

# Pearson Edexcel Level 3 Advanced Subsidiary GCE in English Literature (8ETO)

## Sample Assessment Materials (SAMs)

First certification 2016

*This draft qualification has not yet been accredited by Ofqual. It is published to enable teachers to have early sight of our proposed approach to the Pearson Edexcel Level 3 Advanced Subsidiary GCE in English Literature. Further changes may be required and no assurance can be given at this time that the proposed qualification will be made available in its current form, or that it will be accredited in time for first teaching in September 2015 and first award in 2016.*

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# Introduction

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The Pearson Edexcel Level 3 Advanced Subsidiary GCE in English Literature is designed for use in schools and colleges. It is part of a suite of GCE qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.

## General marking guidance

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

<b>Pearson Edexcel Level 3 GCE</b>	
<b>English Literature</b>	
<b>Advanced Subsidiary</b>	
<b>Paper 1: Unseen Poetry and Drama</b>	
Sample assessment materials for first teaching September 2015 Time: 2 hours	Paper Reference(s) <b>8ET0/01</b>
You must have: prescribed texts (clean copies)	

**Instructions**

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

**Information**

- The total mark for this paper is 60.
- The marks for each question are shown in brackets
  - *use this as a guide as to how much time to spend on each question.*

**Advice**

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





## SECTION A: Poetry

Read the poem below before answering Question 1 in the space provided.

### *Somewhat Unravelled*

Auntie stands by the kettle, looking at the kettle and says, help me, help me, where is the kettle?	1
I say, little auntie, the curlicues and hopscotch grids unfurling in your brain have hidden it from you. Let me make you a cup of tea. She says ah ha! But I do	5
my crossword, don't I, OK not the difficult one, the one with the wasname? Cryptic clues. Not that. I say, auntie, little auntie, we were never cryptic so let's not start that now. I appreciate your straight-on talk, the built-up toilet seats, the way you wish poetry	10
were just my hobby, our cruises on the stair lift, your concern about my weight, the special seat in the bath. We know where we are. She says, nurse told me I should furniture-walk around the house, holding on to it.	15
I say, little auntie you are a plump armchair in flight, a kitchen table on a difficult hike without boots, you do the sideboard crawl like no one else, you are a sofa rumba, you go to sleep like a rug. She says, I don't like eating. Just as well <i>you've</i> got	20
a good appetite. I say littlest auntie, my very little auntie (because she is shrinking now, in front of me) let me cook for you, a meal so wholesome and blimmin' pungent with garlic you will dance on it and eat it through your feet. Then she says don't you	25
ever want to go to market and get lost in pots, fruit and random fabric? Don't you want to experiment with rain, hide out in storms, cover your body with a layer only one raindrop thick? Don't you want to sell your nail-clippings online? She says, look at you, with all your language,	30
you never became the flower your mother wanted but it's not too late, come with me and rootle in the earth outside my front window,	

set yourself in the special bed, the one only  
wasname is allowed to garden and we will practise  
opening and closing and we'll follow the sun  
with our faces until the cows come home.

35

**Jo Shapcott**From *Of Mutability* (Faber, 2010)

**Question 1**

Write a commentary on the poem, exploring its meaning and effects.

In your answer you must consider the following:

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

(20)

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**TOTAL FOR SECTION A = 20 MARKS**

**SECTION B: Drama**

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

**TRAGEDY**

*A Doll's House*, Henrik Ibsen

**Question 2**

'Torvald Helmer is revealed to be a weak and self-centred character, obsessed with his own reputation.'

In the light of this comment, explore Ibsen's dramatic presentation of Torvald Helmer in *A Doll's House*. In your answer you must consider relevant contextual factors.

(40)

OR

**Question 3**

'In *A Doll's House*, first impressions are almost always deceptive.'

In the light of this comment, explore the dramatic presentation of appearance and reality in the play. In your answer you must consider relevant contextual factors.

(40)

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

*A Streetcar Named Desire*, Tennessee Williams

Question 4

'Elysian Fields is a world filled with violence, in which Blanche cannot survive.'

In the light of this comment, explore Williams' dramatic presentation of violence in the play. In your answer you must consider relevant contextual factors.

(40)

OR

Question 5

'Mitch may be a weak character, but his treatment of Blanche is still disturbing and harmful.'

In the light of this comment, explore Williams' dramatic presentation of Mitch. In your answer you must consider relevant contextual factors.

(40)

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

*Doctor Faustus*, Christopher Marlowe

Question 6

'Repentance is never a serious possibility for Faustus: he is doomed from the start.'

In the light of this comment, explore Marlowe's dramatic presentation of repentance in the play. In your answer you must consider relevant contextual factors.

(40)

OR

Question 7

'The forces of evil in the play can be funny as well as frightening.'

In the light of this comment, explore Marlowe's dramatic presentation of the forces of evil in *Doctor Faustus*. In your answer you must consider relevant contextual factors.

(40)

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

*The Home Place, Brian Friel*

**Question 8**

'Richard Gore is a complex creation - comic, sinister, and perhaps brave.'

In the light of this comment, explore Friel's dramatic presentation of Richard Gore. In your answer you must consider relevant contextual factors.

(40)

OR

**Question 9**

'The domestic setting and music heard at the start of the play create a false sense of security.'

In the light of this comment, explore the dramatic presentation of fear in the play. In your answer you must consider relevant contextual factors.

(40)

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

## COMEDY

### *The Importance of Being Earnest*, Oscar Wilde

#### Question 10

'Wilde constructs comedy by ruthlessly mocking marriage.'

In the light of this comment, explore Wilde's dramatic presentation of marriage in *The Importance of Being Earnest*. In your answer you must consider relevant contextual factors.

(40)

OR

#### Question 11

'Gwendolen is comic because she is both outrageous and conventional.'

In the light of this comment, explore Wilde's dramatic presentation of Gwendolen in *The Importance of Being Earnest*. In your answer you must consider relevant contextual factors.

(40)

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

*The Pitmen Painters*, Lee Hall

**Question 12**

‘Examining the lives of a group of ordinary men who do extraordinary things.’

In the light of this comment, explore the dramatic presentation of the men’s working lives in the play. In your answer you must consider relevant contextual factors.

(40)

OR

**Question 13**

‘Don’t be scared of the world. Take chances. Make something new.’

In the light of this comment, explore the dramatic presentation of the character of Robert Lyon in *The Pitmen Painters*. In your answer you must consider relevant contextual factors.

(40)

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

*The Rover*, Aphra Behn

Question 14

'Behn's male characters are typical men - entirely concerned with their own pleasures.'

In the light of this comment, explore Behn's dramatic presentation of masculinity in *The Rover*. In your answer you must consider relevant contextual factors.

(40)

OR

Question 15

'Blunt brings comedy but also menace to the play.'

In the light of this comment, explore Behn's dramatic presentation of Blunt in *The Rover*. In your answer you must consider relevant contextual factors.

(40)

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

*Waiting for Godot*, Samuel Beckett

Question 16

'Beckett makes entertaining drama out of two men simply filling time.'

In the light of this comment, explore Beckett's dramatic presentation of time in *Waiting for Godot*. In your answer you must consider relevant contextual factors.

(40)

OR

Question 17

'Pozzo and Lucky bring tragedy as well as comedy to the play.'

In the light of this comment, explore Beckett's dramatic presentation of Pozzo and Lucky in *Waiting for Godot*. In your answer you must consider relevant contextual factors.

