



Mark Scheme (Results)

Summer 2023

Pearson Edexcel GCE Advance Subsidiary

In English Literature (8ET0)

Paper 2: Prose

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Specific Marking Guidance

The marking grids have been designed to assess candidate work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors. One bullet point is linked to one Assessment Objective, however please note that the number of bullet points in the level descriptor does not directly correlate to the number of marks in the level descriptor.

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

- examiners should first decide which descriptor most closely matches the answer and place it in that level
- the mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level
- in cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points
- examiners of Advanced GCE English should remember that all Assessment Objectives within a level are equally weighted. They must consider this when making their judgements
- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors
- indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Question number	Indicative content
1	<p>Childhood</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of how writers present marriage, e.g. the unhappy marriages of Celie to Mr – and Louisa to Bounderby; Jack Tallis’ infidelity and the attitudes to adultery committed by women and men in <i>The Color Purple</i>; failed marriages in <i>What Maisie Knew</i> and James’ treatment of divorce in society that valued respectability • how writers depict the effects of unhappy marriage, e.g. the loneliness of Emily in <i>Atonement</i>; Maisie witnesses parents’ arguments; Stephen’s desperation to escape marriage in <i>Hard Times</i>; the writers’ use of personal experiences to present acrimonious relationships • use of language and imagery to present marital relationships, e.g. Mr –’s verbal abuse of Celie; the marriage of Paul and Lola compared to a ‘mausoleum’ • use of narrative methods to present marriage, e.g. the silencing of Lola’s voice; Celie’s confident voice following positive experiences of love; James’ adoption of Maisie’s point of view • comparison of economic implications faced by women in different eras and cultures, e.g. the widowed Mrs Sparsit; Mrs Wix’s need to work as a governess; Celie’s economic freedom gained by sewing pants; the wealth and social status gained by Lola in marrying Paul • how writers use symbolism, e.g. the staircase representing Louisa’s public disgrace should she elope; the vase symbolising fragile relationships in <i>Atonement</i>. <p>These are suggestions only. Accept any valid alternative response.</p>
2	<p>Childhood</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the ways writers use money in the plot, e.g. an obstacle to Stephen Blackpool’s divorce; tension between people of different economic backgrounds in <i>Atonement</i> • how writers depict the negative impact of money, e.g. Paul and Robbie treated differently as a result of wealth and status; Grady’s spending of Shug’s money and its comment on patriarchy; Maisie’s judgement of Mrs Wix’s impoverished appearance; Dickens’ use of irony to comment on the experience of poverty • use of setting, e.g. Walker’s realistic description of a poor rural Southern community in <i>The Color Purple</i>; the wealthy social circles of Maisie’s parents; the inability of the poor to escape Coketown • comparison of how writers use symbolism, e.g. imagery of the bank’s heavy doors reflects the inability of the poor to access money in <i>Hard Times</i>; locks as the source of the Tallis family wealth and marking a contrast between the gentry and bourgeoisie; transport as a communication of wealth in <i>What Maisie Knew</i> • use of narrative methods to present the impact of money, e.g. Walker’s epistolary narrative and history of this form for women in literature; Dickens’ and James’ third person omniscient narrators • comparison of attitudes towards money, e.g. financial independence is a positive achievement for female characters such as Shug and Celie; Paul’s ennoblement due to wealth as a criticism of the honours system. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
3	<p>Colonisation and its Aftermath</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the ways characters react to new situations, e.g. Huck defies social expectation in helping Jim to escape; Marlow's survival; Aneeka's actions and the parallels with <i>Antigone</i>; the determination of the Caribbean migrants to earn money • ways in which writers present resilience in their novels, e.g. Marlow's capability contrasting with Kurtz's; Selvon's characters are determined to settle in London reflecting a resilient 'Windrush generation'; Aneeka's defence of Parvaiz • use of symbolism, e.g. Aneeka's pride in the hijab; Jim as a symbol of resilience in the face of oppression and prejudice • how writers use narrative to express how characters cope, e.g. the first person narrative of <i>Huckleberry Finn</i>; Shamsie offers multiple narrative points of view; Selvon's use of a creolised voice • comparison of how characters adapt, e.g. the presentation of a thriving and diverse British Muslim community; Tanty's use of public transport • how writers use genre to reflect resilience, e.g. Twain's use of bildungsroman; <i>Heart of Darkness</i> as adventure fiction.
