

SECTION A: Post-1900 Unseen Poetry**Read the poem on page 2 of the Source Insert.****Write your answer in the space provided.**

- 1 Write a commentary on the poem *Sea Reading* by Owen Sheers.

In your answer, you should consider:

- the poet's development of themes
- the poet's use of language and imagery
- the use of other poetic techniques.

(20)

Themes = Perseverance ~~and~~ to being told to continue
"Patience and waiting"

Images and word language

"

Structure "Emblemment"
"physical structure"



See Reading by Owen Sheers is about laments on the struggles of being able to learn a new language. Throughout the poem Sheers uses a variety of literary techniques to explore different aspects of his learning process.

There are a number of themes addressed but a similarity between them their portrayal as a symbol of different aspects of learning. For instance, the references to words having "false promises" touches upon the theme of appearance vs. reality and this is effective in symbolising to ~~di~~ the struggle of learning to discern the differences between similar words in a language and ~~as~~ represents the difficult ~~to~~ early learning process of new languages. Similarly, another theme which is addressed is patience and perseverance. This is mainly shown through the fact that the person had to "wait" to achieve "balance" in their craft and this acts as a metaphor for the benefits of patience.

Throughout the novel, Sheers uses two striking techniques to symbolise the fluidity of the learning process. For instance, the heavy



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use of enjambment symbolises the continuity approach that needs to be taken when learning. This is recreated as in the fact that, despite standing on a wave, the person waits for the next, emphasising the idea that no matter the circumstance, continuing the process is essential. Similarly, the physical structure of the poem creates fluidity. Through the most significant evidence of this is the fact that the line "our fluency" is a continuation of the flow of the paragraph's structure rather than beginning on a new line. This creates imagery of a wave's flow and further



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The poem "Sea Reading" by Owen Sheers discusses multiple themes and ~~a~~ leaves the reader with a variety of emotions, as well as questions. The language is of a similar lexical field which shows a certain theme which is ongoing throughout the poem.

The poet starts off with 'thick skinned in wetsuits, sitting on surf boards, we are learning to read again bravely, in the distance, the phrases of the waves'.

The poet creates a sense of imagery of surfers trying to read the waves, however, it is presented romantically as "the phrases of the



comes." The sea and the waves are personified which creates a sense of ~~the~~ closeness and intimacy between the poet and the reader.

The surfers are presented almost as children, who are "learning to read again", perhaps the sea and the waves are ancient and we, as humans are as infants to them who are just doing and trying things for the first time ever.

The poet also uses a lot of literary connotations in the poem throughout, a literary lexical field.

"Under the sun we watch each swell, familiarise ourselves with their false promises, the words that fail to make the page."

The stanza seems quite negative and has a pessimistic tone to it, portrayed through phrases such as "false promises" and "fail". The author seems to jump from one imagery to another and every stanza is a different setting. We are plunged



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straight into the setting, which
leaves a certain foreboding,
mysterious feeling as we don't exactly
see a ~~final~~ closure to the previous
setting.

The recurring images of the sea as
well as the literary techniques
used to portray them, create an
image as if the sea and the gulls
and waves are like a book, as we
can see through descriptions such as
"~~the~~ speech marks of distant gulls",
"blank paper of the beach", "last line
of the horizon". The sentences in
each stanza are short which provides
a dramatic effect to the poem.

The comma after "We wait,"
provides a certain dramatic pause
which also contributes to the
ominous, mysterious tone of the
poem. This is the last stanza which
follows this structure in the poem
of short, dramatic sentences.

The next stanza provides us with
a sense of breathlessness since it
does not end with full stops



~~but~~ but ~~that~~ it is ongoing, portraying the struggle and ongoing attempts of the surfers. This also reminds us of the child/infant imagery, as children tend to start over and over again, ongoing attempts if they fail at something.

"We wait for the sentence of water, kamikazing itself towards the shore..." The lexis "kamikazing" is violent as it means to ~~crash~~ crash in a suicidal manner, however the lexis also adds to the pessimistic, struggling tone of the poem. The water is kamikazing itself towards the shore, therefore, the water is portrayed as this negative force, violent and depressing force. The water seems to be against the surfers and against people, exerting them to struggle.

"... that will allow us our fluency, our moment of balance on the tightrope of the wave..."
This sentence seems to be the climax of the poem, as it speaks of some



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sort of balance against the water, perhaps a certain faith in the possibility of balance. However, this "hope" is quickly undercut by the next sentence - "before it cuts us short, rubs us out in a diaspora of white water". The water is portrayed in a cruel light here as it gives the singers a glimpse of hope before completely "rubbing them out" in the white water. The water does not have sympathy for the people, even if it understands that they just simply cannot yet read it.

"... leaving us to struggle back through our new language."

Once again portrays ~~how~~ the humans as helpless and insignificant against the power of nature, the power of water. As much as we attempt to learn and predict the language of the Earth and water, it can "rub us out" in the next second.

"... back to where, resting in a caesura,



showing only their heads, an ellipsis of seals, tells us it will continue..."

The companion of the seals being an ellipsis portrays how what is happening, what is seen as cruel now, is just the beginning and it will continue and grow into something bigger.

"...but that for now the water is preparing its speech..."

The imagery of the "speech" could be a reinforcement of a catastrophe, a tsunami or some sort of chaos coming from the water, since it is "preparing its speech". The people have just started to learn the language of the water and they are not ready for "a speech", a catastrophe yet to come.

"...drawing upon its vocabulary of waves, which are still just ideas, growing in the mind of the sea."

The full sentence of the poem seems ominous and threatening, since the sea is just preparing war



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The ideas are growing in the mind of the sea.

The poem "Sea Reading" by Queen Sheen, explores the idea of man vs. nature. The poem is written in a pessimistic tone, portraying the lack of chance that man has against such a force. Whilst humans are just learning the language, nature already has a whole speech, man is portrayed as inferior ~~to~~ compared to nature (water). The poet uses a variety of comparisons to portray the "language" and the speech coming up in the future from the sea, such as "ellipsis of seals", "speechmarks of distant gulls."



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The poem 'Sea Reading' by Owen Sheers masterfully combines sea imagery and an abundance of literary jargon to ~~the~~ create an extended metaphor which likens the art of surfing to the art of mastering a new language. This suggests the persona's passion for surfing, and perhaps the author believes that by using the literary diction and metaphor of language, we can convey his passion for surfing towards a reader all the more effectively.

Firstly, the title of the poem itself 'Sea Reading' appears as quite a paradox. This prepares the reader for the poet's unconventional way of conveying his love for surfing. It also suggests that the persona ~~is~~ is attempting to gain an intimate understanding.



of the sea, and its waves in order to gain the ability to master the art of surfing and manipulate the nature of the sea to their advantage.

The poem has no constant meter in terms of syllables, but is written mainly in the iambic style. As this style is closely reflective of natural speech patterns, it allows the poet to relate with the reader more easily, while the differing size of the lines with fluctuating amounts of syllables may serve to structurally reflect the unpredictability of the waves. The irregularities in the iambic style, such as 'whitewater', which is a spondaic irregularity and reinforced by the alliteration, also portrays a fluctuating intensity of the waves, sometimes being subdued, and at other times intense, just like the writing style of the poet.

Also, the poem has no set rhyme scheme, being written in blank verse. This also contributes to the extended metaphor of the sea, and its unpredictability is thus



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further reinforced. ~~As~~ However, the poet often uses associative diction at the end of many lines, such as 'wave' and 'water' which reinforces the sea ~~metaphor~~ imagery and keeps the image constantly in the reader's mind.

Furthermore, the choice of diction 'ram-razing itself towards the shore, that will allow us our fluency' suggests a sensed danger as 'ram-razing' suggests an ominous fate to the surfer. The pivotal caesura in the middle of the line functions perfectly to balance the cost the person must pay and the reward he will ultimately receive, which is 'fluency' in this metaphorical language a fluent understanding of the sea.

What is more, the literary jargon used by the poet 'nesting in a caesura' perfectly captures this message. ~~Interestingly~~ The phrase itself nests in between two caesuras, so the poet is once again cleverly imitating the structure of his surfing experience to the structure of the poem. The isolation which is provided by the caesuras also reflects that surfing is



perhaps an experience which connects a person to their sense of self.