(40)

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

Chosen question number:

- |             |                          |             |                          |             |                          |             |                          |
|-------------|--------------------------|-------------|--------------------------|-------------|--------------------------|-------------|--------------------------|
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| Question 6  | <input type="checkbox"/> | Question 7  | <input type="checkbox"/> | Question 8  | <input type="checkbox"/> | Question 9  | <input type="checkbox"/> |
| Question 10 | <input type="checkbox"/> | Question 11 | <input type="checkbox"/> | Question 12 | <input type="checkbox"/> | Question 13 | <input type="checkbox"/> |
| Question 14 | <input type="checkbox"/> | Question 15 | <input type="checkbox"/> | Question 16 | <input type="checkbox"/> | Question 17 | <input type="checkbox"/> |

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## Paper 1 Mark scheme

Question Number	Indicative content
1	<p data-bbox="402 386 922 415"><b><i>Somewhat Unravalled by Jo Shapcott</i></b></p> <p data-bbox="402 415 1068 445">Students may refer to the following in their answers:</p> <ul data-bbox="402 445 1386 856" style="list-style-type: none"><li data-bbox="402 445 1273 474">• complex and ambivalent relationship between speaker and Auntie</li><li data-bbox="402 474 1321 537">• the use of colloquial diction and direct speech to lend authenticity and drama</li><li data-bbox="402 537 1295 613">• use of imagery to suggest the totality of Auntie’s life (‘curlicues and hopscotch grids’)</li><li data-bbox="402 613 1192 642">• extended imagery of the ‘furniture-walk’ to provide humour</li><li data-bbox="402 642 1386 718">• repetition of ‘little’, variously suggesting the power, tenderness and pity of the speaker</li><li data-bbox="402 718 1360 781">• Auntie’s criticism of the speaker, perhaps suggesting a sense of regret in the latter</li><li data-bbox="402 781 1127 810">• complex effect of the final image of the two as flowers</li><li data-bbox="402 810 1101 856">• combined effects of metre and colloquial informality.</li></ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Recalls information</b></p> <ul style="list-style-type: none"> <li>Recalls basic points and limited terms. Makes few accurate references to the text. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach showing overall lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and gives general explanation of terminology and its effects. Ideas are organised and expressed with some clarity, although there are still errors and technical lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Detailed understanding</b></p> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples with few errors and lapses in expression.</li> <li>Demonstrates clear interpretation of text and clear knowledge which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Consistent application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a consistent argument with examples. Structure is confident with careful transitions and evidence of carefully chosen language. Use of appropriate concepts and terminology.</li> <li>Examines the effects of literary features with evidence of effective and secure interpretation of texts.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Discriminating application</b></p> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Assesses the effects of literary features and applies range of concepts and terminology.</li> <li>Displays discrimination when evaluating different interpretations of texts. Shows a critical understanding of the writer's craft.</li> </ul>

Question Number	Indicative content
2	<p><b><i>A Doll's House</i></b>            Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Torvald's treatment of Nora in the first part of the play, such as the macaroons as a dramatic symbol of power</li> <li>• Torvald's reaction to the illegal loan</li> <li>• Torvald's insistence on dismissing Krogstad, and his reasons</li> <li>• Torvald's motives for wanting to keep Nora to keep up appearances</li> <li>• Dr Rank's ironic assessment of him</li> <li>• portrayal of the destructive effects of his efforts to control the Helmer family</li> <li>• disturbing dramatic effect of his sexual advances towards Nora</li> <li>• contemporary attitudes to marriage and public reputation.</li> </ul>
3	<p><b><i>A Doll's House</i></b>            Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• presentation of Nora's apparent weakness and dependency at the beginning of the play</li> <li>• dramatic impact of Nora's assertion of autonomy at the end</li> <li>• contrast between Torvald's self-image and his true nature</li> <li>• use of dramatic plot revelations such as Rank's love for Nora</li> <li>• dramatic manipulation of the relationship between Krogstad and Mrs Linde</li> <li>• developing awareness of Krogstad's character</li> <li>• Torvald's attempted control of appearances in the Helmer family</li> <li>• contemporary attitudes to family, marriage and the position of women.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material
<b>Level 1</b>	1-4	<p><b>Recalls information</b></p> <ul style="list-style-type: none"> <li>Recalls basic points and limited terms. Makes few accurate references to the text. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach showing overall lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and gives general explanation of terminology and its effects. Ideas are organised and expressed with some clarity, although there are still errors and technical lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Detailed understanding</b></p> <ul style="list-style-type: none"> <li>Offers a clear response providing examples with few errors and lapses in expression.</li> <li>Demonstrates clear interpretation of text and clear knowledge which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Consistent application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a consistent argument with examples. Structure is confident with careful transitions and evidence of carefully chosen language. Use of appropriate concepts and terminology.</li> <li>Examines the effects of literary features with evidence of effective and secure interpretation of texts.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Discriminating application</b></p> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Assesses the effects of literary features and applies range of concepts and terminology.</li> <li>Displays discrimination when evaluating different interpretations of texts. Shows a critical understanding of the writer's craft.</li> </ul>

Level	Mark	Descriptor (AO3, AO5)
	0	No rewardable material.
<b>Level 1</b>	1–4	<b>Descriptive and explanatory</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach treating the texts as separate entities, therefore there is little awareness of context.</li> <li>• Has explanatory approach to reading texts and shows little awareness of different interpretations.</li> </ul>
<b>Level 2</b>	5–8	<b>General straightforward approach</b> <ul style="list-style-type: none"> <li>• Makes general links between texts, though not always securely and has a general awareness of contextual factors.</li> <li>• Gives straightforward explanations with general awareness of different reading.</li> </ul>
<b>Level 3</b>	9–12	<b>Detailed exploration</b> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples that show clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 4</b>	13–16	<b>Consistent and detailed exploration</b> <ul style="list-style-type: none"> <li>• Deals in consistent way with how context is significant and influences the writer's craft. Able to explore links in detailed way.</li> <li>• Displays consistent analysis of different ways to approach texts.</li> </ul>
<b>Level 5</b>	17–20	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>• Displays evaluative approach that deals in discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts. Able to explore confidently with discriminating use of evidence.</li> </ul>

Question Number	Indicative content
4	<p><b><i>A Streetcar Named Desire</i></b>            Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• presentation of Stanley's generally violent behaviour, e.g. radio, trunk, plates</li> <li>• Stanley's attack on Stella and her ambivalent response to violence</li> <li>• dramatic impact of Stanley's physical attack on Blanche</li> <li>• use of Stanley's psychological cruelty to Blanche to develop character and plot, e.g. his exposure of her past, the ticket back to Laurel</li> <li>• Mitch's attempt to have sex with Blanche</li> <li>• Mitch's psychological cruelty, e.g. she being 'not clean enough' to meet his mother</li> <li>• dramatic impact of the final scene as a challenge to the contention that she 'cannot survive'</li> <li>• contemporary social attitudes to male/female relationships etc.</li> </ul>
5	<p><b><i>A Streetcar Named Desire</i></b>            Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• contrast in his behaviour towards Blanche before and after learning the truth</li> <li>• portrayal of his positive qualities, e.g. love for his mother</li> <li>• structural parallels between his past and Blanche's, eliciting sympathy</li> <li>• use of comedy to variegate the dramatic impact of the play</li> <li>• use of contrasts between Mitch and Blanche to develop themes of class and education</li> <li>• Stanley's attitude to Mitch, developing dramatic complexity</li> <li>• his psychological and physical attacks on Blanche</li> <li>• contemporary attitudes to masculinity, sexuality and marriage.</li> </ul>



Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material
<b>Level 1</b>	1-4	<p><b>Recalls information</b></p> <ul style="list-style-type: none"> <li>Recalls basic points and limited terms. Makes few accurate references to the text. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach showing overall lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and gives general explanation of terminology and its effects. Ideas are organised and expressed with some clarity, although there are still errors and technical lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Detailed understanding</b></p> <ul style="list-style-type: none"> <li>Offers a clear response providing examples with few errors and lapses in expression.</li> <li>Demonstrates clear interpretation of text and clear knowledge which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Consistent application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a consistent argument with examples. Structure is confident with careful transitions and evidence of carefully chosen language. Use of appropriate concepts and terminology.</li> <li>Examines the effects of literary features with evidence of effective and secure interpretation of texts.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Discriminating application</b></p> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Assesses the effects of literary features and applies range of concepts and terminology.</li> <li>Displays discrimination when evaluating different interpretations of texts. Shows a critical understanding of the writer's craft.</li> </ul>

