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# **Mark Scheme (Results)**

Summer 2017

Pearson Edexcel GCE  
In English Literature (8ET0\_02)  
Paper 2: Prose

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## Paper 2 Mark scheme

Question number	Indicative content
1	<p><b>Childhood</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• <i>Hard Times'</i> Louisa and Tom's upbringing as one of fact, rather than emotion; Nettie from <i>The Color Purple</i>'s education and missionary work as a part of growing up; Celie's lack of education.</li> <li>• comparison of how writers present self-discovery in marriage and relationships: Louisa's fruitless marriage to Mr Bounderby; Celie's journey from confused, naïve, abused child to strong and practical woman</li> <li>• various ways in which writers link the theme of love with self-discovery: Louisa's encounters with Harthouse and Bounderby; Maisie's own self-knowledge as a result of growing up in warring households; Briony fails to comprehend real love until she has made a disastrous mistake; Celie's various encounters with 'love' – real and abused as a plot device to drive her final self-discovery</li> <li>• comparison of presentation of characters facing reality after difficult lessons: Mr Gradgrind's own 'growing up' at the end of the novel; Briony's realisation that her twisted perception of reality was naïve and small-minded; Maisie taking the mature decision to leave her selfish parents and stay with the more reliable but much less glamorous Mrs Wix; Mr_____ realising he needs Celie after years of abuse</li> <li>• presentation of characters who do not discover themselves: Tom's immoral life; the entrenched attitudes of rural Georgia</li> <li>• comparison of how the presentation of self-discovery is linked to contexts: social and cultural attitudes to education; impact of Utilitarianism; attitudes to racial and social differences.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
2	<p><b>Childhood</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Dickens' focus on Louisa, Tom and Sissy as being integral to understanding the different experiences of childhood; Celie and Maisie and Briony to explore a child's point of view</li> <li>• comparison of the use of time to change perspective: the care of Sissy's children; Nettie and Celie's growth and the care of the many children associated with them; Briony's narrative</li> <li>• presentation of characters whose wisdom contrasts with the ignorance of those around them: Maisie as a wise and understanding young lady; Celie and Briony's flawed perspective</li> <li>• comparison of different narrative structures used to encourage reader engagement with characters</li> <li>• comparison of how writers present objectivity and bias in the texts: Dickens' use of dialect to elicit sympathy for Stephen and Mr Sleary; James' narrative comment on the interaction between Maisie and Sir Claude</li> <li>• comparison of how the presentation of point of view is linked to context: role of religion; social and political criticism; social and cultural change.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