In addition, the diction 'leaving us to struggle back through our ~~new~~ language' reinforces the idea that mastering the art of surfing is rather problematic and involves setbacks, just like the struggle of learning a new language, which many readers ~~can~~ can relate to. The poet therefore uses the literary diction to effectively convey his message towards the reader.

What is more, the phrase 'we wait for the sentence of water' which compares a wave to a sentence, suggests perhaps the magnitude and complexity of the ocean. ~~When~~ When reading, sentences are in abundance and differ in size and magnitude, similarly to the waves of an ocean which the surfer is attempting to understand. The poet therefore highlights the sheer magnitude of the person's tasks, his efforts to understanding the sea are possibly



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always going to fall short due to its magnitude and complexity

Furthermore, the poem is separated into three lined stanzas, which ~~says~~ gives the poem some sense of structure and organisation despite the fluctuating meter.

Moreover, the choice of diction 'diaspora' is a Greek derived word, which perhaps highlights the poet's message that understanding the sea is like learning a foreign language. The juxtaposition of this to 'new language' on the next line, reflects the persona meets something that is foreign to him which sets him back, and now they must struggle once again to gain a deeper understanding of the ocean.

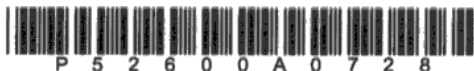
In addition, the aural imagery created by the alliteration of the euphonic 'f' sound 'familiarise ourselves with their false promises' suggests the false hopes of the persona. The



repetition of the euphonic sound also portrays the paradox between comfort and lies, which essentially reflects the inner feelings of the persona

Additionally, the poet uses alliteration once again 'between the blank paper at the beach'; ~~the~~ here there is a repetition of plosive sounds. This functions to simultaneously present the intensity and possible danger associated with the ocean and all the opportunities it presents.

Finally, the final two lines of the poem suggest a different aspect to the persona's argument 'drawing upon its vocabulary of waves, which are still just ideas, growing in the mind of the sea.' In this final stanza, the role of the ocean changes from a work of literature to the author who is constantly writing and developing new ideas. The pivot caesura in the final line also functions to balance the persona's final message.



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that the ~~a~~ mind is like an ocean in the way which humans lack the ability to fully understand and manipulate it to their advantage

In conclusion, this poem displays an ~~estate~~ persona's deep passion for surfing, and also presents the ~~an~~ unpredictability and vastness of the ocean, which ultimately, despite the persona's efforts, is far too massive and complex for the persona to fully understand. The final message left by the poem is perhaps that it is impossible to fully understand the ocean in all its complexities, as it has a mind of its own. Although this may lead the reader to think that the persona's efforts are futile and in vain, it also evokes an interesting comfort in the idea that there is no limit to the challenges offered by the sea.



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In both "The Handmaid's Tale" and "Frankenstein", the characters of Offred and the Monster are used as lab rats, ~~their~~ their lives abused for the progress of society and science, respectively, being dehumanized and mistreated by a collar higher power in the name of experimentation.

In "The Handmaid's Tale", Gilead is an experiment of an ideal society, devised by powerful people for the benefit of the privileged at the cost of the oppression of the majority of the population. As revealed by the Historical Notes, Offred is living during the "Early Gilead Period", a transitional phase of this totalitarian society in which members had experienced the world before Gilead and were forced against their will to adapt to their new lives, with death being the punishment for failing to comply. However, members of later Gilead periods are suggested to have been compliant as they had not known anything else; moreover, during this period, the society was still being built and shaped, making Offred and all the characters born before the advent of



Frankenstein's victims of an experiment.

In "Frankenstein", the monster is literally the product of Victor's experiment in creating life, however, he is a conscious, living person who is forced to live with the weight of the reality that, to his creator, he is not a whole person, but rather, a mere experiment to fulfill Victor's selfish ambition to play God; as a result of this, the monster is "cursed" with an existence of rejection, loneliness and hate, leading him to wonder, "What am I? Who am I? Whence did I come? What is my purpose?" Through this character, Shelley shows that pushing the boundaries of science can burden one with a responsibility that many, including Victor, are unable to carry.

Offred is aware that because she cannot escape her situation without putting her life at risk as she now belongs to Gilead and her commander rather than herself, she must "play along", however, she protests this non-consensual experimentation as her ~~self~~ in small ways, including stealing butter, flirting with Guardians and, most notably, having a sexual and romantic relationship with Nick. She also manages to survive the "brainwashing" of the Handmaids at the Red Center as well as the Ceremonies, remaining sane



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by keeping memories of the past alive in her mind, this shows hope that she will one day escape Gilead. Other characters survive the experiment in other ways, Serena Joy and the Commander break the law by encouraging extramarital sex and engaging in it at Jezebel's, respectively, Offred joins Mayday, and Moira makes many attempts to escape Gilead, retaining her fearlessness, however, as revealed in the chapter "Jezebel's", even she is worn down by the experiment. Janine is a character who is successfully undermined, which damages her mental health, however, she continues working as a Handmaid, proving that her personhood is not valued by Gilead, only her contribution to the experiment, much like an animal who is experimented on.

In "Frankenstein", the Monster cannot cope with the reality of ~~his~~ the nature of his existence, as, in contrast to Offred, he lacks a society and relationships to lean on as he is cast out for his "monstrous" appearance, this leads him to become an actual monster, turning to violence and revenge against society, first attacking the DeLaceys and then Victor's family, forcing Victor to pay for his act of experimenting with nature, which Shelley presents as a powerful force not to be disturbed.



In both novels, the victims of the experiments are denied a name, this dehumanizes them and highlights the fact that they are seen as tools rather than people. Offred's name is a patronym showing her belonging to Commander Fred, however, she did originally have a "sister name" which she is forbidden to use; The Monster, on the other hand, does not even have a name, proving Victor's lack of empathy for him as well as his selfishness as he only cares about how the Monster can be useful to him in his experiment. Offred, however, takes back her identity when she reveals her name to Nick, however, this is the most she can do as, in Gilead, the lives of Handmaids are disposable and replaceable and she would be hung on the Wall or sent to the Colonies if she stopped cooperating with the experiment.

To conclude, Offred is taken against her will and experimented on, while the Monster is already "born" as the product of an experiment, moreover, Offred is supported by memories of her old family and of Moira, as well as by the secret organization of Mayday, while the Monster has no support, lacks a family and is rejected by his creator and all potential friends, this leads to their vastly different responses to being victims of experimentation, Offred remaining



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composed and reacting quietly and the Monster taking the only route available to him: revenge and destruction. Because of this, both authors highlight the importance of belonging to a society where coping with difficult realities such as experimentation, as the idea that isolation is one of the cruelest fates is universal and timeless and is relevant both in the 1980s and the 18th Century.



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In the books "Frankenstein", by Mary Shelley and "The Handmaid's Tale", by Margaret Atwood, victims of experimentation are the main focus, as the writers portray the challenges that they face. Both novels discuss the themes isolationism, unnatural versus natural and death when discussing the different characters who experience a dystopia due to experimentation.

In "Frankenstein", by Mary Shelley, there are many victims of experimentation. Victor Frankenstein usurps God's role to cheat death and to ~~create~~ create an immortal companion for himself through ~~Alva~~ Alva-nism. He becomes "the author of unalterable evils", due to his obsession for ~~the~~ ~~science~~ science and his "thirst for knowledge". This "fiend" experiences abandonment after his birth, as Frankenstein could not stand to look at what he has created. His absolute horror for the creature leads him to abandon him, making the monster vicious and resentful. The theme of isolation is portrayed through the creature, making him feel like a victim of experimentation. Victor's mistake is not creating the creature, but neglecting it post birth and not taking responsibility for his actions. The monster longs for an "Eve", after



reading 'Paradise Lost' and realising he parallels "Adam", being the first of his kind. ^{this religious language brings realism to the book.} His isolation makes him ~~unhappy~~ utterly lonely and in desperate need of affection. He is lost in nature, trying to find out how to stay alive, making him remorseful towards his creator. He believes that "You are my creator, but I am your master - obey!", as Frankenstein's ~~desire~~ ~~egoism~~ ~~and~~ ~~arrogance~~ holds him back for taking blame for his creation, which is causing harm to many. Thus, isolationism is a vast theme in the novel, perhaps coming from Mary Shelley's own feelings of isolation. Being the only female, when writing the book and being marginalised by the men surrounding her, she ~~feels~~ may have felt alone and isolated.