Level	Mark	Descriptor (AO3, AO5)
	0	No rewardable material.
<b>Level 1</b>	1–4	<b>Descriptive and explanatory</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach treating the texts as separate entities, therefore there is little awareness of context.</li> <li>• Has explanatory approach to reading texts and shows little awareness of different interpretations.</li> </ul>
<b>Level 2</b>	5–8	<b>General straightforward approach</b> <ul style="list-style-type: none"> <li>• Makes general links between texts, though not always securely and has a general awareness of contextual factors.</li> <li>• Gives straightforward explanations with general awareness of different reading.</li> </ul>
<b>Level 3</b>	9–12	<b>Detailed exploration</b> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples that show clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 4</b>	13–16	<b>Consistent and detailed exploration</b> <ul style="list-style-type: none"> <li>• Deals in consistent way with how context is significant and influences the writer's craft. Able to explore links in detailed way.</li> <li>• Displays consistent analysis of different ways to approach texts.</li> </ul>
<b>Level 5</b>	17–20	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>• Displays evaluative approach that deals in discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts. Able to explore confidently with discriminating use of evidence.</li> </ul>

Question Number	Indicative content
6	<p><b><i>Doctor Faustus</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Faustus’s moral dilemma at the beginning of the play</li> <li>• dramatic use of the Good and Bad Angels to embody Faustus’s choice</li> <li>• gradual degradation of Faustus’s use of his powers</li> <li>• delight Faustus takes in magic and trickery</li> <li>• complex dramatic effect of his final speech, eliciting pity as well as horror</li> <li>• occasions when Faustus considers asking forgiveness, e.g. the Good Angel, the Old Man</li> <li>• use of the Chorus to comment and foreshadow</li> <li>• contemporary attitudes to sin, repentance, salvation.</li> </ul>
7	<p><b><i>Doctor Faustus</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• dramatic presentation of the Seven Deadly Sins</li> <li>• growing abuse of his powers by Faustus in tricks and escapades</li> <li>• complex portrayal of Mephistopheles/Mephastophilis</li> <li>• graphic descriptions of Hell</li> <li>• comic contribution of Robin and Rafe</li> <li>• comic contribution of Wagner and the Clown</li> <li>• use of Lucifer as a witness to key decisions by Faustus</li> <li>• contemporary attitudes to sin and evil.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material
<b>Level 1</b>	1-4	<p><b>Recalls information</b></p> <ul style="list-style-type: none"> <li>Recalls basic points and limited terms. Makes few accurate references to the text. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach showing overall lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and gives general explanation of terminology and its effects. Ideas are organised and expressed with some clarity, although there are still errors and technical lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Detailed understanding</b></p> <ul style="list-style-type: none"> <li>Offers a clear response providing examples with few errors and lapses in expression.</li> <li>Demonstrates clear interpretation of text and clear knowledge which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Consistent application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a consistent argument with examples. Structure is confident with careful transitions and evidence of carefully chosen language. Use of appropriate concepts and terminology.</li> <li>Examines the effects of literary features with evidence of effective and secure interpretation of texts.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Discriminating application</b></p> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Assesses the effects of literary features and applies range of concepts and terminology.</li> <li>Displays discrimination when evaluating different interpretations of texts. Shows a critical understanding of the writer's craft.</li> </ul>

Level	Mark	Descriptor (AO3, AO5)
	0	No rewardable material.
<b>Level 1</b>	1–4	<b>Descriptive and explanatory</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach treating the texts as separate entities, therefore there is little awareness of context.</li> <li>• Has explanatory approach to reading texts and shows little awareness of different interpretations.</li> </ul>
<b>Level 2</b>	5–8	<b>General straightforward approach</b> <ul style="list-style-type: none"> <li>• Makes general links between texts, though not always securely and has a general awareness of contextual factors.</li> <li>• Gives straightforward explanations with general awareness of different reading.</li> </ul>
<b>Level 3</b>	9–12	<b>Detailed exploration</b> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples that show clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 4</b>	13–16	<b>Consistent and detailed exploration</b> <ul style="list-style-type: none"> <li>• Deals in consistent way with how context is significant and influences the writer's craft. Able to explore links in detailed way.</li> <li>• Displays consistent analysis of different ways to approach texts.</li> </ul>
<b>Level 5</b>	17–20	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>• Displays evaluative approach that deals in discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts. Able to explore confidently with discriminating use of evidence.</li> </ul>

Question Number	Indicative content
8	<p><b><i>The Home Place</i></b>            Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• various illustrations of Richard's racial attitudes and beliefs</li> <li>• comic effect of the relationship with Perkins</li> <li>• complex dramatic impact of the measuring experiment</li> <li>• Richard's attitude in the stand-off with Con Doherty</li> <li>• Richard's comments on Christopher's response to the confrontation</li> <li>• use of comedy in his exchange with Clement to develop the theme of English attitudes to Irish culture</li> <li>• dramatic effect of Christopher ordering him to go</li> <li>• contemporary attitudes to race, class and scientific truth.</li> </ul>
9	<p><b><i>The Home Place</i></b>            Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• dramatic metaphor of the marking of the trees</li> <li>• creation of mystery and fear around the death of the landowner and the 'list'</li> <li>• tension and menace in the confrontation between Richard and Con</li> <li>• use of the falcon as dramatic symbolism</li> <li>• use of domestic detail to emphasise confrontation, e.g. the bills</li> <li>• dramatic effect of Christopher's collapse at the end of the play</li> <li>• use of Con Doherty to foreshadow conflict</li> <li>• contemporary attitudes to culture, race, homeland.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material
<b>Level 1</b>	1-4	<p><b>Recalls information</b></p> <ul style="list-style-type: none"> <li>Recalls basic points and limited terms. Makes few accurate references to the text. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach showing overall lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and gives general explanation of terminology and its effects. Ideas are organised and expressed with some clarity, although there are still errors and technical lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Detailed understanding</b></p> <ul style="list-style-type: none"> <li>Offers a clear response providing examples with few errors and lapses in expression.</li> <li>Demonstrates clear interpretation of text and clear knowledge which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Consistent application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a consistent argument with examples. Structure is confident with careful transitions and evidence of carefully chosen language. Use of appropriate concepts and terminology.</li> <li>Examines the effects of literary features with evidence of effective and secure interpretation of texts.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Discriminating application</b></p> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Assesses the effects of literary features and applies range of concepts and terminology.</li> <li>Displays discrimination when evaluating different interpretations of texts. Shows a critical understanding of the writer's craft.</li> </ul>

Level	Mark	Descriptor (AO3, AO5)
	0	No rewardable material.
<b>Level 1</b>	1–4	<b>Descriptive and explanatory</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach treating the texts as separate entities, therefore there is little awareness of context.</li> <li>• Has explanatory approach to reading texts and shows little awareness of different interpretations.</li> </ul>
<b>Level 2</b>	5–8	<b>General straightforward approach</b> <ul style="list-style-type: none"> <li>• Makes general links between texts, though not always securely and has a general awareness of contextual factors.</li> <li>• Gives straightforward explanations with general awareness of different reading.</li> </ul>
<b>Level 3</b>	9–12	<b>Detailed exploration</b> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples that show clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 4</b>	13–16	<b>Consistent and detailed exploration</b> <ul style="list-style-type: none"> <li>• Deals in consistent way with how context is significant and influences the writer's craft. Able to explore links in detailed way.</li> <li>• Displays consistent analysis of different ways to approach texts.</li> </ul>
<b>Level 5</b>	17–20	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>• Displays evaluative approach that deals in discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts. Able to explore confidently with discriminating use of evidence.</li> </ul>