**Please refer to the Specific Marking Guidance when applying this marking grid.**

			<b>AO1 = bullet point 1</b>	<b>AO2 = bullet point 2</b>	<b>AO3 = bullet point 3</b>
<b>Level</b>	<b>Mark</b>	<b>Guidance</b>	<b>Descriptor (AO1, AO2, AO3)</b>		
<b>Level 1</b>	1–7	<b>Low (1–2 marks)</b> Qualities of level are inconsistently met	No rewardable material.		
		<b>Mid (3–5 marks)</b> Qualities of level are largely met	<b>Recalls information/descriptive</b>	<ul style="list-style-type: none"> <li>Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> </ul>	
		<b>High (6–7 marks)</b> Qualities of level are convincingly met		<ul style="list-style-type: none"> <li>Uses a highly narrative or descriptive approach. Shows overall lack of understanding of the writer's craft and how meanings are shaped in texts.</li> </ul>	
<b>Level 2</b>	8–14	<b>Low (8–9 marks)</b> Qualities of level are inconsistently met	<b>General understanding/exploration</b>	<ul style="list-style-type: none"> <li>Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts.</li> </ul>	
		<b>Mid (10–12 marks)</b> Qualities of level are largely met		<ul style="list-style-type: none"> <li>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.</li> </ul>	
		<b>High (13–14 marks)</b> Qualities of level are convincingly met		<ul style="list-style-type: none"> <li>Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of the writer's craft and how meanings are shaped in texts.</li> </ul>	
<b>Level 3</b>	15–21	<b>Low (15–16 marks)</b> Qualities of level are inconsistently met	<b>Clear understanding/exploration</b>	<ul style="list-style-type: none"> <li>Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors.</li> </ul>	
		<b>Mid (17–19 marks)</b> Qualities of level are largely met		<ul style="list-style-type: none"> <li>Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> </ul>	
		<b>High (20–21 marks)</b> Qualities of level are convincingly met		<ul style="list-style-type: none"> <li>Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.</li> </ul>	
<b>Level 4</b>	22–29	<b>Low (22–23 marks)</b> Qualities of level are inconsistently met	<b>Consistent application/exploration</b>	<ul style="list-style-type: none"> <li>Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> </ul>	
		<b>Mid (24–27 marks)</b> Qualities of level are largely met		<ul style="list-style-type: none"> <li>Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> </ul>	
		<b>High (28–29 marks)</b> Qualities of level are convincingly met		<ul style="list-style-type: none"> <li>Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.</li> </ul>	
<b>Level 5</b>	30–36	<b>Low (30–31 marks)</b> Qualities of level are inconsistently met	<b>Discriminating application/exploration</b>	<ul style="list-style-type: none"> <li>Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li> </ul>	
		<b>Mid (32–34 marks)</b> Qualities of level are largely met		<ul style="list-style-type: none"> <li>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.</li> </ul>	
		<b>High (35–36 marks)</b> Qualities of level are convincingly met		<ul style="list-style-type: none"> <li>Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.</li> </ul>	
				<ul style="list-style-type: none"> <li>Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> </ul>	

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

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

Question number	Indicative content
3	<p><b>Colonisation and its Aftermath</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of the writers' presentation of innocence v corruption to explore division</li> <li>• comparison of the ways writers present characters who are isolated: Moses' loneliness and lack of achievements; Kurtz</li> <li>• comparison of how writers present rules and tradition as causes of division</li> <li>• how writers use setting to show division: Huck physically divided and isolated from society by his abusive father; physical divide of different living conditions in <i>The Lonely Londoners</i>; British women isolated from Indian society in <i>Passage to India</i></li> <li>• comparison of how writers present ambiguity and subjectivity: the English view the Indians as inferior; presentation of corrupt colonialism; Conrad's presentation of the racism debate</li> <li>• comparison of the ways writers use language to present division: division between Standard English and non-standard; creolised versions to raise issues of class and education</li> <li>• presentation of characters who attempt to close division: Galahad's pursuit of white women to integrate himself into London life; Huck's friendship with Jim; Fielding and Aziz.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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**Colonisation and its Aftermath**

Candidates may refer to the following in their answers:

- comparison of the ways writers present greed as part of colonisation: colonisers who abuse the natives in *Heart of Darkness*; the greed of slave owners of *Huckleberry Finn*
- presentation of racial stereotyping and prejudice to excuse behaviour of colonisers
- comparison of the ways writers present denial of opportunities for the colonised
- presentation of the imposition of cultural and religious mores by the colonisers: established religion symbolic of hypocrisy and immorality for forbidding Huck from saving Jim; hypocrisy of Ronnie who feels Adela retracting her observation is a betrayal of their race
- comparison of the ways writers present mistrust of other cultures: behaviour of the white women to the Indians; segregation of *The Lonely Londoners*
- presentation of the difficulties in forming friendships between the different cultures: Huck and Jim; Fielding and Aziz
- comparison of the ways writers explore morality in context: 'living for the day' mentality sparks possibly immoral behaviour in *The Lonely Londoners*; Conrad's presentation of Kurtz.

These are suggestions only. Accept any valid alternative response.