This is similar to the handmaids in "The Handmaid's Tale". Their isolation is due to the state of Gilead suppressing them ~~and~~ ~~pushing~~ into their social class. They are also victims of experimentation, as the nuclear disaster created a new society, ~~for~~ in which fertile women are forced to bear children for barren wives. They are fully neglected until needed for reproductive purposes. Offred feels dehumanised, as ~~she~~ she is "washed, brushed, fed like a pig", making her feel trapped and isolated. This animal imagery shows the position the handmaids were in, being treated like a pet. The fact that the previous handmaid had written a note in the cupboard, "Don't let the bastards grind you down", ~~it~~ illustrates how lonely they felt, wanting to write messages for their successors. However, the isolation



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put upon the monster is done by Frankenstein, whereas the handmaids are isolated by everyone in the state. They feel like victims, as their rights have been taken away, making them "feel like a child", alone, controlled and watched. Atwood ~~she~~ brings this element into her novel to depict how this could be the future, and as every aspect of the book and the state described has happened before. This makes the reader appreciate the world they live in, rather than the reconstruction described.

Furthermore, the theme of ~~nature~~ the natural versus the unnatural is a large one in "Frankenstein." ~~From~~ Victor becomes a victim to his own experimentation, after abandoning his creation. The novel portrays the perils of violating nature. Victor's main blunder is not considering the potential repercussions of taking on God's role and creating a being in an unnatural way. Shelley comments on ~~her~~ her fears about child-birth through Frankenstein, illustrating how the unnatural way could be less emotional, after her losing many children after birth. ~~Shelley~~ She exaggerates the Romantic elements and criticises them, depicting the potential consequences of isolating yourself and becoming a ~~total~~ lonesome wanderer. Frankenstein's obsession with power that he receives through knowledge leads him to create a "fiend", who he then "ardently wished to extinguish". The visual imagery of the monster, with its "yellow skin" and "thin black lips", the unnatural elements of the being are described. Frankenstein creates a dystopia



for himself, having to be ~~that~~ "the murderer, not in deed", but in effect. He realises his mistake when William is killed, as he comes to terms with his egotism and narcissism. His passion for the experiment makes him forget his own life, isolating himself. ~~This is very~~ Frankenstein himself becomes unnatural in his quest, abandoning his friends and family, who are then killed, due to his self-absorption. Thus, Victor is a victim to his own experimentation, as his main mistake is not ~~that~~ nurturing his being after it is created.

Along the same lines, the Wives and Commanders in "The Handmaid's Tale" ~~are~~ also feel victims, as cracks start to show in the state. Gilead's reconstructive nature means that many are discontent and searching for emotions from others and companionship. This is seen in the sexual ceremony, which the Commander finds "impersonal". The way that babies are conceived in the state is extremely unnatural, forcing the Handmaids to carry the Commander's child. This is very anti-religious, ~~and~~ and obvious that the state is desperate for children, who are not "Shredders". Offred is not sure "who it is worse for", her or the ~~that~~ Wife, who cannot bear children and must watch the Commander "fucking" the Handmaid. ~~Offred~~ If Offred "would open my eyes a slit", she would realise the unnatural ~~ness~~ of the situation more, thus she tries to detach herself from reality. This theme of sight, vision and eyes is important



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in the novel, as it depicts how Gilead is trying to make the environment feel normal and comfortable. However, the Handmaids are constantly watched by the "Eyes" and with their own eyes they can see the unhappiness of the state and "the storm outside". The Commander and his wife reflect Frankenstein, as they both are majorly responsible for their position and their plight, but now cannot ^{reverse} ~~change~~ it. Atwood comments on the negatives of unnatural situations, making the reader visualise the situation ~~that~~ ~~the~~ Gilead is putting everyone in. The Handmaids are nurtured well, as they have to be as fertile as possible, however this extreme pampering ~~and~~ results in ^{destitution} ~~sadness~~ and fear of "blood" every month, ~~which~~ However, the monster longs for this attention, which he must find himself in nature.

Death is extremely apparent in "Frankenstein", by Mary Shelley, who repeatedly ~~lets~~ ~~reinforces~~ the consequences of usurping the role of women's reproductive system and God's role. Death was very common in Shelley's life, who lost her mother at birth and ~~was~~ herself lost many children. This made Mary very dark, solemn, ~~and~~ Gothic and morbid. Thus, she depicts how Frankenstein's experimentation leads to many deaths of his family and friends. These victims are the result of Victor's ~~obsessive~~ obsessive nature and his ultimate quest for power. The deaths of William, Justine, Henry Clerval, Elizabeth and more show the consequences of Victor's "madness".



Frankenstein realises after the galvanistic moment of the monster's birth, that he has made a vital mistake, as he was too absorbed in the creative process before to understand his fate. The theme of death brings realism to the novel, making the reader understand how Shelley felt during the Technological Revolution. Science was terrifyingly clever and starting to make advancements into the unknown, which is why the author comments on the negatives of science and technology. Death makes the book more Gothic, ~~bringing~~ ^{bringing} Romanticism into play, as death is inevitable. Frankenstein also ~~becomes~~ becomes suicidal, wanting to plunge himself into the "calm lake", where he cannot make mistakes and must not take responsibility.

In "The Handmaid's Tale", death is also seen throughout, describing the consequences of the state of Gilead. The "Wall" depicts the ferocity and viciousness of the reconstruction, which offered and often visit Jews, homosexuals and more are hung on the wall, which parallels the Nazi period, where people with semitic views or a nature that juxtaposes Nazi ideals were killed. ~~He~~ Atwood makes a comment about ~~that~~ how many societies have similar opinions towards people who are different, killing them off. Death also brings realism to the novel, as it shows what Gilead stood for ~~and~~ and how it treated people. This is similar to "Frankenstein", where



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innocent people were killed, due to others' mistakes and decisions, becoming victims of experimentation.

~~Detail~~

In conclusion, in the books "Frankenstein" by Mary Shelley and "The Handmaid's Tale" by Margaret Atwood, themes, such as isolationism, the natural versus unnatural and death illustrate the plight of ^{the} victims of experimentation, which are ~~found~~ found in both novels.



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In both 'The Handmaid's Tale' and 'Never Let Me Go' are dystopian works that depict a version of our world in an apocalyptic, ~~and~~ archaic and chaotic climate. In the presentation of these novels, the authors enhance particular aspects of society in order to convey a cautionary tale on the potential future outcomes for humanity. This, at its core, creates an eerily disturbing portrayal of what the world could become.

A similar aspect of society that is explored in both novels is science. Through 'The Handmaid's Tale' Atwood explores the potential consequences of nuclear fallout and contraceptives. This is highly impactful not only now in our current political climate but during the time that Atwood was writing the novel. We can observe from the 'Historical Notes' in 'The Handmaid's Tale' that the causes of society's decay into a patriarchal totalitarian & extremist right-wing state was the "declining birth



birth rate", which is attributed towards the widespread availability of birth control of various kinds. During the period in which Atwood first published the novel in 1986, there was considerable controversy and pushback as contraceptives became more available. ~~Epitaph~~ Moreover, we can also observe from the 'Historical notes' the ~~clear~~ chemical and nuclear fallout from humanities over indulgence in the science. There were "nuclear-plant accidents, shutdowns, and incidents of sabotage" all of which resulted in the fragmented version of America we can observe through Atwood's Gilead. This palpable realism that is transparent throughout the novel creates a disturbing world for the reader to delve into. On the surface of the novel, you simply have an apocalyptic version of society where women are cattle and property. There is clear division in the hierarchy based on gender. Freedom is only preserved in your thoughts and mind. And no one really benefits, even Red, the commander of Offred, seems disillusioned by the role he plays in this warped reality. However, on a more metaphysical level, there is a greater sense of darkness from the reader at the realization that this is in fact a cautionary



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take on ~~us~~ our future. Possibly foreshadowing what could become of reality if we aren't attentive to society.