Question Number	Indicative content
10	<p><b><i>The Importance of Being Earnest</i></b> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comic effect of Lady Bracknell's interview with Jack</li> <li>• Gwendolen's comic obsession with the name 'Earnest'</li> <li>• inversion of gender expectations in Gwendolen's relationship with Jack</li> <li>• witty conversations about marriage, e.g. between Algernon and Lane, Algernon and Jack</li> <li>• Algernon's cynicism contrasted with Jack's romantic nature</li> <li>• Gwendolen's realistic view of marriage contrasted with Cecily's fantasies</li> <li>• dramatic resolution in the final betrothals</li> <li>• contemporary attitudes to love, marriage and social expectations.</li> </ul>
11	<p><b><i>The Importance of Being Earnest</i></b> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Gwendolen as a satirical portrait of Victorian woman</li> <li>• her comic obsession with the name 'Earnest'</li> <li>• her resemblances to Lady Bracknell</li> <li>• her pronouncements on marriage, fashion, behaviour and morality</li> <li>• her strength in taking control of Jack</li> <li>• use of her confrontation with Cecily to complicate plot and generate humour</li> <li>• dramatic effect of the final betrothal to Jack</li> <li>• contemporary attitudes to women and to relationships between women and men.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material
<b>Level 1</b>	1-4	<p><b>Recalls information</b></p> <ul style="list-style-type: none"> <li>Recalls basic points and limited terms. Makes few accurate references to the text. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach showing overall lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and gives general explanation of terminology and its effects. Ideas are organised and expressed with some clarity, although there are still errors and technical lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Detailed understanding</b></p> <ul style="list-style-type: none"> <li>Offers a clear response providing examples with few errors and lapses in expression.</li> <li>Demonstrates clear interpretation of text and clear knowledge which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Consistent application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a consistent argument with examples. Structure is confident with careful transitions and evidence of carefully chosen language. Use of appropriate concepts and terminology.</li> <li>Examines the effects of literary features with evidence of effective and secure interpretation of texts.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Discriminating application</b></p> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Assesses the effects of literary features and applies range of concepts and terminology.</li> <li>Displays discrimination when evaluating different interpretations of texts. Shows a critical understanding of the writer's craft.</li> </ul>

Level	Mark	Descriptor (AO3, AO5)
	0	No rewardable material.
<b>Level 1</b>	1–4	<b>Descriptive and explanatory</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach treating the texts as separate entities, therefore there is little awareness of context.</li> <li>• Has explanatory approach to reading texts and shows little awareness of different interpretations.</li> </ul>
<b>Level 2</b>	5–8	<b>General straightforward approach</b> <ul style="list-style-type: none"> <li>• Makes general links between texts, though not always securely and has a general awareness of contextual factors.</li> <li>• Gives straightforward explanations with general awareness of different reading.</li> </ul>
<b>Level 3</b>	9–12	<b>Detailed exploration</b> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples that show clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 4</b>	13–16	<b>Consistent and detailed exploration</b> <ul style="list-style-type: none"> <li>• Deals in consistent way with how context is significant and influences the writer's craft. Able to explore links in detailed way.</li> <li>• Displays consistent analysis of different ways to approach texts.</li> </ul>
<b>Level 5</b>	17–20	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>• Displays evaluative approach that deals in discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts. Able to explore confidently with discriminating use of evidence.</li> </ul>

Question Number	Indicative content
12	<p><b><i>The Pitmen Painters</i></b> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• accounts of the men's experiences as children in the mines and possible audience responses to these, e.g. Jimmy's story</li> <li>• telling details of physical hardship and how Hall uses these to engage the audience in the story of the miners</li> <li>• sense of the men's camaraderie – e.g. the crescendo effect of their joint voices at the end of the first act and the singing of the Miners' Hymn at the end of the play</li> <li>• pride/pomposity of the union official, George, e.g. his contemptuous comments about painting in the art class</li> <li>• sense of pride in their work – e.g. Jimmy's boast: "Miners are small and wiry like me."</li> <li>• dramatic impact of men never being presented in their working clothes and of the absence of scenes in the mine itself</li> <li>• contemporary attitudes to social class and expectations, work, and art.</li> </ul>
13	<p><b><i>The Pitmen Painters</i></b> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Hall's use of speech to highlight class and other differences between Lyon and the men</li> <li>• Hall's use of Lyon as a source of comedy, e.g. his lack of awareness in the opening scenes etc</li> <li>• Lyon as a link between the world of the miners and that of Helen Sutherland</li> <li>• Lyon as a dramatic foil to Oliver – his optimism compared to Oliver's more grounded approach, e.g. the scene where Oliver offers a harsh critique of Robert's portrait of him</li> <li>• Hall's use of Lyon to explore themes of aestheticism and education and lack of opportunities given to working-class people</li> <li>• possible audience interpretations of Lyon's motives – e.g. were they genuinely philanthropic or were the pitmen just a 'project'? For example, his comments on the Chinese painters: "I don't think there's much evidence of any real skill. Quite clearly generic scenes – perfectly ordinary, really."</li> <li>• contemporary attitudes to social class and expectations, work, and art.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material
<b>Level 1</b>	1-4	<p><b>Recalls information</b></p> <ul style="list-style-type: none"> <li>Recalls basic points and limited terms. Makes few accurate references to the text. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach showing overall lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and gives general explanation of terminology and its effects. Ideas are organised and expressed with some clarity, although there are still errors and technical lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Detailed understanding</b></p> <ul style="list-style-type: none"> <li>Offers a clear response providing examples with few errors and lapses in expression.</li> <li>Demonstrates clear interpretation of text and clear knowledge which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Consistent application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a consistent argument with examples. Structure is confident with careful transitions and evidence of carefully chosen language. Use of appropriate concepts and terminology.</li> <li>Examines the effects of literary features with evidence of effective and secure interpretation of texts.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Discriminating application</b></p> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Assesses the effects of literary features and applies range of concepts and terminology.</li> <li>Displays discrimination when evaluating different interpretations of texts. Shows a critical understanding of the writer's craft.</li> </ul>

Level	Mark	Descriptor (AO3, AO5)
	0	No rewardable material.
<b>Level 1</b>	1–4	<b>Descriptive and explanatory</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach treating the texts as separate entities, therefore there is little awareness of context.</li> <li>• Has explanatory approach to reading texts and shows little awareness of different interpretations.</li> </ul>
<b>Level 2</b>	5–8	<b>General straightforward approach</b> <ul style="list-style-type: none"> <li>• Makes general links between texts, though not always securely and has a general awareness of contextual factors.</li> <li>• Gives straightforward explanations with general awareness of different reading.</li> </ul>
<b>Level 3</b>	9–12	<b>Detailed exploration</b> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples that show clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 4</b>	13–16	<b>Consistent and detailed exploration</b> <ul style="list-style-type: none"> <li>• Deals in consistent way with how context is significant and influences the writer's craft. Able to explore links in detailed way.</li> <li>• Displays consistent analysis of different ways to approach texts.</li> </ul>
<b>Level 5</b>	17–20	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>• Displays evaluative approach that deals in discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts. Able to explore confidently with discriminating use of evidence.</li> </ul>

Question Number	Indicative content
14	<p><i>The Rover</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• readiness of male characters to feign love, e.g. Willmore to Hellena</li> <li>• regular dramatic eruptions of violence, e.g. Antonio and Pedro</li> <li>• ambivalent dramatic effect of the betrothal of Willmore and Hellena</li> <li>• Willmore's willingness to denigrate Hellena to Angellica</li> <li>• dramatic portrayal of men's dependence on prostitutes</li> <li>• dramatic effect of the hasty marriages</li> <li>• close connection between honour and relationships with women, e.g. the duel</li> <li>• contemporary attitudes to women, sexuality and honour.</li> </ul>
15	<p><i>The Rover</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Blunt's reaction to Lucetta's attempt to seduce him</li> <li>• language Behn gives him in order to mark him out from the other male characters</li> <li>• attitudes of Willmore, Belvile and Frederick to Blunt</li> <li>• ease with which he is cheated, e.g. by Lucetta</li> <li>• visual comedy of the trapdoor scene</li> <li>• Blunt's vengeful attempt to rape Florinda</li> <li>• Blunt being excluded from the marriage and his comic reappearance</li> <li>• contemporary attitudes to sex, masculinity and provincialism.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material
<b>Level 1</b>	1-4	<p><b>Recalls information</b></p> <ul style="list-style-type: none"> <li>Recalls basic points and limited terms. Makes few accurate references to the text. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach showing overall lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and gives general explanation of terminology and its effects. Ideas are organised and expressed with some clarity, although there are still errors and technical lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Detailed understanding</b></p> <ul style="list-style-type: none"> <li>Offers a clear response providing examples with few errors and lapses in expression.</li> <li>Demonstrates clear interpretation of text and clear knowledge which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Consistent application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a consistent argument with examples. Structure is confident with careful transitions and evidence of carefully chosen language. Use of appropriate concepts and terminology.</li> <li>Examines the effects of literary features with evidence of effective and secure interpretation of texts.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Discriminating application</b></p> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Assesses the effects of literary features and applies range of concepts and terminology.</li> <li>Displays discrimination when evaluating different interpretations of texts. Shows a critical understanding of the writer's craft.</li> </ul>