Please refer to the Specific Marking Guidance 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	<b>Low (1–2 marks)</b> Qualities of level are inconsistently met	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"> <li>Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach. Shows overall lack of understanding of the writer's craft and how meanings are shaped in texts.</li> <li>Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts.</li> </ul>
		<b>Mid (3–5 marks)</b> Qualities of level are largely met	
		<b>High (6–7 marks)</b> Qualities of level are convincingly met	
Level 2	8–14	<b>Low (8–9 marks)</b> Qualities of level are inconsistently met	<b>General understanding/exploration</b> <ul style="list-style-type: none"> <li>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.</li> <li>Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of the writer's craft and how meanings are shaped in texts.</li> <li>Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors.</li> </ul>
		<b>Mid (10–12 marks)</b> Qualities of level are largely met	
		<b>High (13–14 marks)</b> Qualities of level are convincingly met	
Level 3	15–21	<b>Low (15–16 marks)</b> Qualities of level are inconsistently met	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.</li> <li>Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> </ul>
		<b>Mid (17–19 marks)</b> Qualities of level are largely met	
		<b>High (20–21 marks)</b> Qualities of level are convincingly met	
Level 4	22–29	<b>Low (22–23 marks)</b> Qualities of level are inconsistently met	<b>Consistent application/exploration</b> <ul style="list-style-type: none"> <li>Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.</li> <li>Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li> </ul>
		<b>Mid (24–27 marks)</b> Qualities of level are largely met	
		<b>High (28–29 marks)</b> Qualities of level are convincingly met	
Level 5	30–36	<b>Low (30–31 marks)</b> Qualities of level are inconsistently met	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"> <li>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.</li> <li>Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.</li> <li>Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> </ul>

**Please refer to the Specific Marking Guidance when applying this marking grid.**

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

Question number	Indicative content
5	<p><b>Crime and Detection</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of how writers present the contrast between public and private: the home as a place of domestic safety; façade adopted by characters in <i>The Murder Room</i></li> <li>• presentation of relationships that challenge social order: bigamy in <i>Lady Audley</i>; friendship between Perry and Dick</li> <li>• presentation of physical and mental health as a cause of socially aberrant behaviour: madness blamed for driving Lady Audley to her crimes; the influence of opium on normal behaviour in <i>The Moonstone</i></li> <li>• comparison of the way the writers present cultural differences: the Moonstone as a sacred symbol; attitudes to capital punishment</li> <li>• comparison of how the writers present contemporary social norms: the hard-working, virtuous, religious background of the Clutter family in <i>In Cold Blood</i> v recently paroled criminals Perry and Dick; Lady Audley and Franklin from <i>The Moonstone</i> subverting their respectable backgrounds</li> <li>• comparison of the way writers use setting to present rebellion against social order: Dupayne Museum as reminiscent of places societies cherish; destroyed home settings.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
6	<p><b>Crime and Detection</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of the ways in which writers present victims as innocent: the Clutter family as innocent victims of Dick and Perry's greed</li> <li>• presentation of characters who seek justice for victims: Robert pursuing justice for his friends; Franklin's determination to solve the mystery; Dalglish's empathy for victims of crime</li> <li>• comparison of the ways writers present victims and villains in the text: Lady Audley and Dick as both victim and villain</li> <li>• comparison of how writers use narrative point of view to present the experience of victims: Collins' use of multiple narrators; James as an omniscient narrator</li> <li>• ways in which writers present characters as victims of social circumstances: economic pressures on the Dupayne Museum; effect of Dick and Perry's background; Lady Audley as subject to the ideals of Victorian womanhood</li> <li>• comparison of the ways writers present deaths in the texts.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the Specific Marking Guidance 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	<b>Low (1–2 marks)</b> Qualities of level are inconsistently met	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"><li>Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li><li>Uses a highly narrative or descriptive approach. Shows overall lack of understanding of the writer's craft and how meanings are shaped in texts.</li><li>Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts.</li></ul>		
		<b>Mid (3–5 marks)</b> Qualities of level are largely met			
		<b>High (6–7 marks)</b> Qualities of level are convincingly met			
Level 2	8–14	<b>Low (8–9 marks)</b> Qualities of level are inconsistently met	<b>General understanding/exploration</b> <ul style="list-style-type: none"><li>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.</li><li>Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of the writer's craft and how meanings are shaped in texts.</li><li>Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors.</li></ul>		
		<b>Mid (10–12 marks)</b> Qualities of level are largely met			
		<b>High (13–14 marks)</b> Qualities of level are convincingly met			
Level 3	15–21	<b>Low (15–16 marks)</b> Qualities of level are inconsistently met	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"><li>Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li><li>Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.</li><li>Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li></ul>		
		<b>Mid (17–19 marks)</b> Qualities of level are largely met			
		<b>High (20–21 marks)</b> Qualities of level are convincingly met			
Level 4	22–29	<b>Low (22–23 marks)</b> Qualities of level are inconsistently met	<b>Consistent application/exploration</b> <ul style="list-style-type: none"><li>Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li><li>Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.</li><li>Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li></ul>		
		<b>Mid (24–27 marks)</b> Qualities of level are largely met			
		<b>High (28–29 marks)</b> Qualities of level are convincingly met			
Level 5	30–36	<b>Low (30–31 marks)</b> Qualities of level are inconsistently met	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"><li>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.</li><li>Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.</li><li>Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li></ul>		
		<b>Mid (32–34 marks)</b> Qualities of level are largely met			
		<b>High (35–36 marks)</b> Qualities of level are convincingly met			