In 'Never Let Me Go', there is a similar ~~for~~ aspect of science brought into the dystopian fiction through the cloning of humans. Ishiguro play on plot towards the beginning of the novel evokes a sense of betrayal, on the part of the protagonist being an unreliable source of information, where the reader is then faced with the reality of Kathy's situation and true nature. The crux of this plot twist and the disturbing emotion it ~~portends~~ ^{compelled} is down to the narrative voice of Kathy. From the very beginning of the novel we are presented with a raw sense of normalcy "My name is Kathy H. I'm thirty-one years old, and I've been a carer now for over eleven years". This ^{extract} ~~excerpt~~ was both manipulative and ~~as~~ bland. It provided us with no real look same and idea for what a 'carer' is apart from our own interpretation of the names.



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The concept of responsibility is explored in depth by both Virginia Woolfe in her novel 'Mrs Dalloway' and by Bronte in 'Wuthering Heights.' Virginia Woolfe presents Clarissa as having a great sense of duty to the preservation of her ^{and privacy} soul, which contrasts with Catherine's motives for marriage in 'Wuthering Heights.' The character of Septimus Warren Smith in Mrs Dalloway is a victim of shell shock, and through his stream of consciousness we are given insight to the great responsibility he believes he holds ~~in~~ in regards to giving a message to the world which his mind convinces him of. Virginia Woolfe uses this novel to deeply criticise male arrogance, which she loathed and feared all her life. The fact that Woolfe committed suicide also gives the novel a chilling autobiographical



element. Similarly, Bronte strives to heavily criticise the conventional, societal responsibility of females to wisdom and motherhood through the ultimate deterioration of Catherine's mental health.

Firstly, the narrative style of both novels gives an insight to the theme of responsibility, albeit for differing reasons. 'Wuthering Heights' is narrated by Lockwood, who frames the narrative, but most of the narration is disclosed to us by the character of Nelly Dean. The intertextuality present throughout the novel is a characteristic of the palimpsestic, Chinese Box Structure of the novel. The dual narration exposes ~~as~~ the reader to the differing social responsibilities of males and females. Lockwood expects Nelly to sacrifice her rest before the next working day in order to continue her story. We see Nelly assert a certain sense of power with 'not a book in this library I haven't...' ~~which~~ Nelly stands up to Lockwood through



P 5 2 6 0 0 A 0 1 7 2 8

mention of her own education. As a higher class, educated man from London, the character of Lockwood embodies convention, and he would believe that Nelly has a responsibility to entertain him, though she corrects him and establishes her own knowledge and power.

Alternatively, Virginia Woolfe's narrative style has been praised, spoken of as 'an innovation in the history of novel.' Woolfe uses the narrative style of Free Indirect Discourse, which entails one perception changing to another, which allows the reader to appreciate and understand multiple points of view throughout the novel. Before ~~reading~~ writing her novel, Virginia Woolfe read 'Ulysses' which reportedly inspired her unconventional formal narration. The theme of responsibility is evoked by this format of narration as we see multiple points of view which correspond with the views of each individual.

Moreover, the way in which Woolfe



presents the doctors Holmes and Bradshaw in the novel evokes their intense lack of responsibility to their patients. The characters are heavily criticised in Rezia's stream of consciousness 'men who never weighed less than eleven stone s.i.z. ... made ten hours and a year and talked of proportion ... saw nothing clear, yet ruled, yet inflicted; the enlistment created by the heavy use of commas reflects a great sense of spite, and hatred for the doctors. Deeper than this story, Woolfe maybe ~~reflects~~ reflecting her own hatred and spite for the appalling way in which she ~~was~~ treated by the doctors who treated her in her mental deterioration. Their responsibility to their patients is not ~~is~~ fulfilled, which will be heavily criticised by the reader.

Similarly, in Wuthering Heights Edgar Linton fails to treat his wife during the deterioration of his health, showing a failure to carry out his own responsibility as a husband. Catherine's distress 'Among his books! And I dying!' the punctuation reflects Catherine's



P 5 2 6 0 0 A 0 1 9 2 8

fervent ~~attempts~~ mind and the fact that she is hysterical. The absence of Edgar during this time shows that they are a poor match, and he cannot fulfil her needs effectively as a husband.

Moreover, the main issue of *Wuthering Heights* is ultimately Catherine's decision between Edgar Linton and Heathcliff. Her responsibility to become a conventional Victorian woman and her desire to live out the rest of her life with Heathcliff cause her great inner conflict, and she ~~as~~ must sacrifice one for the other. Catherine's conflict is reinforced with the nature imagery 'The contrast resembled what you see in exchanging a bleak, hilly, coal country for a beautiful fertile valley'. The contrasting images are heavily reminiscent of the nature surrounding *Wuthering Heights* and *Thrushcross Grange*. As the Grange represents convention and the Heights is full of unconventional beauty, Catherine's nature, which is ~~shows~~ the same as Heathcliff's, is shown as greatly conflicting with the standards of Victorian convention.



In contrast, Clarissa's choice of husband, although made to similar effects as Catherine's marriage in the sense that she is guaranteed socioeconomic stability, is made in order to preserve her soul, not oppress it. 'A little licence, a little independence there must be... But with Peter everything had to be shared.' The conjunction ~~But~~ reinforces that Clarissa's choice is made in order to preserve the safety and privacy of her soul. She is shown to be deeply afraid of emotional intimacy, and her sensed duty to protecting her soul affects all of ~~the~~ her actions in the novel.

Furthermore, ~~the~~ the character of Sally Seton is shown as greatly unconventional in her youth, a quality which Clarissa greatly admired. Mentions of William Morris, a socialist writer, show that Sally's interests are not at all in keeping with a girl of her age by conventional standards. However, the way she is presented at Clarissa's party ~~is~~ shows ~~to~~ her transformation into a woman that is accepted by society. 'She stole a



P 5 2 6 0 0 A 0 2 1 2 8

chicken from the ladder because she was hungry in the night; she smoked cigars in her bedroom... The enlistment reinforces her Sally's unconventionality and rebelliousness in her youth. This provides a stark contrast to her present state 'to end in some awful tragedy; her death, her martyrdom; instead of which she had married... And had five boys!' The fact that Sally's conventional fate is juxtaposed to her expectations of a tragic fate reflects that she uses marriage as an escape for imminent tragedy.

However, this is not often the case in *Wuthering Heights* as responsibility towards convention often leads to the demise of many characters. Isabella, for instance, is greatly oppressed in her marriage to Heathcliff. The contrasting diction used to describe the two prior to their marriage is ominous in regards to Isabella's fate. 'An unreclaimed creature, without refinement - without cultivation; an arid wilderness of furze and whinstone. I'd as soon put that little canary in a



part on a winter's day than recommend you bestow your heart on him'. The contrasting imagery to describe the two reinforces the concept that their marriage will end in Isabella's oppression and tragic fate. The repetition of 'without' also suggests that Isabella's responsibility to the values of the Grange will not be upheld, leading to her spiritual oppression.

What is more, Virginia Woolf represents the suicide of Septimus Warren Smith as a defiance of society. He refuses to let the doctors take his soul. His last words 'I'll give it you' hold a certain sense of irony. Although they will take his corpse, his soul will be preserved. This is reminiscent of the way in which Clarissa feels about the preservation of her own soul, and establishes Septimus as her alter ego. Unlike Holmes' reaction 'The coward', Clarissa appreciates the sense of responsibility Septimus has to his soul and views his suicide as an act of bravery.



P 5 2 6 0 0 A 0 2 3 2 8

~~Further~~ In Wuthering Heights, women often exhibit a yearning for male power which goes beyond what is expected of them by society. The whip Catherine asks for as a young girl, as well as the gun Hindley shows Isabella have been regarded by feminist critics as phallic objects, symbolising male power. Isabella's thoughts 'How powerful I should be possessing such an instrument' reflect how she is yearning to take her fate into her own hands. The use of pun 'instrument' could indirectly reference the ~~gun~~ gun as a phallic representation of power.

Furthermore, the dress which Catherine wears when she returns from Thrushcross Grange embodies convention, and reflects that she is oppressed, due to her attempts to fulfil the expectations which society has of her. 'instead of a wild, hatless little savage... long cloth habit which she was obliged to hold up with both hands.' Although this dress can be perceived as a symbol of socioeconomic safety and



high class respect, it also represents a physical boundary between Cathy and Heathcliff. It must be sacrificed in order for them to be as close as they once were. The contrasting diction 'dignified' and 'savage' also reflect Cathy's transformation and her responsibility to be a conventional Victorian woman.