Level	Mark	Descriptor (AO3, AO5)
	0	No rewardable material.
<b>Level 1</b>	1–4	<b>Descriptive and explanatory</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach treating the texts as separate entities, therefore there is little awareness of context.</li> <li>• Has explanatory approach to reading texts and shows little awareness of different interpretations.</li> </ul>
<b>Level 2</b>	5–8	<b>General straightforward approach</b> <ul style="list-style-type: none"> <li>• Makes general links between texts, though not always securely and has a general awareness of contextual factors.</li> <li>• Gives straightforward explanations with general awareness of different reading.</li> </ul>
<b>Level 3</b>	9–12	<b>Detailed exploration</b> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples that show clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 4</b>	13–16	<b>Consistent and detailed exploration</b> <ul style="list-style-type: none"> <li>• Deals in consistent way with how context is significant and influences the writer's craft. Able to explore links in detailed way.</li> <li>• Displays consistent analysis of different ways to approach texts.</li> </ul>
<b>Level 5</b>	17–20	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>• Displays evaluative approach that deals in discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts. Able to explore confidently with discriminating use of evidence.</li> </ul>

Question Number	<i>Waiting for Godot</i>
16	<p><i>Waiting for Godot</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• any of the numerous references to time in the dialogue</li> <li>• stratagems used to pass time – forced conversations, hat swapping, vegetables</li> <li>• the dramatic significance of the tree</li> <li>• the physical changes in Pozzo and Lucky across the Acts</li> <li>• the dramatic implications of the non-appearance of Godot</li> <li>• exploitation of time filling as a source of humour, e.g. the exchange of insults</li> <li>• the use of repeated dramatic structures, exploiting the humour of personal intimacy and predictable routine</li> <li>• contemporary attitudes to religion and human identity.</li> </ul>
17	<p><i>Waiting for Godot</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• structural contrasts between Pozzo/Lucky and Vladimir/Estragon, e.g. the degeneration of the former, the survival of the latter</li> <li>• ways Pozzo and Lucky are used to elicit compassion, e.g. maltreatment, blindness</li> <li>• contrast in the predicaments of the two pairs of characters</li> <li>• changes undergone by Pozzo and Lucky across the Acts</li> <li>• complex physical comedy, e.g. Lucky as Pozzo's beast of burden</li> <li>• verbal comedy, e.g. Lucky's monologue</li> <li>• complexity of the shifting power relationship between the two</li> <li>• contemporary attitudes to freedom, identity and salvation.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material
<b>Level 1</b>	1-4	<p><b>Recalls information</b></p> <ul style="list-style-type: none"> <li>Recalls basic points and limited terms. Makes few accurate references to the text. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach showing overall lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and gives general explanation of terminology and its effects. Ideas are organised and expressed with some clarity, although there are still errors and technical lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Detailed understanding</b></p> <ul style="list-style-type: none"> <li>Offers a clear response providing examples with few errors and lapses in expression.</li> <li>Demonstrates clear interpretation of text and clear knowledge which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Consistent application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a consistent argument with examples. Structure is confident with careful transitions and evidence of carefully chosen language. Use of appropriate concepts and terminology.</li> <li>Examines the effects of literary features with evidence of effective and secure interpretation of texts.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Discriminating application</b></p> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Assesses the effects of literary features and applies range of concepts and terminology.</li> <li>Displays discrimination when evaluating different interpretations of texts. Shows a critical understanding of the writer's craft.</li> </ul>

Level	Mark	Descriptor (AO3, AO5)
	0	No rewardable material.
<b>Level 1</b>	1-4	<b>Descriptive and explanatory</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach treating the texts as separate entities, therefore there is little awareness of context.</li> <li>• Has explanatory approach to reading texts and shows little awareness of different interpretations.</li> </ul>
<b>Level 2</b>	5-8	<b>General straightforward approach</b> <ul style="list-style-type: none"> <li>• Makes general links between texts, though not always securely and has a general awareness of contextual factors.</li> <li>• Gives straightforward explanations with general awareness of different reading.</li> </ul>
<b>Level 3</b>	9-12	<b>Detailed exploration</b> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples that show clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 4</b>	13-16	<b>Consistent and detailed exploration</b> <ul style="list-style-type: none"> <li>• Deals in consistent way with how context is significant and influences the writer's craft. Able to explore links in detailed way.</li> <li>• Displays consistent analysis of different ways to approach texts.</li> </ul>
<b>Level 5</b>	17-20	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>• Displays evaluative approach that deals in discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts. Able to explore confidently with discriminating use of evidence.</li> </ul>

# Pearson Edexcel Level 3 GCE

## English Literature

Advanced Subsidiary

Paper 2: Prose

Sample assessment materials for first teaching  
September 2015  
Time: 1 hour

Paper Reference(s)

**8ET0/02**

You must have: prescribed texts (clean copies)

### Instructions

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

### Information

- The total mark for this paper is 40.
- The marks for **each** question are shown in brackets
  - *use this as a guide as to how much time to spend on each questions.*

### Advice

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

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

## **Childhood**

### **Texts:**

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

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

### **Question 1**

Compare the ways in which the writers of your **two** chosen texts present moments in childhood that have lasting consequences.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(40)

**OR**

### **Question 2**

Compare the ways in which the writers of your **two** chosen texts present the loss of innocence.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(40)

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

### Colonisation and its Aftermath

**Texts:**

pre-1900: *Heart of Darkness*, Joseph Conrad; *The Adventures of Huckleberry Finn*, Mark Twain

post-1900: *A Passage to India*, E M Forster; *The Lonely Londoners*, Sam Selvon

**Question 3**

Compare the ways in which the writers of your **two** chosen texts present characters of different backgrounds.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(40)

OR

**Question 4**

Compare the ways in which the writers of your **two** chosen texts present the idea that colonisation results in greed.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(40)

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

## Crime and Detection

### Texts:

pre-1900: *A Study in Scarlet*, Arthur Conan Doyle; *The Moonstone*, Wilkie Collins

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

### Question 5

Compare the ways in which the writers of your **two** chosen texts present the methods of investigating crime.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(40)

OR

### Question 6

Compare the ways in which the writers of your **two** chosen texts present suspicious behaviour. In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(40)

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

## Science and Society

### Texts:

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

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

### Question 7

Compare the ways in which the writers of your **two** chosen texts attempt to make their stories believable.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(40)

OR

### Question 8

Compare the ways in which the writers of your **two** chosen texts portray the impact of science on social order.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(40)

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

## The Supernatural

### Texts:

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

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

### Question 9

Compare the ways in which the writers of your **two** chosen texts convey the threat or presence of death.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(40)

OR

### Question 10

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

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(40)

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

## Women and Society

### Texts:

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

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

### Question 11

Compare the ways in which the writers of your **two** chosen texts portray the experience of growing up.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(40)

OR

### Question 12

Compare the ways in which the writers of your **two** chosen texts present difficulties in the lives of women.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(40)

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

Chosen question number:

- |            |                          |             |                          |             |                          |             |                          |
|------------|--------------------------|-------------|--------------------------|-------------|--------------------------|-------------|--------------------------|
| Question 1 | <input type="checkbox"/> | Question 2  | <input type="checkbox"/> | Question 3  | <input type="checkbox"/> | Question 4  | <input type="checkbox"/> |
| Question 5 | <input type="checkbox"/> | Question 6  | <input type="checkbox"/> | Question 7  | <input type="checkbox"/> | Question 8  | <input type="checkbox"/> |
| Question 9 | <input type="checkbox"/> | Question 10 | <input type="checkbox"/> | Question 11 | <input type="checkbox"/> | Question 12 | <input type="checkbox"/> |

**Please write the name of the texts you have answered the question on below:**

Text 1: \_\_\_\_\_

Text 2: \_\_\_\_\_

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A series of horizontal dotted lines for writing, spanning the width of the page.