**Please refer to the Specific Marking Guidance when applying this marking grid.**

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

Question number	Indicative content
7	<p><b>Science and Society</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of the ways in which writers present situations in which characters can demonstrate courage</li> <li>• comparison of how writers use narrative structure to present courage: for example, the climactic meeting between Madame, Kathy and Tommy; the monster's creation and later reign of terror and Victor's reactions; the arrival of the Martians</li> <li>• presentation of challenges to figures of authority and power, for example, the Commander, the Aunts and Gilead's laws of captivity; the Guardians and Madame; the Martians</li> <li>• presentation of strength in the face of fear, for example, the donors in <i>Never Let Me Go</i>; Victor's eventual acceptance of responsibility; rebellion of the Handmaids</li> <li>• presentation of characters who courageously go against social norms: context of dystopian fiction; 19<sup>th</sup> century attitudes to science; conservative attitudes to women; abuse of religion</li> <li>• how writers use the endings of their novels to reflect on courage: the Historical Notes; changed attitude of the narrator in <i>The War of the Worlds</i>; Walton's reflections.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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**Science and Society**

Candidates may refer to the following in their answers:

- comparison of the ways writers present responses to the removal of freedom: the donors' acceptance of 'completion'; Victor's lack of self-control whilst at Ingolstadt and seeming inability to stop his pursuit of the secrets of life; Offred's acceptance of her situation; people going about their business in *War of the Worlds*
- presentation of threats to free will: Elizabeth as subject to society's patriarchy; the children at Hailsham; the letters received to go on to the next stage from a controlling unknown source; indoctrination and surveillance of Handmaids
- comparison of the extent to which freedom is presented as triumphing
- comparison of the writers' explorations of power in relation to freedom
- comparison of the ways writers use different voices to explore ethical concerns about freedom: Victor's blind enthusiasm for the creation of life; anxieties about cloning
- ways writers use settings to present the impact of science on personal freedom: Hailsham; Victor's laboratory; use of contrasting settings in *The Handmaid's Tale*.

These are suggestions only. Accept any valid alternative response.