In contrast, the dress which Elizabeth wears to her mother's party in *Wuthering Heights* contrarily ~~not~~ reflects an evolving society which does not place very heavy boundaries on conventions and what is expected of women. One of the guests thinks 'girls never seemed to wear white anymore'. As white has connotations of purity, and can be dirtied easily so special care must be taken in order to avoid spoiling, Elizabeth's pink dress suggests that the responsibilities of women to society will not be as heavily moderated in years to come.

Furthermore Catherine's fervent



P 5 2 6 0 0 A 0 2 5 2 8

plucking of feathers from a pillow during her madness 'plucking the feathers from the nests' refers to an old superstition that one soul couldn't go to heaven if there were pigeon feathers in their pillow. This anticipates her restlessness as a ghost and shows the Brontës' immense love of Shakespeare as it is reminiscent of Hamlet, where the protagonist frantically counts all the flowers. Brain fever, Catherine's illness, was believed to be characterised by an heightened sense of awareness. This can be directly compared with Septimus' state of mind in Mrs Dalloway, where he sees the evil in the doctors as a horrifying depiction of human nature. Holmes was on him. Human nature was on him' reflects this.

~~And she~~

In conclusion, Virginia Woolfe and Emily Brontë both present responsibilities of various characters as complex matters, and often



Script 7

Item: WET03_01_Q08
(Response: 1 of 1)

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are very critical of the expectations
which society holds. We see this
through society's failure to understand
and Septimus in Mrs Dalloway, and
through many instances of oppression
through marriage throughout both
Mrs Dalloway and Wuthering
Heights.

TOTAL FOR SECTION B = 30 MARKS
TOTAL FOR PAPER = 50 MARKS



P 5 2 6 0 0 A 0 2 7 2 8

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International A-Level (IAL) English Literature
WETO 03
1806

Standardisation Scripts

Commentaries

Question 1: Unseen Poetry

Q1 doc ending 2693514

For the unseen poetry section, candidates were presented with the poem: *Sea Reading* by Owen Sheers.

This example is a very brief response to the poem, particularly at this level. Following a short plan, the candidate considers the surface meaning of the poem and how it 'explores different aspects' of the learning processes. Comment is made in relation to 'appearance vs reality' and how the process of learning a new language requires 'patience and perseverance'. Ideas are sometimes unnecessarily laboured over and there is very little close analysis of language, form and structure. A general understanding is demonstrated but the Assessment Objectives are not fully met.

The candidate makes some general points about the poem and there is some awareness of concepts and terminology.

Level 2, 7 marks

Q1 doc ending 2693506

This is an interesting response. The candidate provides a range of points and ideas are supported with relevant quotations, although these tend to be too long. There is recognition that the surfers are 'almost as children' who are 'learning to read again'. There is comment in relation to the negative, pessimistic tone of the poem and how there is a sense of foreboding. The point about the 'water does not have sympathy' and how humans are 'helpless and insignificant against the powers of nature' are valid points, but the idea of how the sea can provide a source of inspiration for the writer is not considered. Ideas are not always fully developed and more close analysis at word level would have benefited the response. There is not a full understanding of the poem, as the main idea is missed.

The candidate offers a clear response to the poem using relevant textual references. Relevant terminology is employed, such as: 'lexical field', personification, 'dramatic pauses', ellipsis and others.

Level 3, 11 marks

Q1 doc ending 2693502

This is a sustained response offering a critical and evaluative interpretation of the poem. The candidate identifies both the surface meaning and alternative interpretations of the poem and explores ideas in detail. The introduction considers how the poem is an extended metaphor linking the ideas of learning to surf with the art of mastering a new language. The candidate comments on how the poet's ideas are 'unconventional' when conveying the 'ability to master the art of surfing'.

The candidate considers and successfully explores a wide range of ideas, such as: the use of paradox, structure, the unpredictability and intensity of the waves, the sense of danger, the feelings of isolation, aural imagery, the experience of having 'setbacks' just like 'the struggle of learning a new language' and how the author is 'constantly writing and developing new ideas' and many other points.

This is a confident and mature response that explores a range of literary effects. The candidate fully appreciates the poem, although some ideas are a little repetitive.

Level 5, 18 marks

Section B: Prose

Science and Society

Q6 doc ending 2693511

The question asked candidates to explore how the writers portray the victims of experimentation. The candidate compares *The Handmaid's Tale* and *Frankenstein*.

A range of points are made in relation to the question and ideas are clear and relevant. Comments are made in relation to how Gilead was in its 'transitional phase' and those in it were punishable by death for non-compliance. The candidate considers how Offred is forced to 'play along' but 'manages to survive' her 'contribution to the experiment'. When considering *Frankenstein*, comment is made about Victor's experimentation and 'selfish ambition to play God' but the 'Monster cannot cope with the reality of the nature of his existence' and how the monster is denied a name. Other points are made, but the candidate does not fully consider a range of characters who are the victims of experimentation, for example, in *Frankenstein* the candidate only considers how the monster is a victim but does not consider others, such as Elizabeth, William or Clerval. There is good focus on the question, although at times the response becomes a little narrative. The lack of contextual comment keeps this lower in the level.

Level 3, 15 marks

Q6 doc ending 2634318

The question asked candidates to explore how the writers portray the victims of experimentation. The candidate compares *The Handmaid's Tale* and *Frankenstein*.

This is a critical and evaluative response. The candidate explores and compares *The Handmaid's Tale* and *Frankenstein* and provides a wide range of examples from both novels. Points include how Victor's obsession leads to the monster feeling 'vicious and resentful' and how Victor's mistake is the neglect of his creation. There is consideration of several 'victims' in both novels and ideas are supported with sustained textual reference and embedded contextual points. A sharp focus on the question is maintained and ideas are fluently and maturely conveyed throughout the response. The candidate explores and evaluates connections between the texts and contexts. There is lack of explicit language features and therefore not all Assessment Objectives are fully addressed, but the response is worthy of a mark in Level 5.

Level 5, 27 marks

Q7 doc ending 2693517

This question asked candidates to consider how the writers present the reader with a disturbing view of the world. In this response, the candidate explores *The Handmaid's Tale* and *Never Let Me Go* and begins with comments about dystopian novels and the cautionary tale. There is some contextual comment and good points made; however, there is little in relation to *Never Let Me Go* and the candidate deals with the novels separately. More specific examples from each novel would have benefited the candidate further. The imbalance of coverage and lack of writer's craft points keep this at the lower-end of Level 3.

Level 3, 14 marks

Q8 doc ending 2693502

This question asked candidates to consider how writers present the idea of responsibility in their novels. The candidate compares *Mrs Dalloway* and *Beloved* in this critical and evaluative essay.

There is a great deal here and the candidate considers a comprehensive range of ideas whilst providing a sophisticated response. All Assessment Objectives have been addressed. The candidate: compares, embeds contextual comment, uses terminology, explicitly explores language and structure, makes reference to critics and includes a range of characters in the comparison. When exploring *Mrs Dalloway*, the candidate not only considers the protagonist's 'sense of duty' but also the lack of responsibility on the doctors' parts ('Holmes and Bradshaw') and how Septimus feels that he is responsible for his soul. Many other points are made but those in relation to Sally Seton could have been more explicitly linked to the question; however they do allude to her responsibility towards conventions. The points made in relation to *Wuthering Heights* are interesting and varied. The candidate considers, for example, Nelly Dean and her responsibility to 'entertain' Lockwood. There is discussion in relation to Edgar's failures of responsibility, Catherine's responsibilities as 'a conventional Victorian woman' and there are interesting ideas in relation to Isabella's 'responsibility to the values of the Grange'. The candidate explores the language and structure of both novels and demonstrates an appreciation of the writer's craft. This response is awarded full marks.

Level 5, 30 marks

Mark Scheme (Results)

June 2018

Pearson Edexcel IAL
In English Language (WET03)
Unit 3: Investigating Language

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June 2018

WET03_01_1806_MS

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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.