A large rectangular area with rounded corners, containing 30 horizontal dotted lines for writing.

A series of horizontal dotted lines for writing.

A large rectangular area with rounded corners, containing 25 horizontal dotted lines for writing.



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**TOTAL FOR PAPER = 40 MARKS**

## Paper 2 Mark scheme

Question Number	Indicative content
1	<p><b>Childhood</b> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of how writers present moments of change, e.g. third-person narrative of how Sissy is taken into the Gradgrind household compared with Walker's use of first-person narrative to describe Nettie's flight from Mr _____</li> <li>• times when children are coerced, e.g. Louisa marrying Bounderby; Celie marrying Mr _____</li> <li>• the social context of children's rights</li> <li>• how writers present decisions, e.g. Maisie's thoughts when deciding whether or not to remain with her mother and Sir Claude; Briony's thoughts when she decides to accuse Robbie of rape</li> <li>• comparison of how writers present abandonment, e.g. how James and Dickens evoke sympathy for Maisie and Sissy</li> <li>• social context of parenthood and marriage and attitudes towards these</li> <li>• the effects of misunderstanding, e.g. Briony witnessing and misconstruing the love making of Robbie and Cecilia; Celie's belief that Nettie is dead and the effect this has on her</li> <li>• how writers present realisation of truth.</li> </ul>
2	<p><b>Childhood</b> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• whether the loss of innocence is sudden or gradual, e.g. for Dickens' Tom and Louisa and for James' Maisie it is a gradual process, while for McEwan's Briony it is a sudden trauma</li> <li>• comparison of how writers present the causes of the loss of innocence</li> <li>• comparison of how writers present the effects of loss of innocence, e.g. Louisa's inner turmoil or Maisie's astute assessment of her parents' failings</li> <li>• how writers present the signs of loss of innocence, e.g. Dickens' portrayal of Tom's dissipation, McEwan's portrayal of the rift in the Tallis family</li> <li>• the significance of social/cultural context in the loss of innocence</li> <li>• consideration of whether the loss of innocence is in some way desirable, e.g. idea that both Maisie and Celie become stronger and more assertive.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material
<b>Level 1</b>	1–4	<p><b>Recalls information</b></p> <ul style="list-style-type: none"> <li>Recalls basic points and limited terms. Makes few accurate references to the text. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach, showing overall lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5–8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and gives general explanation of terminology and its effects. Ideas are organised and expressed with some clarity, although there are still errors and technical lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's methods.</li> </ul>
<b>Level 3</b>	9–12	<p><b>Detailed understanding</b></p> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples with few errors and lapses in expression.</li> <li>Demonstrates clear interpretation of text and clear knowledge which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13–16	<p><b>Consistent application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a consistent argument with examples. Structure is confident with careful transitions and evidence of carefully chosen language. Use of appropriate concepts and terminology.</li> <li>Examines the effects of literary features with evidence of effective and secure interpretation of texts.</li> </ul>
<b>Level 5</b>	17–20	<p><b>Discriminating application</b></p> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Assesses the effects of literary features and applies range of concepts and terminology.</li> <li>Displays discrimination when evaluating different interpretations of texts. Shows a critical understanding of the writer's craft.</li> </ul>



Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material
<b>Level 1</b>	1-4	<b>Descriptive and explanatory</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach treating the texts as separate entities, therefore there is little awareness of context.</li> <li>• Has limited awareness of similarities, differences or links between texts.</li> </ul>
<b>Level 2</b>	5-8	<b>General straightforward approach</b> <ul style="list-style-type: none"> <li>• Makes general links between texts, though not always securely and has a general awareness of contextual factors.</li> <li>• Gives general similarities, differences or links between texts.</li> </ul>
<b>Level 3</b>	9-12	<b>Clear and detailed exploration</b> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples that show clear understanding of contextual significance and influence.</li> <li>• Makes clear connections between texts with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<b>Consistent exploration</b> <ul style="list-style-type: none"> <li>• Deals in consistent way with how context is significant and influences the writer's craft. Able to explore links in detailed way.</li> <li>• Makes connections between texts with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>• Displays discriminating approach when exploring significance and influence of contextual factors.</li> <li>• Makes effective connections between texts with discriminating use of exemplification.</li> </ul>

Question Number	Indicative content
3	<p><b>Colonisation and its Aftermath</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the range of characters from different backgrounds</li> <li>• the contexts in which the 'Windrush' generation of West Indians came to London; attitudes and expectations regarding the relationship between the native workers and the Company agents in the Congo</li> <li>• comparison of the way writers use language to distinguish characters of different backgrounds, e.g. Selvon's narrator and characters use a creolised form of English; Forster's British and Indian characters have broadly the same English language but different modes of expression</li> <li>• comparison of the way writers present relationships between characters from different backgrounds</li> <li>• how writers use the backgrounds of characters to develop the theme of colonisation and its effects, e.g. Conrad and Forster create a sense of the gulf between their European/British imperialists and the indigenous African/Indian characters</li> <li>• how writers use dialogue to convey the backgrounds of their characters</li> <li>• how writers use key episodes to present characters, e.g. the trial of Aziz accentuates different attitudes in the British characters towards the Indians and vice versa; Marlow's encounter with Kurtz shows the depravity that can result from imperialism.</li> </ul>
4	<p><b>Colonisation and its Aftermath</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• how writers show the exploitation of the colonised by the coloniser, e.g. the lives of West Indian immigrants in the context of Rachmanism; how the duke and dauphin exploit Jim's status as a runaway slave to 'sell' him to a farmer</li> <li>• comparison of how writers present the materialism that accompanies colonisation</li> <li>• consideration of types of greed other than financial, e.g. the greed for power and control in 'Heart of Darkness' and 'A Passage to India'</li> <li>• comparison of how writers present the effects of greed on the colonisers, e.g. Conrad's portrayal of Kurtz's depravity; Twain's depiction of the itinerant life and scams of the duke and dauphin</li> <li>• not all colonisers are motivated by greed in these texts: how Twain balances the slave hunters and con men with several kind characters such as the Grangerfords; characters such as Mrs Moore and Fielding act as a balance to the more arrogant aspects of British rule in India</li> <li>• how writers present the effect of colonial greed on the colonised.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material
<b>Level 1</b>	1–4	<p><b>Recalls information</b></p> <ul style="list-style-type: none"> <li>Recalls basic points and limited terms. Makes few accurate references to the text. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach, showing overall lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5–8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and gives general explanation of terminology and its effects. Ideas are organised and expressed with some clarity, although there are still errors and technical lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's methods.</li> </ul>
<b>Level 3</b>	9–12	<p><b>Detailed understanding</b></p> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples with few errors and lapses in expression.</li> <li>Demonstrates clear interpretation of text and clear knowledge which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13–16	<p><b>Consistent application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a consistent argument with examples. Structure is confident with careful transitions and evidence of carefully chosen language. Use of appropriate concepts and terminology.</li> <li>Examines the effects of literary features with evidence of effective and secure interpretation of texts.</li> </ul>
<b>Level 5</b>	17–20	<p><b>Discriminating application</b></p> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Assesses the effects of literary features and applies range of concepts and terminology.</li> <li>Displays discrimination when evaluating different interpretations of texts. Shows a critical understanding of the writer's craft.</li> </ul>

Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material
<b>Level 1</b>	1-4	<b>Descriptive and explanatory</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach treating the texts as separate entities, therefore there is little awareness of context.</li> <li>• Has limited awareness of similarities, differences or links between texts.</li> </ul>
<b>Level 2</b>	5-8	<b>General straightforward approach</b> <ul style="list-style-type: none"> <li>• Makes general links between texts, though not always securely and has a general awareness of contextual factors.</li> <li>• Gives general similarities, differences or links between texts.</li> </ul>
<b>Level 3</b>	9-12	<b>Clear and detailed exploration</b> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples that show clear understanding of contextual significance and influence.</li> <li>• Makes clear connections between texts with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<b>Consistent exploration</b> <ul style="list-style-type: none"> <li>• Deals in consistent way with how context is significant and influences the writer's craft. Able to explore links in detailed way.</li> <li>• Makes connections between texts with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>• Displays discriminating approach when exploring significance and influence of contextual factors.</li> <li>• Makes effective connections between texts with discriminating use of exemplification.</li> </ul>