Please refer to the Specific Marking Guidance when applying this marking grid.					
			AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Guidance	Descriptor (AO1, AO2, AO3)		
Level 1	1–7	0	No rewardable material.		
		<b>Low (1–2 marks)</b> Qualities of level are inconsistently met	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"><li>Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li></ul>		
		<b>Mid (3–5 marks)</b> Qualities of level are largely met	<ul style="list-style-type: none"><li>Uses a highly narrative or descriptive approach. Shows overall lack of understanding of the writer's craft and how meanings are shaped in texts.</li></ul>		
Level 2	8–14	<b>High (6–7 marks)</b> Qualities of level are convincingly met	<ul style="list-style-type: none"><li>Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts.</li></ul>		
		<b>Low (8–9 marks)</b> Qualities of level are inconsistently met	<b>General understanding/exploration</b> <ul style="list-style-type: none"><li>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.</li></ul>		
		<b>Mid (10–12 marks)</b> Qualities of level are largely met	<ul style="list-style-type: none"><li>Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of the writer's craft and how meanings are shaped in texts.</li></ul>		
Level 3	15–21	<b>High (13–14 marks)</b> Qualities of level are convincingly met	<ul style="list-style-type: none"><li>Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors.</li></ul>		
		<b>Low (15–16 marks)</b> Qualities of level are inconsistently met	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"><li>Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li></ul>		
		<b>Mid (17–19 marks)</b> Qualities of level are largely met	<ul style="list-style-type: none"><li>Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.</li></ul>		
Level 4	22–29	<b>High (20–21 marks)</b> Qualities of level are convincingly met	<ul style="list-style-type: none"><li>Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li></ul>		
		<b>Low (22–23 marks)</b> Qualities of level are inconsistently met	<b>Consistent application/exploration</b> <ul style="list-style-type: none"><li>Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li></ul>		
		<b>Mid (24–27 marks)</b> Qualities of level are largely met	<ul style="list-style-type: none"><li>Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.</li></ul>		
Level 5	30–36	<b>High (28–29 marks)</b> Qualities of level are convincingly met	<ul style="list-style-type: none"><li>Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li></ul>		
		<b>Low (30–31 marks)</b> Qualities of level are inconsistently met	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"><li>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.</li></ul>		
		<b>Mid (32–34 marks)</b> Qualities of level are largely met	<ul style="list-style-type: none"><li>Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.</li></ul>		
		<b>High (35–36 marks)</b> Qualities of level are convincingly met	<ul style="list-style-type: none"><li>Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li></ul>		