4	<p>Colonisation and its Aftermath</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of diverse cultures, e.g. religious beliefs and customs in <i>Home Fire</i>; views of European society compared with the lack of voice of native Africans in <i>Heart of Darkness</i> • how writers use setting to present diverse cultures, e.g. the navigation of the Mississippi River towards Southern states associated with slavery; memories of the Caribbean are contrasted with experiences of London; Shamsie's use of multiple locations to explore different cultural identities • how writers use narrative viewpoints, e.g. Marlow's comments on the Congolese natives; use of non-standard English to convey the isolation felt by those arriving in London who had considered England to be the 'mother country' • how writers present conflict between people of diverse backgrounds, e.g. experiences of racism in <i>The Lonely Londoners</i>; members of the Lone and Pasha families; the deterioration of relationships between the European and the African reflecting the impact on both coloniser and colonised in <i>Heart of Darkness</i> • comparison of positives arising from diversity, e.g. Shamsie's presentation of a successful British Muslim community; Huck gains a better understanding of Jim in <i>Huckleberry Finn</i> • how writers use language to present diverse cultures, e.g. the repeated reference to the darkness of the jungle; contrasts in how Huck describes nature and society; Shamsie's critique of media bias. <p>These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative content
5	<p>Crime and Detection</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of investigative methods used, e.g. use of forensics; deduction; witness testimony and evidence provided by Miss Tonks and Susan Kidwell • writers' use of generic features of crime writing, e.g. confessions; multiple suspects; red herrings • how the writers use crime scenes, e.g. the true crime committed at the Clutters' farm in <i>In Cold Blood</i>; the slave cabins; the disappearance of the moonstone from Rachel Verinder's room, Audley Court • obstacles to investigation, e.g. racial discrimination evident in assumption of Donovan's guilt in <i>The Cutting Season</i>; Lady Audley's various identities in <i>Lady Audley's Secret</i>; rumours and suspicion spread in Holcomb; false leads as a common focus of Victorian writers • comparison of those who investigate crime, e.g. amateur and professional detectives; the extent to which those who investigate are closely connected with those affected by crime such as Alvin Dewey and Caren Gray; the initially passive Robert Audley; the incompetent Seegrave • how narrative voice offers insight into investigations, e.g. reliability of narrators in <i>The Moonstone</i>; Locke's use of free indirect discourse. <p>These are suggestions only. Accept any valid alternative responses.</p>
6	<p>Crime and Detection</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • how writers explore the pressure of investigating and solving crime, e.g. Caren and her family are exposed to danger; criticisms of Alvin Dewey in <i>In Cold Blood</i>; Robert Audley is compelled to discover who murdered his friend; Cuff's casual approach to secure the trust of the Verinder family • how writers explore the pressures of being under suspicion, e.g. Luke's role in helping George Talboys to escape; Rachel Verinder's refusal to reveal information in <i>The Moonstone</i>; Caren's moral dilemma following the discovery of Morgan's blood-stained school shirt • how characters' relationships are impacted by pressure, e.g. Bonnie Clutter's depression and Capote's exploration of mental illness; Caren's relationship with estranged husband, Eric in <i>The Cutting Season</i>; Sir Michael Audley's reluctance to believe Robert conforms to social expectations of female behaviour • comparison of narrative methods to express characters' emotions, e.g. Locke's use of free indirect discourse to reflect Caren's internal conflict; Collins' use of multiple narrators; Perry and Dick's dialogue; the omniscient narrator in <i>Lady Audley's Secret</i> • use of setting to explore the social pressures around crime, e.g. Rosanna's suicide at the Shivering Sand; the 'Corner' and experiences of the US judicial system • comparison of how generic features of crime writing reflect pressures, e.g. expectation that resolutions will be achieved; multiple suspects. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