Question Number	Indicative content
5	<p><b>Crime and Detection</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the context of scientific progress, e.g. Holmes has a magnifying glass and a tape measure; Dalgliesh is assisted by a forensic scientist</li> <li>• comparison of the narrator's role in presenting investigative methods, e.g. Capote's journalistic presentation of the police investigation while becoming himself, as narrator, a kind of investigator; Collins' use of multiple narrators to offer different perspectives</li> <li>• comparison of the ways writers present the character of the investigator and link this to the investigative method</li> <li>• how writers use dialogue to present investigation, e.g. Capote's presentation of the interrogation of Hickock and Smith; the clipped imperatives of Dalgliesh when he sets the investigation in motion</li> <li>• how writers present the police and their methods</li> <li>• how the methods of 'non-detectives' are presented, e.g. Conan Doyle's presentation of Jefferson Hope; Collins' presentation of Franklin Blake.</li> </ul>
6	<p><b>Crime and Detection</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the extent to which suspects are given a guilty conscience</li> <li>• whether writers present the behaviour of suspects in a way that makes them suspicious to the reader, e.g. Collins deliberately introduces Godfrey Ablewhite with qualities that would deflect suspicion before revealing him as a sham; Capote makes no attempt to hide the fact that Hickock and Smith are the murderers</li> <li>• how writers use narrative structure in relation to suspicion/guilt</li> <li>• how writers use dialogue to present suspects, e.g. Capote's presentation of the interrogation process that leads to the confessions of Hickock and Smith; James' use of dialogue to arouse suspicion in the reader, e.g. dialogue between Muriel and Tally</li> <li>• comparison of how writers use narrative point of view</li> <li>• the contextual factors that influence the presentation of suspects, e.g. the Mormon culture as the context for Stangerson and Drebber's actions; Hickock and Smith as marginalised characters excluded from the American Dream typified by the Clutter family.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material
<b>Level 1</b>	1–4	<p><b>Recalls information</b></p> <ul style="list-style-type: none"> <li>Recalls basic points and limited terms. Makes few accurate references to the text. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach, showing overall lack of understanding of the writer’s craft.</li> </ul>
<b>Level 2</b>	5–8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and gives general explanation of terminology and its effects. Ideas are organised and expressed with some clarity, although there are still errors and technical lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer’s methods.</li> </ul>
<b>Level 3</b>	9–12	<p><b>Detailed understanding</b></p> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples with few errors and lapses in expression.</li> <li>Demonstrates clear interpretation of text and clear knowledge which shows understanding of the writer’s craft.</li> </ul>
<b>Level 4</b>	13–16	<p><b>Consistent application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a consistent argument with examples. Structure is confident with careful transitions and evidence of carefully chosen language. Use of appropriate concepts and terminology.</li> <li>Examines the effects of literary features with evidence of effective and secure interpretation of texts.</li> </ul>
<b>Level 5</b>	17–20	<p><b>Discriminating application</b></p> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Assesses the effects of literary features and applies range of concepts and terminology.</li> <li>Displays discrimination when evaluating different interpretations of texts. Shows a critical understanding of the writer’s craft.</li> </ul>

Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material
<b>Level 1</b>	1-4	<b>Descriptive and explanatory</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach treating the texts as separate entities, therefore there is little awareness of context.</li> <li>• Has limited awareness of similarities, differences or links between texts.</li> </ul>
<b>Level 2</b>	5-8	<b>General straightforward approach</b> <ul style="list-style-type: none"> <li>• Makes general links between texts, though not always securely and has a general awareness of contextual factors.</li> <li>• Gives general similarities, differences or links between texts.</li> </ul>
<b>Level 3</b>	9-12	<b>Clear and detailed exploration</b> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples that show clear understanding of contextual significance and influence.</li> <li>• Makes clear connections between texts with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<b>Consistent exploration</b> <ul style="list-style-type: none"> <li>• Deals in consistent way with how context is significant and influences the writer's craft. Able to explore links in detailed way.</li> <li>• Makes connections between texts with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>• Displays discriminating approach when exploring significance and influence of contextual factors.</li> <li>• Makes effective connections between texts with discriminating use of exemplification.</li> </ul>

Question Number	Indicative content
7	<p><b>Science and Society</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• writers' uses of narrators, including how reliable they are</li> <li>• other narrative techniques, e.g. the ways Wells uses reports from newspapers and other characters such as his brother and how these devices affect the reader; Atwood's use of the 'Historical Notes' in <i>The Handmaid's Tale</i> and the effect this section has on the reader</li> <li>• use of both a first-person narrator and the voices and letters of other characters in <i>Frankenstein</i></li> <li>• in <i>Never Let Me Go</i>, the narrator's tone and addresses to the reader may be a focus of comment and comparison</li> <li>• how writers include details of daily life and of the science behind their stories, e.g. the initial observations of Mars in <i>The War of the Worlds</i> and later descriptions of the Martians' physiology and activities when on Earth</li> <li>• daily life in <i>The War of the Worlds</i> could be compared to the ways Atwood portrays daily life in Gilead</li> <li>• what texts reveal about the societies in which the authors lived, e.g. social unrest in the time of Wells, the environmental concerns reflected in <i>The Handmaid's Tale</i></li> <li>• reactions of modern readers to the concerns about contextual factors, e.g. invasion anxieties and social unrest in the time of Wells, the environmental concerns reflected in <i>The Handmaid's Tale</i>.</li> </ul>
8	<p><b>Science and Society</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• narrative and structural methods used by the writers, e.g. the first-person voice in Wells, Atwood and Ishiguro, compared to the ways Shelley uses letters and other framing devices in <i>Frankenstein</i></li> <li>• how narrators portray the social order</li> <li>• ways writers describe the impact of science behind their stories, e.g. the descriptions of the Martians' physiology and activities on Earth in contrast to the reactions of human society to the invasion</li> <li>• the ways Gilead is organised in <i>The Handmaid's Tale</i>, e.g. the emphasis on childbearing, the indoctrination of the handmaids</li> <li>• contexts such as the unease about the future of humanity at the end of <i>The War of the Worlds</i> and the environmental concerns reflected in <i>The Handmaid's Tale</i></li> <li>• reflections of contemporary anxieties about the impact of science on social order, e.g. experiments on the human body in <i>Frankenstein</i>, cloning in <i>Never Let Me Go</i></li> <li>• possible reactions of modern readers to concerns about the impact of science on social order and the ways they are portrayed.</li> </ul>



Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material
<b>Level 1</b>	1–4	<p><b>Recalls information</b></p> <ul style="list-style-type: none"> <li>Recalls basic points and limited terms. Makes few accurate references to the text. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach, showing overall lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5–8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and gives general explanation of terminology and its effects. Ideas are organised and expressed with some clarity, although there are still errors and technical lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's methods.</li> </ul>
<b>Level 3</b>	9–12	<p><b>Detailed understanding</b></p> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples with few errors and lapses in expression.</li> <li>Demonstrates clear interpretation of text and clear knowledge which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13–16	<p><b>Consistent application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a consistent argument with examples. Structure is confident with careful transitions and evidence of carefully chosen language. Use of appropriate concepts and terminology.</li> <li>Examines the effects of literary features with evidence of effective and secure interpretation of texts.</li> </ul>
<b>Level 5</b>	17–20	<p><b>Discriminating application</b></p> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Assesses the effects of literary features and applies range of concepts and terminology.</li> <li>Displays discrimination when evaluating different interpretations of texts. Shows a critical understanding of the writer's craft.</li> </ul>

Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material
<b>Level 1</b>	1-4	<b>Descriptive and explanatory</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach treating the texts as separate entities, therefore there is little awareness of context.</li> <li>• Has limited awareness of similarities, differences or links between texts.</li> </ul>
<b>Level 2</b>	5-8	<b>General straightforward approach</b> <ul style="list-style-type: none"> <li>• Makes general links between texts, though not always securely and has a general awareness of contextual factors.</li> <li>• Gives general similarities, differences or links between texts.</li> </ul>
<b>Level 3</b>	9-12	<b>Clear and detailed exploration</b> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples that show clear understanding of contextual significance and influence.</li> <li>• Makes clear connections between texts with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<b>Consistent exploration</b> <ul style="list-style-type: none"> <li>• Deals in consistent way with how context is significant and influences the writer's craft. Able to explore links in detailed way.</li> <li>• Makes connections between texts with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>• Displays discriminating approach when exploring significance and influence of contextual factors.</li> <li>• Makes effective connections between texts with discriminating use of exemplification.</li> </ul>

