



# Mark Scheme (Results)

January 2023

Pearson Edexcel International  
Advanced Level  
In English Literature (WET03)  
Unit 3: Poetry and Prose

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- 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 may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

## **Specific Marking Guidance**

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

- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- 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 fulfils 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.

### **Placing a mark within a level**

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that 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.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

**Unit 3: Poetry and Prose**  
**Section A: Post-1900 Unseen Poetry**

Question Number	Indicative Content
1	<p><b>Duty by Natasha Trethewey</b></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"><li>• the poem recounts an incident where the speaker and her father were trapped within their house during a hurricane, but the poem could also be about the nature of family history, memory itself and of who controls the narrative of our own stories</li><li>• the title is ambiguous and could either refer to the duty felt by the speaker towards her father or the father's duty towards his child</li><li>• the use of lexical choice and imagery drawn from drama ('backdrop'; 'props') that indicates how the speaker's other family members have become less important in the retelling of the story</li><li>• the use of the time adverbial 'now' in the first stanza to indicate how the father has reframed the tale to present himself at its centre</li><li>• repetition of caesura to highlight language and imagery that emphasises the father's control of the memory and to hint at a complicated relationship with the speaker, e.g. 'father and daughter/caught in memory's half-light'; 'in the story'</li><li>• the way in which the language and structural choices of the poet build and highlight the incomplete nature of memory; the sense of danger posed by the storm; the sense of resignation felt by the speaker, e.g. metaphor; use of personification and pathetic fallacy; repetition of dynamic and stative verbs</li><li>• comparison and contrast drawn between how the speaker's father positions himself as the protector at the centre of the memory and the passivity of the speaker as a child, e.g. 'keep me out of harm's way'; 'I am small in his arms'</li><li>• use of a free verse structure and frequent enjambement that echoes the oral narrative quality of the poem</li><li>• use of metaphor to highlight the vivid impression left by the incident, e.g. 'memory forged/in the storm's eye'.</li></ul> <p><b>These are suggestions only. Accept any valid alternative responses.</b></p>

Please refer to the specific marking guidance on page 4 when applying this marking grid.

Level	Mark	AO1 = bullet points 1, 2	AO2 = bullet points 3, 4
	0	No rewardable material.	
Level 1	1–4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas.</li> <li>• Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts.</li> <li>• Shows a lack of understanding of the writer’s craft.</li> </ul>	
Level 2	5–8	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Makes general points, identifying some literary techniques with general explanation of effects.</li> <li>• Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>• Gives surface readings of texts relating to how meanings are shaped in texts.</li> <li>• Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> </ul>	
Level 3	9–12	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers a clear response using relevant textual examples.</li> <li>• Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis.</li> <li>• Shows clear understanding of the writer’s craft.</li> </ul>	
Level 4	13–16	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples.</li> <li>• Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts.</li> <li>• Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> </ul>	
Level 5	17–20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples.</li> <li>• Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts.</li> <li>• Displays a sophisticated understanding of the writer’s craft.</li> </ul>	

## Section B: Prose

Question Number	Indicative Content
2	<p data-bbox="344 353 523 394"><b>Growing Up</b></p> <p data-bbox="344 465 1094 506">Candidates may include the following in their answers:</p> <ul data-bbox="344 577 1461 1570" style="list-style-type: none"><li data-bbox="344 577 1318 651">• the role of secrets within each novel, the impact that they have and challenges that characters face as a result of keeping them</li><li data-bbox="344 651 1286 725">• all three novels have narratives structured around the keeping of secrets that build to a moment of dramatic tension</li><li data-bbox="344 725 1461 889">• comparison of the types of secret, e.g. in <i>Great Expectations</i> the central secret is the concealed identity of Pip's benefactor; in <i>What Maisie Knew</i>, secrets are linked to relationships and affairs; in <i>The Color Purple</i> Alphonso lets Celie and Nettie believe that he is their biological father</li><li data-bbox="344 889 1461 1167">• comparison of the ways in which secrets relate to the bildungsroman and its focus on themes of innocence and experience, e.g. in <i>Great Expectations</i>, as Pip matures he takes on the role of secret patron for Herbert Pocket; Maisie's innocence works to her advantage when asked to reveal information about the secret relationships between her guardians; in <i>The Color Purple</i>, Celie's journey of self-discovery culminates in her forgiveness of Mr.- for his concealment of Nettie's letters</li><li data-bbox="344 1167 1461 1406">• the narrative methods and language used by the writers and the ways in which they are used to reveal or present secrets, e.g. the use of the mist to represent and foreshadow obfuscation and secrets in <i>Great Expectations</i>; the repeated use of letters and telegrams to conduct secret relationships in <i>What Maisie Knew</i>; the inclusion of both Nettie and Celie's letters to each other within the epistolary framework of <i>The Color Purple</i></li><li data-bbox="344 1406 1461 1570">• embedded consideration of how current and contemporary readers might respond to the social contexts of the texts and links to the secrets within the novels, e.g. Dickens' dissection of social class; James' exploration of divorce and extra-marital affairs; Walker's presentation of patriarchal USA society.</li></ul> <p data-bbox="344 1603 1334 1644"><b>These are suggestions only. Accept any valid alternative responses.</b></p>