7	<p>Science and Society</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of how the writers present experiences of uncertainty through the lives of characters, e.g. sense of helplessness as to how to defeat the Martians; the moral ambiguity of the creature • how the writers use settings to present uncertainty, e.g. the depiction of Hailsham and the literary context of the uncanny in <i>Never Let Me Go</i>; the beauty and danger of the Alps and literary context of the Sublime; contrast of strange objects arriving in familiar settings in <i>The War of the Worlds</i> • how the writers use symbols of uncertainty, e.g. paranoia created by the Eyes; London's destruction used to question the power of the British Empire • comparison of the narrative methods to convey uncertain perspectives, e.g. the Narrator's description of the crowd's changing reactions to the cylinder; the multiple narrative voices in <i>Frankenstein</i>; Kathy's uncertainty about the accuracy of her memory; Offred's storytelling • comparison of how the writers use language, e.g. the use of 'possibles' to indicate the uncertainty of clones' parentage and the ethical concerns about genetic engineering; the neologisms of the Gileadean regime and the manipulation of language by totalitarian states; the Narrator's inability to describe the Martians • the extent to which uncertainty is addressed at the end of each novel, e.g. the Narrator continues to fear further invasions; Kathy accepts her future as a donor; the uncertain ending to <i>Frankenstein</i>; the mystery of Offred's fate. <p>These are suggestions only. Accept any valid alternative responses.</p>
8	<p>Science and Society</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of characters harmed by society, e.g. the lies told relating to the future of the clones and concerns about genetic engineering; Justine framed for murder; the Artilleryman's disdain for social inequality and Wells' support for social reform • how the writers use settings that can cause harm, e.g. the detention centre run by the Eyes and the oppression of totalitarian regimes; Victor's isolation in his laboratory reflecting the contemporary pressures of scientific discovery • the breakdown of social relationships, e.g. the segregation of the clones; Victor's obsessive ambition damages relationships; the selfish behaviour of fleeing Londoners • how the writers use symbolism to present the harm done by society, e.g. the pencil case symbolising the need for love and attention denied to clones; sexualised clothing of the women at Jezebel's and concerns about restrictions on women's rights in <i>The Handmaid's Tale</i>; the curate as a symbol of hypocrisy and questioning the ability of the Church to support society • choice of genre to depict the harm done by society, e.g. <i>Never Let me Go</i> as bildungsroman with the clones learning about the reality of their existence; <i>Frankenstein</i> and <i>The War of the Worlds</i> as science fiction to highlight possible concerns with scientific advancement; Atwood's choice of dystopia to warn about the future • comparison of the narrative structures to convey harm experienced by individuals, e.g. Ishiguro gradually reveals information about the clones through the novel's three-part structure; the creature's account of events; Wells parallels the destructive actions of humans and Martians as a comment on the consequences of colonialism. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
9	<p>The Supernatural</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of how the writers use narratives to draw attention to control, e.g. Wilde's omniscient narrator; Beloved's stream of consciousness; the first-person, unreliable narrative of Dr Faraday; multiple narrative perspectives in <i>Dracula</i> • how symbols are used to address control, e.g. the fog represents the inability of Basil and Dorian to control their lives in <i>The Picture of Dorian Gray</i>; Sethe's scars as a reminder of the cruelty of slave owners; the appearance of marks on the wall at Hundreds Hall • how settings are used to reflect control, e.g. the inability to halt the decay of Hundreds Hall reflecting changing social status in post-war Britain; the Sweet Home plantation and Morrison's intentions to address the legacy of slavery; places of confinement such as Seward's asylum and Lucy's room, exploring contemporary attitudes to science and insanity • how characters wield control, e.g. Dorian blackmails Alan; the actions of the Schoolteacher; Caroline's unwillingness to commit to marriage; the power Dracula holds over Harker • comparison of how the writers explore supernatural control, e.g. the undead state and Victorian preoccupation with death; the changing portrait of Dorian; the unexplained ringing of the telephone in <i>The Little Stranger</i> • comparison of how the writers use language and imagery to draw attention to control, e.g. Dorian's language echoes that of Lord Henry; the imagery of people as tokens from a game in <i>Beloved</i>. <p>These are suggestions only. Accept any valid alternative response.</p>