**Please refer to the Specific Marking Guidance when applying this marking grid.**

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

Question number	Indicative content
9	<p><b>The Supernatural</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of different types of cruelty presented by the writers: Lucy's vampiric attempts at seduction; Dorian Gray's selfishness; slavery in <i>Beloved</i></li> <li>• comparison of the ways writers use narrative structure to present cruelty: the reality of the portrait matching the cruelty of Dorian's treatment of Sybil; multiple narrators and points of view in <i>Dracula</i></li> <li>• comparison of the language used to describe acts of cruelty: the build-up of numerous incidents in <i>The Little Stranger</i>; descriptions of Dorian's rage-filled stabbing of Basil; Sethe's killing of one of her own children to 'save' them</li> <li>• ways in which writers present revenge in response to acts of cruelty: Dorian's refusal to turn himself in and the painting's consequent revenge; the influence Beloved holds over Sethe's memories</li> <li>• comparison of the extent to which the supernatural is presented as being responsible for cruelty: the suspicion of an evil living presence in the house in <i>The Little Stranger</i>; Sethe being choked by a supernatural presence in <i>Beloved</i></li> <li>• comparison of how writers link the presentation of cruelty to contexts: Victorian attitudes to morality; effects of slavery.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
10	<p><b>The Supernatural</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of the ways writers present different types of masculinity: Dorian Gray's sense of invulnerability; physical threat of the Horsemen</li> <li>• comparison of the ways writers present male attitudes to women: overprotective male characters in <i>Dracula</i>; men providing material support for women</li> <li>• comparison of the way writers use language to convey concepts of masculinity: imagery of blood and death in <i>Dracula</i>; narrator's sympathy for Paul D</li> <li>• comparison of the ways masculinity is linked to context: stereotypical Victorian gender roles; social change as represented by Faraday; links between masculinity and power</li> <li>• comparison of the ways writers use narrators to shape the readers' views on masculinity: shifts from third person narration to interior monologue in <i>Beloved</i>; multiple narrators in <i>Dracula</i>; first person narrative of Dr Faraday</li> <li>• ways in which writers explore male attitudes to the supernatural.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the Specific Marking Guidance when applying this marking grid.					
			AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Guidance	Descriptor (AO1, AO2, AO3)		
Level 1	1–7	0	No rewardable material.		
		<b>Low (1–2 marks)</b> Qualities of level are inconsistently met	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"><li>Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li></ul>		
		<b>Mid (3–5 marks)</b> Qualities of level are largely met	<ul style="list-style-type: none"><li>Uses a highly narrative or descriptive approach. Shows overall lack of understanding of the writer's craft and how meanings are shaped in texts.</li></ul>		
Level 2	8–14	<b>High (6–7 marks)</b> Qualities of level are convincingly met	<ul style="list-style-type: none"><li>Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts.</li></ul>		
		<b>Low (8–9 marks)</b> Qualities of level are inconsistently met	<b>General understanding/exploration</b> <ul style="list-style-type: none"><li>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.</li></ul>		
		<b>Mid (10–12 marks)</b> Qualities of level are largely met	<ul style="list-style-type: none"><li>Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of the writer's craft and how meanings are shaped in texts.</li></ul>		
Level 3	15–21	<b>High (13–14 marks)</b> Qualities of level are convincingly met	<ul style="list-style-type: none"><li>Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors.</li></ul>		
		<b>Low (15–16 marks)</b> Qualities of level are inconsistently met	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"><li>Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li></ul>		
		<b>Mid (17–19 marks)</b> Qualities of level are largely met	<ul style="list-style-type: none"><li>Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.</li></ul>		
Level 4	22–29	<b>High (20–21 marks)</b> Qualities of level are convincingly met	<ul style="list-style-type: none"><li>Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li></ul>		
		<b>Low (22–23 marks)</b> Qualities of level are inconsistently met	<b>Consistent application/exploration</b> <ul style="list-style-type: none"><li>Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li></ul>		
		<b>Mid (24–27 marks)</b> Qualities of level are largely met	<ul style="list-style-type: none"><li>Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.</li></ul>		
Level 5	30–36	<b>High (28–29 marks)</b> Qualities of level are convincingly met	<ul style="list-style-type: none"><li>Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li></ul>		
		<b>Low (30–31 marks)</b> Qualities of level are inconsistently met	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"><li>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.</li></ul>		
		<b>Mid (32–34 marks)</b> Qualities of level are largely met	<ul style="list-style-type: none"><li>Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.</li></ul>		
		<b>High (35–36 marks)</b> Qualities of level are convincingly met	<ul style="list-style-type: none"><li>Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li></ul>		

**Please refer to the Specific Marking Guidance when applying this marking grid.**

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

Question number	Indicative content
11	<p><b>Women and Society</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of the ways writers present hope arising from challenging circumstances: the final union of young Cathy and Hareton; Angel as a source of hope for Tess; Mariam's self-sacrifice to create hope of a better future for Laila</li> <li>• presentation of hope or its absence in relationships</li> <li>• comparison of the ways writers use narrative structure to present hope: Clarissa's inner dialogue; use of multiple narrators in <i>Wuthering Heights</i>; Hardy's use of tragic structure</li> <li>• comparison of the extent to which writers present fate as playing a role in the lives of characters: Fate, which seems to preside over any aspect of hope Tess might have and her eventual loss of hope in her own life, leading to her demise; similarly Mariam's self-sacrifice to create hope for a better future for Laila</li> <li>• comparison of the ways writers present male and female attitudes to hope: Laila's perseverance in <i>A Thousand Splendid Suns</i> to create links with her daughter Aziza and the power of female friendship as a source of personal hope; Septimus' suicide</li> <li>• how sources of hope are linked to contexts: post-war expectations in <i>Mrs Dalloway</i>; hope for greater female rights under communist rule Afghanistan.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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**Women and Society**