Question Number	Indicative Content
3	<p data-bbox="316 295 491 331"><b>Growing Up</b></p> <p data-bbox="316 403 1061 439">Candidates may include the following in their answers:</p> <ul data-bbox="316 483 1449 1621" style="list-style-type: none"> <li data-bbox="316 483 1342 595">• the different ways writers present responses to challenges. Many of the characters face experiences of significant adversity and must develop emotional and psychological resilience in order to survive them</li> <li data-bbox="316 600 1449 752">• comparison of the challenges that characters face, e.g. in <i>Great Expectations</i>, Pip is an orphan; in <i>What Maisie Knew</i>, the Faranges inflict lasting psychological trauma on their daughter through their divorce; in <i>The Color Purple</i>, Celie is an abused child</li> <li data-bbox="316 757 1422 954">• comparison of responses to challenges and their link to the theme of maturation, e.g. Pip's transformation into a gentleman despite his hardships; Maisie demonstrates maturity and resilience in her choice of Mrs Wix over her parents; Celie is an independent and resourceful woman by the end of the novel</li> <li data-bbox="316 958 1426 1191">• comparison of the ways in which characters struggle with challenges, e.g. in <i>Great Expectations</i>, Miss Havisham traps herself within the literal surroundings of her heartbreak; in <i>What Maisie Knew</i>, Maisie is perceptive beyond her years but this has come through neglect and loss of innocence; in <i>The Color Purple</i>, Sofia's time in prison nearly breaks her spirit and independence</li> <li data-bbox="316 1196 1442 1384">• comparison of the ways different narrative methods present resilience, e.g. in <i>Great Expectations</i>, the symbolic representation of Miss Havisham's vulnerability in Satis House; in <i>What Maisie Knew</i>, Lisette, Maisie's doll, parallels her own situation; in <i>The Color Purple</i>, Walker uses bright colour imagery to signal characters' liberation and resilience</li> <li data-bbox="316 1388 1449 1621">• embedded consideration of how current and contemporary readers might respond to the social contexts of the texts and links to the presentation of how characters respond to stress, e.g. Dickens explored social pressures through both his fiction and journalism; James discusses the social consequences of divorce; Walker focuses on the violence and hardships that black women faced in the USA.</li> </ul> <p data-bbox="316 1693 1295 1729"><b>These are suggestions only. Accept any valid alternative responses.</b></p>

Question Number	Indicative Content
4	<p><b>Colonisation and After</b></p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> <li>• ways in which writers use symbols and how they reflect the theme of colonisation and its impact on the characters</li> <li>• names and settings that are symbolic, e.g. in <i>Heart of Darkness</i> the 'whited sepulchre' symbolises the dangers of interaction with European civilisation; in <i>A Passage to India</i> the Marabar Caves signal the essential mystery of India to the English colonials; in <i>The Lonely Londoners</i> Hyde Park represents freedom in the middle of an oppressive city</li> <li>• comparison of the symbolism of each title, e.g. <i>Heart of Darkness</i> symbolises not only Marlow's literal journey, but also the psychological trauma he undergoes; <i>A Passage to India</i> highlights the meeting of and fatal misunderstanding between cultures; <i>The Lonely Londoners</i> references the social and cultural isolation of West Indian migrants</li> <li>• comparison of the ways writers use symbolic contrasts within their narratives, e.g. comparison between the Congo River and the Thames in <i>Heart of Darkness</i>; juxtaposition between the English colonial buildings and exotic cityscape of Chandrapore in <i>A Passage to India</i>; contrast between the intimidating streets of London and the familiarity of the West Indies</li> <li>• comparison of narrative methods used, e.g. the frame narrative employed by Conrad and the repeated use of fog and darkness; Selvon's use of Hyde Park and Piccadilly Circus to depict freedom and inhibition; Forster's repeated use of motif drawn from the natural world</li> <li>• embedded consideration of how current and contemporary readers might respond to the social contexts of the texts, e.g. Conrad's use of symbolic settings reflects his own experiences working on a steamer in the Belgian Congo; Selvon's post Second World War migration to Great Britain from Trinidad and his use of symbolism to critique the reception that the Windrush generation received; Forster's use of symbolism to explore the collapse of the British Raj.</li> </ul> <p><b>These are suggestions only. Accept any valid alternative responses.</b></p>