Assessment Objectives: WET03/01

AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
AO2	Analyse ways in which meanings are shaped in literary texts.
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
AO4	Explore connections across literary texts.

Section A: Post-1900 Unseen Poetry

Question Number	Indicative Content
1	<p><i>Sea Reading</i> by Owen Sheers</p> <p>Students may include the following in their answers:</p> <ul style="list-style-type: none">• the poem is an extended metaphor that compares learning the skill of surfing with the skill of reading; words come in waves and are often 'false promises'• the references to punctuation marks and linguistic terminology provide visual images; the gulls are described as 'speech marks' and the heads of the seals 'an ellipsis'• the sea and the waves are personified ('their false promises', 'growing in the mind of the sea') and conveyed as a violent, powerful and dangerous force: 'kamikazing itself', 'rubs us out', 'a diaspora of white water'• the use of sibilance echoes the sound of the sea: 'sitting on surf boards', 'sun we watch each swell'• the description of the smooth, 'blank paper' of the beach contrasts with the 'diaspora of white water'• the moment the surf is ridden, or the reading begins, is conveyed with optimism ('will allow us /our fluency') but the reality is that they must start again, or redraft ideas, as they 'struggle back'• the use of present tense and present participles suggests the speaker is continuous and undeterred in his quest to read: 'learning', 'tracing', 'kamikazing', 'preparing', 'growing'• the structure of six tercets perhaps mimics the motion of the waves; the first three stanzas set the scene and present the wait for the right moment to surf the wave; each of the first three stanzas are separate sentences; the final four stanzas convey the moment that the 'tightrope of the wave' is ridden and enjambment is used to convey the rush of the moment. <p>These are suggestions only. Accept any valid alternative responses.</p>

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

Level	Mark	AO1 = bullet point 1, 2	AO2 = bullet point 3, 4
	0	No rewardable material.	
Level 1	1 - 4	Descriptive <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. • Discriminating use of concepts and terminology. Controls structures 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 <ul style="list-style-type: none"> • 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. 	

Section B: Prose

Question Number	Indicative Content
2	<p>Growing Up</p> <p>Students may include the following in their answers:</p> <ul style="list-style-type: none"> • how writers present education, e.g. Maisie's education and the knowledge she gains as she matures, Miss Overmore and Mrs Wix's roles; Pip's education, teaching Joe to read, his life as an apprentice and what he learns in London; Celie's limited education and what she learns and how she develops from her relationship with Shug, Nettie, Samuel and Corrine's missionary work • comparison of the different types of education gained by the characters, e.g. Maisie's private education and her governesses; Pip's basic education, the help he receives from Biddy, becoming Joe's apprentice and his 'education' to becoming a gentleman; Celie's lack of formal education that she is so desperate to gain, but learns from experience and others • the effects of education on the main characters, e.g. Maisie's relationship with her governesses and how her childhood innocence is lost when she is forced to grow up; Pip becomes a gentleman but at a cost; Celie rebels once she gains confidence from her relationship with Shug and becomes independent, happy and successful; Maisie, Pip and Celie all develop as a result of the discovery of truth and from what they have learned; the novels all deal with growing up and coming of age; all novels consider the formation and education of the protagonists and all exemplify the bildungsroman genre • comparison of the narrative methods writers use to present education, e.g. James' use of free indirect style and his worldly narrator to show how Maisie learns through the experiences of her parents' separation and new relationships; Dickens' use of the adult Pip reflecting on his life and his observations of others; Walker's use of epistolary narrative of Celie's and Nettie's to reveal what they have learned and discovered and how they have developed • how writers present the effects on characters when they learn about the truth, e.g. discoveries by Nettie, Celie and Pip tend to have sudden and drastic effects while with Maisie the effects are a more gradual process of maturity • how writers link education to their contexts, e.g. James' treatment of the role of governesses, wealth, divorce and adultery in a society where the appearance of respectability was so important; Dickens' treatment of the role of apprenticeships and social class through the revelation of Estella's origins; Walker's use of discovered truths to highlight racism and abusive patriarchy. Comparisons of the ways modern readers might react to each text. <p>These are suggestions only. Accept any valid alternative responses.</p>

3	<p data-bbox="331 181 528 219">Growing Up</p> <p data-bbox="331 241 1114 280">Students may include the following in their answers:</p> <ul data-bbox="331 302 1508 1646" style="list-style-type: none"> <li data-bbox="331 302 1508 481">• how writers portray the effect of money, e.g. Maisie's parents' fortune and their wealthy social circles; the hardships faced by the young Pip, emphasised by Miss Havisham's wealth, Pip's fortune; Celie's life in a rural, poor farming community and her desire to make enough money to be independent, Shug's comparative wealth <li data-bbox="331 515 1508 694">• how the writers portray the effect of money on characters, e.g. Maisie's parents' immoral and frivolous lives and the effect this has on her; Pip's relative poverty and affluence, and almost self-destruction; Celie gaining independence, strength, confidence and happiness as a result of gaining money <li data-bbox="331 728 1508 840">• how writers use language to show the negative effects that money can bring, e.g. Maisie's abandonment by her parents; Pip's loss of fortune and ill health; Grady spending Shug's money to live a flamboyant life <li data-bbox="331 873 1508 1176">• comparison of how writers present their views of money, e.g. James' portrayal of money and social prestige and how wealth was obtained, such as the nouveau riche, Mr Perriam or the American 'Countess', or inherited; Dickens' presentation of huge personal wealth that brings unhappiness to those who have it. Joe's indifference to money and Miss Havisham using money for revenge. The effects Magwitch's money has on Pip; Walker's view of financial wealth bringing new opportunities. Commercial gain means the construction of a new road destroys a way of life <li data-bbox="331 1209 1508 1355">• comparison of the narrative methods used by writers to present the effect of money on a character's life, e.g. James' dual point of view; Dickens' presentation of events through the voice of the older Pip's recount; Walker's use of epistolary narrative <li data-bbox="331 1388 1508 1646">• how writers link money with their contexts, e.g. James' treatment of divorce and adultery in a society where respectability, wealth and social status were important; Dickens' presentation of different social classes; Walker's portrayal of women's role in society, sexuality and abusive patriarchy. Dickens' sentimental portrayal of society where the poor are happy contrasted with Walker's more realistic presentation of poverty. Comparisons of the ways modern readers might react to each text. <p data-bbox="331 1668 1460 1711">These are suggestions only. Accept any valid alternative responses.</p>
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Please refer to the specific marking guidance on page 3 when applying this marking grid.

