Mark	Descriptor (AO1, AO2)
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Level 1	1–4	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.
Level 2	5–8	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.
Level 3	9–12	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.
Level 4	13–16	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.
Level 5	17–20	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.

Please refer to the specific marking guidance on page 3 when applying this marking grid.		
AO3 = bullet point 1		**AO4 = bullet point 2**
Level	**Mark**	**Descriptor (AO3, AO4)**
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Shows limited awareness of contextual factors. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	5–8	**General exploration** • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. • Identifies general connections between texts. Makes general cross-references between texts.
Level 3	9–12	**Clear relevant exploration** • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. • Makes relevant connections between texts. Develops an integrated approach with clear examples.
Level 4	13–16	**Discriminating exploration** • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. • Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.
Level 5	17–20	**Critical and evaluative** • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. • Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.

Question number	Indicative content
9	**The Supernatural** Students may refer to the following in their answers: • comparison of the ways in which the supernatural affects relationships, for example, Dr Faraday's relationship with Caroline is ultimately thwarted by the uncanny events at Hundreds Hall; Dorian Gray's relationship with Sybil Vane • comparison of the ways in which language is used to present the influence of the supernatural on relationships, for example, the transformation of Lucy; Sethe's relationships with Beloved and Paul D • comparison of the outcomes of relationships, for example, Roderick's relationships are destroyed; the destructive effect of Count Dracula • comparison of ways in which narrative viewpoints are used to present the effect of the supernatural, for example, Faraday's first-person narration conveys his rational distrust and his increasing frustration; Wilde's third-person narrative is used for frequent insights into the increasingly self-centred mind of Dorian Gray • comparison of ways in which imagery and symbolism are used to present the effect of the supernatural • ways in which the presentation of the effect of the supernatural on relationships is linked to contexts, for example, late Victorian anxieties about female power; concern with aestheticism and its relationship to morality; class issues in post-war Britain; effect of slavery on relationships.
10	**The Supernatural** Students may refer to the following in their answers: • the question of whether the supernatural is made credible, for example, the use of realistic settings in *Dracula*, *The Picture of Dorian Gray* and *The Little Stranger*; use of historical fact in *Beloved* • comparison of narrative methods used to make the supernatural credible, for example, multiple viewpoints and multiple voices to give the impression of supporting witnesses or disputed accounts • comparison of the ways in which the effects of the supernatural are described, for example, the attack on the Baker-Hyde's child; the effect of Beloved on 124; the details of the death of Lucy and treatment her body • comparison of the descriptions of settings, for example, the journey to Dracula's castle and the castle itself; the shabby reality of the decline of Hundreds Hall • ways in which attempts to make the supernatural credible are linked to contexts, for example, details of London's underworld; the post-war decline of the upper-class Ayres family and advent of the NHS; the realistic descriptions of slavery • the ways in which language and structure are used to reveal the supernatural, for example, the initial scepticism with which Van Helsing's expertise is met; the description of Dorian Gray's portrait; gradual revelation of the uncanny source of incidents in *The Little Stranger*.

Please refer to the specific marking guidance on page 3 when applying this marking grid.		
AO1 = bullet point 1		**AO2 = bullet point 2**
Level	**Mark**	**Descriptor (AO1, AO2)**
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.
Level 2	5–8	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.
Level 3	9–12	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.
Level 4	13–16	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.
Level 5	17–20	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.

Please refer to the specific marking guidance on page 3 when applying this marking grid.		
AO3 = bullet point 1		**AO4 = bullet point 2**
Level	**Mark**	**Descriptor (AO3, AO4)**
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Shows limited awareness of contextual factors. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	5–8	**General exploration** • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. • Identifies general connections between texts. Makes general cross-references between texts.
Level 3	9–12	**Clear relevant exploration** • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. • Makes relevant connections between texts. Develops an integrated approach with clear examples.
Level 4	13–16	**Discriminating exploration** • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. • Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.
Level 5	17–20	**Critical and evaluative** • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. • Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.

Question number	Indicative content
11	**Women and Society** Students may refer to the following in their answers: • comparison of the kinds of social divisions that affect women, for example, poverty and low social status; the importance of education; the legal position of women • comparison of the ways in which language is used to present social class barriers, for example, Angel Clare's brothers' disdain for the women of Marlott; Catherine's decision to marry Edgar Linton • comparisons of the ways in which women from different social classes are presented, for example, Clarissa Dalloway and Rezia Smith; Isabella Linton and Nelly Dean • comparison of the use of narrative voices to convey social divisions, for example, presentation of different points of view in *A Thousand Splendid Suns;* Hardy's omniscient but sympathetic narrator • comparisons of the different attitudes of women to social divisions, for example, Mariam's step-sisters' attitudes towards her; Clarissa's attitude to Miss Kilman • ways in which the effects of social divisions on women are linked to contexts, for example, the importance of education; economic and legal inequality between men and women; how social positions can change as a result of war.
12	**Women and Society** Students may refer to the following in their answers: • comparison of the different experiences of love represented in the texts, for example, the intense feelings of romantic love; the excitement and consequences of illicit love; the comforts and conflicts of family love • comparison of the ways in which narrative voices are used to present women's experiences of love, for example, Nelly's attitudes towards the older and younger Catherines; different ways in which Clarissa Dalloway's feelings are described • comparison of how women's decisions about marriage affect their experience of love, for example, Clarissa's decision to marry Richard Dalloway rather than Peter Walsh; Catherine's decision to marry Edgar Linton; Mariam's marriage to Rasheed is arranged • comparison of the uses of imagery and symbolism to present women's experiences of love • comparison of the ways in which relationships develop during the narratives, for example, Laila's relationship with Tariq; Tess and Angel's relationship; relationship between Heathcliff and Isabella Linton • ways in which the presentation of women's experiences of love is linked to contexts, for example, social constraints on relationships; religious pressures; different moral standards for men and women.

Please refer to the specific marking guidance on page 3 when applying this marking grid.		
AO1 = bullet point 1		**AO2 = bullet point 2**
Level	**Mark**	**Descriptor (AO1, AO2)**
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.
Level 2	5–8	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.
Level 3	9–12	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.
Level 4	13–16	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.
Level 5	17–20	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.

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

	AO3 = bullet point 1	**AO4 = bullet point 2**

Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Shows limited awareness of contextual factors. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	5–8	**General exploration** • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. • Identifies general connections between texts. Makes general cross-references between texts.
Level 3	9–12	**Clear relevant exploration** • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. • Makes relevant connections between texts. Develops an integrated approach with clear examples.
Level 4	13–16	**Discriminating exploration** • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. • Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.
Level 5	17–20	**Critical and evaluative** • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. • Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.