Question Number	Indicative Content
5	<p data-bbox="316 253 646 286"><b>Colonisation and After</b></p> <p data-bbox="316 315 1061 349">Candidates may include the following in their answers:</p> <ul data-bbox="363 398 1460 1635" style="list-style-type: none"> <li data-bbox="363 398 1460 645">• comparison of how the presentation of suffering as a consequence of colonisation and colonial systems is an integral aspect of each novel, e.g. in <i>Heart of Darkness</i> the reader is introduced to colonial practices and violence in the Congo Free State; in <i>A Passage to India</i> the clash between cultures is set against the end of the British Raj in India; <i>The Lonely Londoners</i> depicts migration from the West Indies to Great Britain</li> <li data-bbox="363 656 1460 857">• comparison of the types of suffering presented, e.g. in <i>Heart of Darkness</i> Marlow sees first-hand the cruel treatment of people at the hands of colonial agents and traders; in <i>A Passage to India</i> the trial causes suffering and reputational damage to all concerned; in <i>The Lonely Londoners</i>, the 'boys' suffer racism as they attempt to assimilate into British culture</li> <li data-bbox="363 869 1460 1025">• types of environment that might cause suffering, e.g. the Congo River is presented as claustrophobic and capable of causing real harm; India is essentially 'unknowable' to the British; London is a maze of streets and unfriendly faces</li> <li data-bbox="363 1037 1460 1160">• comparison of interactions that cause suffering, e.g. Kurtz's 'Intended' has waited years for his return; Aziz and Fielding's friendship suffers near irreparable damage; Bart is left heartbroken by his British girlfriend</li> <li data-bbox="363 1171 1460 1373">• comparison of narrative methods used to portray suffering, e.g. Conrad's use of personification and the motif of fog to signal misery and pain; Forster's repetition of the echo that torments Mrs Moore; Selvon's use of focalised narrative perspective and poetic language to evoke characters' feelings of suffering</li> <li data-bbox="363 1384 1460 1635">• embedded consideration of how current and contemporary readers might respond to the social contexts of the texts and links to the presentation of suffering within the novels, e.g. both Conrad and Forster wrote from first-hand experience of their travels and were aware of the potential for physical and psychological hardship; Selvon was a West Indian migrant and experienced the potential for suffering that migration causes.</li> </ul> <p data-bbox="316 1709 1295 1742"><b>These are suggestions only. Accept any valid alternative responses.</b></p>

Question Number	Indicative Content
6	<p data-bbox="272 275 555 309"><b>Science and Society</b></p> <p data-bbox="272 338 1011 371">Candidates may include the following in their answers:</p> <ul data-bbox="320 405 1517 1458" style="list-style-type: none"> <li data-bbox="320 405 1517 517">• the alienated narrator as a typical feature of dystopian fiction, e.g. for each protagonist the dystopian society in which they live is a profoundly lonely and isolating place</li> <li data-bbox="320 524 1517 669">• comparison of the experience of loneliness, e.g. the contrast between Offred's full, pre-Gilead life and the dehumanised existence she leads as a Handmaid; Kathy's solitary role as a carer for other clones; Walton's single-minded pursuit of knowledge has come at the cost of companionship</li> <li data-bbox="320 676 1517 866">• comparison of the different ways in which characters are presented as outsiders, e.g. in <i>The Handmaid's Tale</i>, the Handmaids are regarded as a necessary inconvenience to the families of the Commanders; in <i>Never Let Me Go</i>, the clones are not considered by society to be fully human; in <i>Frankenstein</i> the Creature is rejected by his 'father'</li> <li data-bbox="320 873 1517 1019">• comparison of the impact of loneliness, e.g. isolation is built into the social and religious structures of Gilead; Kathy and Tommy are bound together by their experiences at Hailsham; typically of the Romantic tradition, Victor sees himself as 'set apart' from others</li> <li data-bbox="320 1025 1517 1216">• comparison of the different ways narrative methods present loneliness, e.g. in <i>The Handmaid's Tale</i>, the historical notes at the end of the novel reveal the risks that Offred takes to escape her isolation; in <i>Never Let Me Go</i>, the impact of Kathy's loneliness is revealed through the first person narration; in <i>Frankenstein</i>, the novel begins and ends in the frozen and isolated landscape of the Arctic Ocean</li> <li data-bbox="320 1223 1517 1458">• embedded consideration of how current and contemporary readers might respond to the theme of loneliness in the social contexts of the texts, e.g. Atwood's exploration of the tension between individualism and religious ideologies; Ishiguro discusses the consequences of cloning technologies on the concept of personhood; Shelley presents the 19th century concept of the genius as a lonely, isolated figure.</li> </ul> <p data-bbox="272 1496 1251 1529"><b>These are suggestions only. Accept any valid alternative responses.</b></p>