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO4 = bullet point 5, 6
	0	No rewardable material.			
Level 1	1 - 6	Descriptive <ul style="list-style-type: none"> • 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. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Demonstrates limited awareness of connections between texts. • Describes the texts as separate entities. 			
Level 2	7 - 12	General understanding/exploration <ul style="list-style-type: none"> • 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. • 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	13 - 18	Clear relevant application/exploration <ul style="list-style-type: none"> • 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. • 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	19 - 24	Discriminating controlled application/exploration <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. • Controls structures 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. • 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	25 - 30	Critical and evaluative <ul style="list-style-type: none"> • 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. • 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
4	<p>Colonisation and After</p> <p>Students may include the following in their answers:</p> <ul style="list-style-type: none"> • how writers present friendship in their novels, e.g. Marlow's friends onboard the Nellie who are Marlow's audience, Kurtz's relationship with his beautiful and influential African mistress, the Russian trader devoted to Kurtz; Selvon's Gallahad, Moses, Bart and others and how their friendships unite them; Forster's friendship between Fielding and Aziz, Fielding's impressions of Adela's friendliness, Aziz's friendship with Hamidullah and others • how writers portray friendship, e.g. Kurtz's African mistress, Kurtz's long-suffering fiancée, Marlow's doting aunt; Selvon's presentation of the nature of friendship between the men and the French and Austrian girls; Forster's exploration of whether or not an Indian can be friends with an Englishman. Aziz is surprised when Mrs Moore treats him like a friend • comparison of the ways in which friends are influential, e.g. Marlow's doting aunt who secures him a position with the company and Kurtz's African mistress who has much influence; Tanty, Selvon's most prominent female character, secures credit for her friends and neighbours with the neighbourhood grocer; Fielding persuading Aziz to drop the damage suit against Adela, Godbole's influence after the trial to secure Aziz a post as a personal physician • comparison of different types of friendship that arise out of common interest and are forged through circumstances, e.g. Conrad's portrayal of the casual friendships of shipmates and colleagues; Selvon's satirical presentation of different friendships and relationships of those who find themselves in an immigrant group; Forster's satire and characterisation of typical British attitudes in friendships amongst ex-patriots, excluding outsiders as when Aziz mistakenly believes he can treat Mrs Moore as a close friend • comparison of the narrative methods used by writers to present friendship, e.g. Conrad uses a journey to illustrate movement away from companionship to isolation; Selvon, by the use of an episodic plot structure, shows the fragmentary nature of friendships; Forster presents the reader with a cohesive community of friends that becomes increasingly unstable and is shown to fall apart as the narrative develops • how friendship relates to context, e.g. Conrad's view of European imperial activities and relationships within the novel; Selvon's 'Windrush' generation and life in 1950s London; Forster's presentation of the attitudes of British colonial officials and British rule in India, those who attempt to understand India and those who do not. Comparisons of the ways modern readers might react to each text. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
5	<p data-bbox="363 320 738 353">Colonisation and After</p> <p data-bbox="363 376 1150 409">Students may include the following in their answers:</p> <ul data-bbox="363 443 1522 1921" style="list-style-type: none"> <li data-bbox="363 443 1522 656">• how writers portray injustice, e.g. Conrad's view that power over other humans is unjust. The portrayal of the injustice of the nature of imperialism and colonisation with 'suppression' and 'extermination' of indigenous people by Kurtz or the Company's men; Selvon's 'Windrush' generation and the racial injustice experienced; Forster's presentation of colonial British rule and the injustice of Aziz's treatment <li data-bbox="363 689 1522 1115">• comparison of narrative methods and language used to portray injustice, e.g. Conrad's frame-tale and the anonymous narrator, who learns at the same time as the reader of the injustice of European colonialism and of its dark history lacking in civilised behaviour; Selvon's episodic plot structure portrays London as an unreal place of promise rather than a place of opportunity. The use of phonetic West Indian Creole reshapes the use of English in order to convey the feelings and mood of both characters and location; Forster's narrative is straightforward and events follow one another in three sections. The omniscient third-person narrator conveys the injustices experienced. Forster's use of satire and the characterisation of typical British attitudes, particularly those of women, are portrayed as racist, self-righteous and condescending <li data-bbox="363 1149 1522 1395">• comparison of how the writers reveal characters subjected to injustice, e.g. Kurtz's influence on others and his treatment of others; Selvon's references to the volatile atmosphere faced by immigrants and the lack of prospects that characters face; Forster's presentation of characters who assume control and who are oblivious to injustice, such as Ronny Heaslop's desire to rise in rank or the way Major Callendar is inconsiderate towards Aziz <li data-bbox="363 1429 1522 1619">• comparison of the effects of injustice on others, e.g. Marlow's savage methods of exploitation of indigenous workers and the gulf between cultures; prejudice experienced and alienation felt by Selvon's characters; the trial of Aziz demonstrating the differing attitudes and racial tension of the British towards the Indians <li data-bbox="363 1653 1522 1832">• how injustice relates to the contexts, e.g. Conrad's presentation of European colonialism and the ivory trade; Selvon's reality of the 'open door' policy of the 1948 Nationality Act; Forster's contempt for the British Government taking control of India, following unrest when The East India Company assumed power. <li data-bbox="363 1888 1414 1921">• Comparisons of the ways modern readers might react to each text. <p data-bbox="363 1966 1490 2000">These are suggestions only. Accept any valid alternative responses.</p>

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

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO4 = bullet point 5, 6
	0	No rewardable material.			
Level 1	1 - 6	Descriptive <ul style="list-style-type: none"> • 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. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Demonstrates limited awareness of connections between texts. • Describes the texts as separate entities. 			
Level 2	7 - 12	General understanding/exploration <ul style="list-style-type: none"> • 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. • 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	13 - 18	Clear relevant application/exploration <ul style="list-style-type: none"> • 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. • 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	19 - 24	Discriminating controlled application/exploration <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures 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. 			

		<ul style="list-style-type: none"> • 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	25 - 30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. • 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
6	<p>Science and Society</p> <p>Students may include the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the ways the writers portray the victims of experimentation, e.g. the characters who are donors in <i>Never Let Me Go</i> and Kathy's loss of her friends, Ruth and Tommy; Offred as a victim of science when she is separated from her child and husband, Luke, when Gilead is formed in <i>The Handmaid's Tale</i>; Victor as a victim of his own scientific experimentation when his obsessive quest to create life results in the deaths of Elizabeth and others close to him. The creature is a victim of science - his loneliness and desire for a companion result in a quest for revenge, which leads to both his and his creator's deaths in <i>Frankenstein</i> • different ways in which being a victim is experienced, e.g. the physical and mental suffering in <i>Never Let Me Go</i>; the mental and physical hardships experienced when compared with a former life of freedom, equal rights and contentment in <i>The Handmaid's Tale</i>; Victor's loss of rational thought through his obsession, the physical loss of Elizabeth, William and Justine. The destruction of the creature's companion and the creature's loss of hope in <i>Frankenstein</i> • comparison of narrative methods to portray the victims of experimentation, e.g. the narrator's tone and direct address to the reader in <i>Never Let Me Go</i> to present Kathy's personal experiences; the use of flashback in <i>The Handmaid's Tale</i> to show life before the establishment of Gilead and glimpses of Offred's former life; the shifting narratives in <i>Frankenstein</i> providing a variety of different perspectives from characters who are all victims of experimentation • the ways the writers include details of daily life to create sympathy for the characters who are victims of experimentation, e.g. life at Hailsham School and the friendships that develop in <i>Never Let Me Go</i>; the practical details of the Handmaids' lives; the details of Frankenstein's travels and the anguish and guilt that he feels over the loss of his loved ones • comparison of how protagonists are the ultimate victims of experimentation and face death (Kathy in <i>Never Let Me Go</i> and Victor and the creature in <i>Frankenstein</i>) or uncertainty (Offred in <i>The Handmaid's Tale</i>) at the end of the novels • what the contexts reveal about victims of experimentation, e.g. the effects of cloning and biological engineering in <i>Never Let Me Go</i>; the loss of a free society and population issues in <i>The Handmaid's Tale</i>; anxieties about scientific experimentation and the sources of life in <i>Frankenstein</i>. Comparisons of the ways modern readers might react to each text. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
7	<p>Science and Society</p> <p>Students may include the following in their answers:</p> <ul style="list-style-type: none"> • comparison of how writers present the reader with a disturbing view of the world in their novels, e.g. Ishiguro's presentation of control in <i>Never Let Me Go</i> and how donors are produced to provide society with spare organs; the dystopian view of Gilead and its society in <i>The Handmaid's Tale</i>; the negative outcomes of scientific experimentation and advancement, exploration and discovery, in <i>Frankenstein</i> • comparison of how the writers use settings to present the reader with a disturbing view of the world, e.g. the gradual realisation of the purpose of life at Hailsham, the isolated cottages and the donor recovery centres; the totalitarian society of Gilead with a suggestion that the idyllic location of Cambridge, Massachusetts, is now negatively portrayed as the centre for Gilead's power, Harvard University becomes the detention centre run by the Eyes; the multiple isolated settings in <i>Frankenstein</i> reflect the bleakness of the novel • comparison of how a disturbing view of the world is presented through the lives of the characters, e.g. Kathy accepts her fate as a donor, there is no hope of a deferral or of ever living a full life in <i>Never Let Me Go</i>; the dystopia of Gilead as experienced by Offred and the subjugation of all women by men in <i>The Handmaid's Tale</i>; how the creature experiences rejection by his creator, is beaten and chased away by the family of peasants in <i>Frankenstein</i> • comparisons of the writers' craft and the use of description to present a disturbing view of the world, e.g. the apparent normality of Hailsham, the Handmaids' salvaging, the relentless isolation faced by Victor and the creature; the implications of the endings of the novels • comparison of the narrative methods used by the writers to convey a disturbing view of the world, e.g. Ishiguro's use of flashbacks and the novel's division into three parts; Atwood's use of Offred's memories, thoughts and feelings, the alternating 'Night' sections and concluding 'Historical Notes' to provide a sense of realism; Shelley's use of <i>in medias res</i>, epistolary form and varied viewpoints • contextual factors, e.g. the reader's concerns for the future of humanity; concerns about experiments on humans, cloning and social control; gender inequalities and the contrast of Offred's life prior to the establishment of Gilead in <i>The Handmaid's Tale</i>; scientific experimentation and biological engineering in <i>Never Let Me Go</i>; the influential works of Dr Darwin (Charles Darwin's grandfather) and Galvani (galvanism), the scientific developments and experiments at the time <i>Frankenstein</i> was written. Comparisons of the ways modern readers might react to each text. <p>These are suggestions only. Accept any valid alternative responses.</p>