10	<p>The Supernatural</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the nature of supernatural occurrences, e.g. the violent action of invisible fingers choking Sethe; the uncanny nature of objects at Hundreds Hall; vampiric activities and Stoker's use of folklore; Dorian Gray's death • comparison of the ways the creation of tension reflects contemporary society, e.g. Victorian attitudes and values; challenges to the aristocracy in post-war Britain; lasting legacy of slavery • how the writers use narrative voice to create tension, e.g. multiple first-person narratives in <i>Dracula</i>; Morrison's use of multiple viewpoints; Dr Faraday's unreliable first-person narration • how the writers use reactions to supernatural occurrences to arouse a sense of anxiety in the reader, e.g. Harker's reaction to Dracula's behaviour; Betty's terror and desire to leave service; the increasingly malevolent presence of Beloved • how setting is used to create tension, e.g. Dracula's visit to the asylum and his attack on Mina; Dorian Gray's attic as a place of secrets and a typical Gothic convention • how the writers use language and imagery to create tension, e.g. the marks on the walls at Hundreds Hall; use of night and day in <i>Dracula</i>; symbolism of Dorian's portrait; drowning imagery in Beloved. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
11	<p>Women and Society</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of how writers use domestic settings to consider the role of women, e.g. Clarissa's preparations for the party at her home; the cramped house in Kabul and reversals to the progress of women's rights in Afghanistan • how writer's contrast settings for effect, e.g. the freedom of Bourton against Clarissa's restrictive attic bedroom; status and privilege in Victorian society as explored through <i>Wuthering Heights</i> and Thrushcross Grange; Hardy's contrast of nature and industrial machinery in <i>Tess of the D'Urbervilles</i>; the kolba and Jalil's wealthy home in Herat • how settings are used to create realism, e.g. the moors landscape; London's landmarks; places and communities in Afghanistan destroyed by war • how the writers use setting to present characters, e.g. the trip to Bamiyan Valley reveals Babi's views on heritage and education for girls; the use of Regent's Park to reveal the extent of Septimus' psychological distress • comparison of the use of narrative voice to present characters' experiences of settings, e.g. free indirect discourse in <i>Mrs Dalloway</i>; alternative point of view from Laila and Mariam; Bronte's use of multiple narrators • use of symbolic settings, e.g. seasons and weather as reflective of emotions in <i>Wuthering Heights</i>; Jalil's cinema; Flintcomb-Ash and the hardships experienced by Tess; Angel's idealised view of Brazil as a place of escape. <p>These are suggestions only. Accept any valid alternative response.</p>
12	<p>Women and Society</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the nature of rejection, e.g. Tess being abandoned by Angel reflects the hypocrisy of Victorian moral standards; Elizabeth's rejection of Clarissa's expectations; Cathy's choice of Edgar Linton over Heathcliff; Babi's rejection of the Taliban's political ideals • comparison of the use of setting to emphasise rejection, e.g. Mariam and her mother forced to live in a kolba outside the town; Sorrow's grave; contrasting settings of Bond Street and the Strand to highlight different social classes in <i>Mrs Dalloway</i> • use of symbolism and language to present rejection, e.g. Mariam called 'harami' reflecting social attitudes to illegitimacy; the broken fountain symbolising Peter; Heathcliff's violent discourse; Biblical allusion to the Fall in Tess of the D'Urbervilles • how characters are shown to cope with rejection; e.g. Nana's suicide during Mariam's visit to Jalil; Heathcliff's need for revenge • comparison of the reasons for rejection; e.g. social class guided Cathy and Clarissa's choice of husband; Mariam does not provide Rasheed with a son in A Thousand Splendid Suns; character of Septimus, reflecting personal experiences of Woolf, addresses the stigma of mental illness • use of different narrative voices expressing varied experiences of rejection, e.g. multiple narrators in <i>Wuthering Heights</i>; Hardy's omniscient narrator. <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the Specific Marking Guidance on page 4 when applying this marking grid.

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

Please refer to the Specific Marking Guidance on page 4 when applying this marking grid.

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