Candidates may refer to the following in their answers:

- comparison of the different time spans of the novels: Heathcliff and Catherine as children, through to their children; the growth and journeys of Laila, Mariam and Tess
- comparison of the ways writers link time and setting: the linking of both families and houses over time in *Wuthering Heights* through inextricable fates; the cycle of life and death in *Tess*; a day in London in *Mrs Dalloway*
- comparison of the ways in which writers link time to contexts: modernity encroaching on traditional rural life in *Tess of the D'Urbervilles*; Clarissa and Peter's memories of their youth and the theme of nostalgia; reversals to the progress of women's rights in Afghanistan
- comparison of the ways writers use narrative structure to explore time: *Mrs Dalloway*'s innovative one day structure with chimings as dividers; Hardy's use of phases to mark periods in Tess' life
- comparison of the ways writers create a sense of time both as a healing and destructive force: union of young Cathy and Hareton; the Taliban's slow but inevitable control of Afghanistan in *A Thousand Splendid Suns*
- ways in which writers use imagery and symbolism to present the passage of time: clocks in *Mrs Dalloway*; use of journeys in *Tess* and *A Thousand Splendid Suns*; use of the supernatural in *Wuthering Heights*.

These are suggestions only. Accept any valid alternative response.

Please refer to the Specific Marking Guidance 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.		
<b>Level 1</b>	1–7	<b>Low (1–2 marks)</b> Qualities of level are inconsistently met	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"><li>Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li><li>Uses a highly narrative or descriptive approach. Shows overall lack of understanding of the writer's craft and how meanings are shaped in texts.</li><li>Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts.</li></ul>		
		<b>Mid (3–5 marks)</b> Qualities of level are largely met			
		<b>High (6–7 marks)</b> Qualities of level are convincingly met			
<b>Level 2</b>	8–14	<b>Low (8–9 marks)</b> Qualities of level are inconsistently met	<b>General understanding/exploration</b> <ul style="list-style-type: none"><li>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.</li><li>Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of the writer's craft and how meanings are shaped in texts.</li><li>Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors.</li></ul>		
		<b>Mid (10–12 marks)</b> Qualities of level are largely met			
		<b>High (13–14 marks)</b> Qualities of level are convincingly met			
<b>Level 3</b>	15–21	<b>Low (15–16 marks)</b> Qualities of level are inconsistently met	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"><li>Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li><li>Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.</li><li>Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li></ul>		
		<b>Mid (17–19 marks)</b> Qualities of level are largely met			
		<b>High (20–21 marks)</b> Qualities of level are convincingly met			
<b>Level 4</b>	22–29	<b>Low (22–23 marks)</b> Qualities of level are inconsistently met	<b>Consistent application/exploration</b> <ul style="list-style-type: none"><li>Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li><li>Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.</li><li>Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li></ul>		
		<b>Mid (24–27 marks)</b> Qualities of level are largely met			
		<b>High (28–29 marks)</b> Qualities of level are convincingly met			
<b>Level 5</b>	30–36	<b>Low (30–31 marks)</b> Qualities of level are inconsistently met	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"><li>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.</li><li>Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.</li><li>Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li></ul>		
		<b>Mid (32–34 marks)</b> Qualities of level are largely met			
		<b>High (35–36 marks)</b> Qualities of level are convincingly met			

**Please refer to the Specific Marking Guidance when applying this marking grid.**

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