Question Number	Indicative Content
7	<p data-bbox="325 264 612 300"><b>Science and Society</b></p> <p data-bbox="325 371 1070 407">Candidates may include the following in their answers:</p> <ul data-bbox="373 439 1497 1841" style="list-style-type: none"> <li data-bbox="373 439 1497 685">• all three novels build environments and settings that are threatening and dangerous to their protagonists, e.g. the totalitarian and theocratic breakaway state of Gilead in <i>The Handmaid's Tale</i>; the school environment of Hailsham appears to be idyllic but masks and hides from the clones their true purpose in <i>Never Let Me Go</i>; the inclusion of the wild, predatory and sublime landscapes of the Arctic and Alps in <i>Frankenstein</i></li> <li data-bbox="373 696 1497 898">• how threatening environments reflect the dystopian genre, e.g. state control of women's bodies is presented against the backdrop of environmental and biological catastrophe in <i>The Handmaid's Tale</i>; medical cloning programmes reflect ethical questions in the alternative version of England presented in <i>Never Let Me Go</i>; Victor's laboratory in <i>Frankenstein</i></li> <li data-bbox="373 909 1497 1111">• comparison of how threatening environments affect characters, e.g. the Handmaids are trained to comply and conform at The Rachel and Leah Center; the threat of the hospital environment as the clones near 'completion'; the final confrontation that takes place between Victor and the Creature on the ice and its effect on Walton</li> <li data-bbox="373 1122 1497 1323">• the narrative methods used to build threatening environments, e.g. Atwood's use of imagery is blunt in its refusal to shy away from the violence of the state; Ishiguro's repeated metaphor of copies and doubles; imagery taken from the concept of 'the sublime' in the climactic meeting between the Creature and Victor</li> <li data-bbox="373 1335 1497 1536">• use of unreliable narrators to present potential threats against them, e.g. in <i>The Handmaid's Tale</i> Offred is fully aware of her threatening environment; in <i>Never Let Me Go</i> the clones are unaware of the threat presented; in <i>Frankenstein</i> the threat that the Creature presents to society is slowly made manifest to Victor</li> <li data-bbox="373 1547 1497 1841">• embedded consideration of how current and contemporary readers might respond to the threat posed by environments in the social contexts of the texts, e.g. the events of <i>The Handmaid's Tale</i> are based on historical instances of theocratic and social control; the contemporary, late 20th century setting of <i>Never Let Me Go</i> highlights the moral and ethical questions raised over the issue of cloning; the backdrop of rapid industrialisation and scientific advancement in <i>Frankenstein</i>.</li> </ul> <p data-bbox="325 1939 1305 1975"><b>These are suggestions only. Accept any valid alternative responses.</b></p>

Question Number	Indicative Content
8	<p data-bbox="288 275 576 309"><b>Women and Society</b></p> <p data-bbox="288 338 1031 371">Candidates may include the following in their answers:</p> <ul data-bbox="288 423 1406 1653" style="list-style-type: none"> <li data-bbox="288 423 1406 613">• each novel presents painful experiences that have a lasting impact on the characters, e.g. in <i>Wuthering Heights</i> the painful and obsessive relationship between Cathy and Heathcliff; in <i>Beloved</i> the lasting impact of slavery; in <i>Mrs Dalloway</i> the lasting psychological rupture in Septimus Smith caused by the First World War</li> <li data-bbox="288 622 1406 853">• methods used by writers to present painful experiences, e.g. imagery taken from the Gothic genre to present the agony of Cathy's rejection of Heathcliff for Edgar Linton and his subsequent need for revenge; use of the supernatural to present the lingering pain of Sethe's murder of her child; consistent use of retrospective to convey the impact of romantic rejection in <i>Mrs Dalloway</i></li> <li data-bbox="288 862 1406 1048">• comparison of the impact of painful experiences, e.g. presentation of intergenerational trauma in <i>Wuthering Heights</i>; Paul D experiences brutal, dehumanising treatment on Sweet Home and the prison camp; Septimus Smith is haunted by vivid and gruesome hallucinations that drive him to suicide</li> <li data-bbox="288 1057 1406 1288">• narrative voice used to present the impact of painful experiences, e.g. the interweaving of past and present in <i>Beloved</i> through the incorporation of Sethe's 're-memory'; use of Lockwood as a surrogate for the reader in <i>Wuthering Heights</i> in the unveiling of the painful relationships and experiences between the characters; the use of stream of consciousness in <i>Mrs Dalloway</i> to reveal characters' most private thoughts</li> <li data-bbox="288 1296 1406 1482">• comparison of how writers use narrative methods and language to reveal the impact of painful experiences, e.g. the recurring motif and character device of revenants and hauntings in both <i>Beloved</i> and <i>Wuthering Heights</i> to indicate psychological and intergenerational pain; the use of heightened imagery to explore the impact of painful memory in <i>Mrs Dalloway</i></li> <li data-bbox="288 1491 1406 1653">• embedded consideration of how readers might respond to the reasons why writers present painful experiences, e.g. all three novels are linked to genres that are concerned with the exploration of the self and with the impact that emotional and psychological pain has on the individual psyche.</li> </ul> <p data-bbox="288 1688 1267 1722"><b>These are suggestions only. Accept any valid alternative responses.</b></p>