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

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO4 = bullet point 5, 6
	0	No rewardable material.			
Level 1	1 - 6	Descriptive <ul style="list-style-type: none"> • 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. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Demonstrates limited awareness of connections between texts. • Describes the texts as separate entities. 			
Level 2	7 - 12	General understanding/exploration <ul style="list-style-type: none"> • 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. • 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	13 - 18	Clear relevant application/exploration <ul style="list-style-type: none"> • 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. • 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	19 - 24	Discriminating controlled application/exploration <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures 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. 			

		<ul style="list-style-type: none"> • 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	25 - 30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. • 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
8	<p>Women and Society</p> <p>Students may include the following in their answers:</p> <ul style="list-style-type: none"> • how writers present the idea of responsibility, e.g. Brontë's presentation of Catherine and Heathcliff's lack of responsibility for their actions and poor treatment of others; Woolf's presentation of Clarissa's responsibilities as a politician's wife and society hostess, Lucrezia's responsibility for Septimus and Doris Kilman's responsibility for influencing Elizabeth; Morrison's presentation of Sethe's responsibility for infanticide, the Garners' and schoolteacher's abuse of slaves, the Bodwins - who are responsible for securing Sethe's freedom • comparison of the ways parents behave responsibly or irresponsibly, e.g. Earnshaw's preferential treatment of Heathcliff and how this has a negative effect on Hindley, Hindley's alcoholism following Frances's death, Heathcliff's irresponsible and cruel treatment of Linton and Hareton; Clarissa's irrational feelings of jealousy towards Miss Kilman, Richard Dalloway as a loving father and husband who provides stability for his family; Sethe's murder of her eldest daughter to save her from a life of slavery, Sethe's obsession with Beloved, resulting in Denver seeking help from Lady Jones and the community • how responsibility or irresponsibility is demonstrated through love or passion for others, e.g. Catherine and Heathcliff's relationship and the trail of destruction, hatred and revenge that ensues from it. Isabella's and young Catherine's experience of Heathcliff's cruelty because of their lineage and his desire for revenge; Clarissa's angst and self-questioning as to whether she made the right choice in rejecting Peter Walsh's proposal. Lucrezia's love for her husband, who struggles with his war injuries and is driven to suicide; the cruel treatment that leaves Sethe scarred both physically and mentally. Sethe's desperate measures and guilty conscience for killing her own child, Beloved • comparison of how writers explore ideas of responsibility through social position or ambition, e.g. Brontë's presentation of Catherine's desire for a better social class by marrying Edgar Linton. Hindley's responsibility for Wuthering Heights following his father's death, Heathcliff's elevated position as a gentleman and responsibility for his property; Woolf's contrast of social class and wealth between the Dalloways and Smiths, illustrating a social divide. Clarissa feels responsible for Septimus's suicide: 'It was her disaster – her disgrace'; Morrison's contrasting society of landowners. Baby Suggs' respected and responsible position in society, inspiring Cincinnati's black residents emotionally and spiritually • comparison of the ways narrative methods are used by the writers to present the idea of responsibility, e.g. Brontë's use of multiple narrators to provide different viewpoints to illustrate how characters are responsible for their actions and the effects on others; Woolf's use of the stream of consciousness, different points of view and indirect style to present a day in Clarissa's life and the responsibilities within it; Morrison's use of shifting narrative viewpoints to explore the idea of responsibility • contextual aspects, e.g. the responsibility of the gentry in <i>Wuthering Heights</i>; post-World War I in London, politics, the lack of medical treatment and understanding for war veterans like Septimus, wealth and

	<p>social class in <i>Mrs Dalloway</i>; the history of slavery in <i>Beloved</i>. Comparisons of the ways modern readers might react to each text.</p> <p>These are suggestions only. Accept any valid alternative responses.</p>
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Question Number	Indicative Content
9	<p>Women and Society</p> <p>Students may include the following in their answers:</p> <ul style="list-style-type: none"> writers' portrayal of parents, e.g. Brontë's presentation of Mr and Mrs Earnshaw and Heathcliff; Woolf's presentation of Clarissa and Richard Dalloway; Morrison's presentation of Sethe and Baby Suggs the comparison of the roles of parents, e.g. Brontë's portrayal of the role of Mr Earnshaw and how he adopts and favours the 'orphaned' Heathcliff and its consequences. Heathcliff's cruelty and hatred towards his own son, Linton, contrasted with Edgar's treatment of Catherine in <i>Wuthering Heights</i>; Clarissa's relationship with Elizabeth and how she feels Miss Kilman has stolen Elizabeth from her. Elizabeth's close relationship with her father and how she enjoys the time spent in the country with him. Sally Seaton's 'five boys'; Sethe's memories of her own mother and being suckled by another woman. Baby Suggs, Sethe's mother-in-law, is denied knowing her children as adults because of slavery. Baby is a mother figure to Sethe and the black community who highly respect her as a source of spiritual inspiration. Sethe's role as a devoted mother who would rather kill her own children than their being enslaved. <i>Beloved</i> and Sethe's role reversal and, possibly, <i>Beloved</i> being a vision of Sethe's own mother comparison of the emotions felt by parents, e.g. Mr Earnshaw favouring Heathcliff and his preference of him over his own son, creating resentment. Heathcliff's contemptuous treatment of Linton and use as a tool for his revenge; Hindley's neglect of Hareton; Clarissa's dislike of Miss Kilman. Miss Kilman's negative views of Clarissa Dalloway (whom she would like to 'fell' like a tree) and how she adores Elizabeth. Peter's observations on how motherhood has changed Clarissa; Sethe's feelings of abandonment by her own mother and feelings of guilt and anguish for her infanticide in <i>Beloved</i> comparison of how writers use parents' treatment of their children as central to their narratives, e.g. the contrast of Edgar's parental love for Catherine and the negligence displayed by Heathcliff; Clarissa's relationship with her daughter and how she fears Miss Kilman who Clarissa sees as a rival parent; Sethe's story of survival and loss. Baby Suggs' influence and the stabilising effect she has on Sethe and Denver comparison of the ways narrative methods are used by the writers to portray parents, e. g. Brontë's use of Lockwood's narration from his diary entries, narrated from Nelly's point of view in the past tense; Woolf's use of the stream of consciousness, different points of view and indirect style; Morrison's shifting narrative viewpoints. The primary narrator is anonymous and omniscient with some parts narrated by the characters themselves contextual aspects, e.g. social conventions, such as family relationships, marriage and childbirth in <i>Wuthering Heights</i>; the role of education and

	tutors in <i>Mrs Dalloway</i> ; slavery and the role of mothers in <i>Beloved</i> . Comparisons of the ways modern readers might react to each text. These are suggestions only. Accept any valid alternative responses.				
Please refer to the specific marking guidance on page 3 when applying this marking grid.					
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO4 = bullet point 5, 6
	0	No rewardable material.			
Level 1	1 - 6	Descriptive <ul style="list-style-type: none">• 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.• Shows limited awareness of contextual factors.• Shows limited awareness of links between texts and contexts.• Demonstrates limited awareness of connections between texts.• Describes the texts as separate entities.			
Level 2	7 - 12	General understanding/exploration <ul style="list-style-type: none">• 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.• 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	13 - 18	Clear relevant application/exploration <ul style="list-style-type: none">• 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.• 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	19 - 24	Discriminating controlled application/exploration			

		<ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures 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. • 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	25 - 30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. • 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.