Question Number	Indicative content
9	<p><b>The Supernatural</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• ways writers introduce the threat or presence of death</li> <li>• writers' use of structure, e.g. the ways Morrison reveals Sethe's story and the effect of this in <i>Beloved</i></li> <li>• roles of the narrators or characters in the chosen novels in conveying emotions or qualities such as bravado, fear etc</li> <li>• comparisons of the writers' uses of settings, e.g. Count Dracula's castle; the grandeur and decay at Hundreds Hall</li> <li>• attitudes towards death and the supernatural at the time the chosen texts were written: e.g. Victorian values in Wilde's novel; the Doctor's professional and sceptical approach in <i>The Little Stranger</i></li> <li>• comparisons of the ways modern readers might react to the values implied in each text.</li> </ul>
10	<p><b>The Supernatural</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparisons of scene-setting, e.g. Dr Faraday's home and surgery in <i>The Little Stranger</i>, contrasted with Hundreds Hall and his memories of it when he was a child; Basil Hallward's studio in <i>The Picture of Dorian Gray</i> or the details of Jonathan Harker's journey to Count Dracula's castle</li> <li>• comparison of the ways writers might choose to use a few significant settings (Hundreds Hall in <i>The Little Stranger</i>, 124 in <i>Beloved</i>) or a range of locations (Wilde and Stoker) and the reasons for these choices</li> <li>• effects of the locations on the characters: Harker's reactions to Dracula's castle; Roderick's attempts to keep Hundreds Hall and the estate, the reactions of Doctor Faraday to the house</li> <li>• ways writers use settings to indicate social class or wealth and the significance of this</li> <li>• writers' choices about the periods in which the chosen texts are set and how they affect the ways we respond to settings: mid-nineteenth century USA in <i>Beloved</i>; the immediate post-war period in <i>The Little Stranger</i> in a small country town</li> <li>• explorations of the ways modern readers might react to the settings in each text.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material
<b>Level 1</b>	1–4	<p><b>Recalls information</b></p> <ul style="list-style-type: none"> <li>Recalls basic points and limited terms. Makes few accurate references to the text. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach, showing overall lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5–8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and gives general explanation of terminology and its effects. Ideas are organised and expressed with some clarity, although there are still errors and technical lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's methods.</li> </ul>
<b>Level 3</b>	9–12	<p><b>Detailed understanding</b></p> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples with few errors and lapses in expression.</li> <li>Demonstrates clear interpretation of text and clear knowledge which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13–16	<p><b>Consistent application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a consistent argument with examples. Structure is confident with careful transitions and evidence of carefully chosen language. Use of appropriate concepts and terminology.</li> <li>Examines the effects of literary features with evidence of effective and secure interpretation of texts.</li> </ul>
<b>Level 5</b>	17–20	<p><b>Discriminating application</b></p> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Assesses the effects of literary features and applies range of concepts and terminology.</li> <li>Displays discrimination when evaluating different interpretations of texts. Shows a critical understanding of the writer's craft.</li> </ul>

Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material
<b>Level 1</b>	1-4	<b>Descriptive and explanatory</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach treating the texts as separate entities, therefore there is little awareness of context.</li> <li>• Has limited awareness of similarities, differences or links between texts.</li> </ul>
<b>Level 2</b>	5-8	<b>General straightforward approach</b> <ul style="list-style-type: none"> <li>• Makes general links between texts, though not always securely and has a general awareness of contextual factors.</li> <li>• Gives general similarities, differences or links between texts.</li> </ul>
<b>Level 3</b>	9-12	<b>Clear and detailed exploration</b> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples that show clear understanding of contextual significance and influence.</li> <li>• Makes clear connections between texts with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<b>Consistent exploration</b> <ul style="list-style-type: none"> <li>• Deals in consistent way with how context is significant and influences the writer's craft. Able to explore links in detailed way.</li> <li>• Makes connections between texts with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>• Displays discriminating approach when exploring significance and influence of contextual factors.</li> <li>• Makes effective connections between texts with discriminating use of exemplification.</li> </ul>

Question Number	Indicative content
11	<p><b>Women and Society</b> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparisons of narrative methods used: e.g. free indirect style as Clarissa recalls her youth and comments on her daughter; the use and effect of multiple narrators in <i>Wuthering Heights</i> and their different views of women growing up</li> <li>• ways in which key narrative details are presented as pivotal points in the process of growing up, e.g. the description of the 'country girls' at the May-Day dance in <i>Tess of the D'Urbervilles</i> and Mrs Dalloway's recollections of her life at 18</li> <li>• comparison of the ways writers describe women growing up, e.g. attitudes to education of boys and girls in <i>A Thousand Splendid Suns</i> and in <i>Wuthering Heights</i></li> <li>• use of contexts, especially attitudes to girls and young women: e.g. Afghan society in Hosseini, the worlds of <i>Wuthering Heights</i> and Thruschcross Grange, the social circles in which Clarissa moves, the pressures put on Tess by her family</li> <li>• how writers state or imply views on social attitudes (such as those of Angel Clare and his family in <i>Tess of the D'Urbervilles</i> or of the Taliban on women in <i>A Thousand Splendid Suns</i>); how readers today might respond.</li> </ul>
12	<p><b>Women and Society</b> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• ways the writers describe everyday life of their characters, e.g. Tess as the mother of an illegitimate child and at Flintcomb-Ash; Mariam's experiences as an illegitimate child, her marriage and her relationship with her husband and his second wife</li> <li>• use of different viewpoints to convey difficulties the women face, such as Miss Kilman and Rezia Smith in <i>Mrs Dalloway</i> and Nelly Dean in <i>Wuthering Heights</i></li> <li>• ways writers convey the restrictions on the imaginative lives of female characters</li> <li>• comparisons of the social expectations and restrictions on female characters, e.g. expectations that press on Clarissa Dalloway compared to the pressures on Tess to help her family</li> <li>• exploration of attitudes to women at the time the texts were written: contrasts between the times before and after the Taliban take power; Clarissa's role as hostess in <i>Mrs Dalloway</i>; Hardy's comments on the education received by Tess and her mother</li> <li>• comparisons of the ways these aspects of attitudes to women might affect readers at the time of writing and today.</li> </ul>

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<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and gives general explanation of terminology and its effects. Ideas are organised and expressed with some clarity, although there are still errors and technical lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's methods.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Detailed understanding</b></p> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples with few errors and lapses in expression.</li> <li>Demonstrates clear interpretation of text and clear knowledge which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Consistent application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a consistent argument with examples. Structure is confident with careful transitions and evidence of carefully chosen language. Use of appropriate concepts and terminology.</li> <li>Examines the effects of literary features with evidence of effective and secure interpretation of texts.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Discriminating application</b></p> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Assesses the effects of literary features and applies range of concepts and terminology.</li> <li>Displays discrimination when evaluating different interpretations of texts. Shows a critical understanding of the writer's craft.</li> </ul>

Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material
<b>Level 1</b>	1-4	<b>Descriptive and explanatory</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach treating the texts as separate entities, therefore there is little awareness of context.</li> <li>• Has limited awareness of similarities, differences or links between texts.</li> </ul>
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<b>Level 3</b>	9-12	<b>Clear and detailed exploration</b> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples that show clear understanding of contextual significance and influence.</li> <li>• Makes clear connections between texts with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<b>Consistent exploration</b> <ul style="list-style-type: none"> <li>• Deals in consistent way with how context is significant and influences the writer's craft. Able to explore links in detailed way.</li> <li>• Makes connections between texts with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>• Displays discriminating approach when exploring significance and influence of contextual factors.</li> <li>• Makes effective connections between texts with discriminating use of exemplification.</li> </ul>





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