Question Number	Indicative Content
9	<p data-bbox="316 286 632 324"><b>Women and Society</b></p> <p data-bbox="316 405 1059 443">Candidates may include the following in their answers:</p> <ul data-bbox="316 465 1417 1576" style="list-style-type: none"> <li data-bbox="316 465 1337 622">• all three novels depict characters who are mentally and emotionally imprisoned by their fears, e.g. fear may be manifested literally through terrifying supernatural apparitions, or may be experienced psychologically through anxiety or illness</li> <li data-bbox="316 629 1358 824">• ways the writers create an atmosphere of fear, e.g. in <i>Wuthering Heights</i> Lockwood's terror at the visitation of the ghost of Catherine; the description of Sethe's infanticide creates terror and fear; in <i>Mrs Dalloway</i> Woolf's detailed description of the terrifying auditory and visual hallucinations suffered by Septimus</li> <li data-bbox="316 831 1337 981">• comparison of the forms of fear created, e.g. the physical manifestations of fear presented by ghosts and revenants in both <i>Wuthering Heights</i> and <i>Beloved</i>; in <i>Mrs Dalloway</i> Clarissa is both haunted by and fearful of the process of ageing and death</li> <li data-bbox="316 987 1417 1182">• how writers use features of the genres of Modernism or the Gothic to create a sense of fear, e.g. in <i>Wuthering Heights</i> intergenerational trauma is experienced by many of the characters; in <i>Beloved</i> Sethe comes to terms with her past through the process of 're-memory'; the psychological impact war has on Septimus Smith</li> <li data-bbox="316 1189 1394 1384">• comparison of the ways different narrative methods used create a sense of fear, e.g. the Gothic description of <i>Wuthering Heights</i> at the beginning of the novel; the personification of fear through the presentation of 124 in <i>Beloved</i>; the use of doubles and a narrative voice that moves between the private thoughts of characters in <i>Mrs Dalloway</i></li> <li data-bbox="316 1391 1406 1576">• all three novels explore changing societies and the unsettling sense of fear created for individuals as a result, e.g. Brontë explores changing social roles and expectations; Woolf explores the impact of the First World War; Morrison explores the lack of ownership that black female slaves had over their own children in Reconstruction era USA.</li> </ul> <p data-bbox="316 1644 1299 1682"><b>These are suggestions only. Accept any valid alternative responses.</b></p>

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Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet points 3, 4	AO4 = bullet points 5, 6
	0	No rewardable material.			
Level 1	1–6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• 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.</li> <li>• Shows limited awareness of contextual factors.</li> <li>• Shows limited awareness of links between texts and contexts.</li> <li>• Demonstrates limited awareness of connections between texts.</li> <li>• Describes the texts as separate entities.</li> </ul>			
Level 2	7–12	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> <li>• Identifies general connections between texts.</li> <li>• Makes general cross-references between texts.</li> </ul>			
Level 3	13–18	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors.</li> <li>• Develops relevant links between texts and contexts.</li> <li>• Makes relevant connections between texts.</li> <li>• Develops an integrated approach with clear examples.</li> </ul>			

Level 4	19–24	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> <li>• Analyses connections between texts.</li> <li>• Takes a controlled discriminating approach to integration with detailed examples.</li> </ul>
Level 5	25–30	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>• Makes sophisticated links between texts and contexts.</li> <li>• Evaluates connections between texts.</li> <li>• Exhibits a sophisticated connective approach with sophisticated use of examples.</li> </ul>

