



Mark Scheme (Results)

Summer 2019

Pearson Edexcel GCE

In English Literature (8ET0_02)

Paper 02: Prose

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Publications Code 8ET0_02_1906_MS

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General Marking Guidance

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

Paper 2 Mark scheme

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 types of female power, e.g. the sexual power of Miss Overmore in <i>What Maisie Knew</i> and Shug in <i>The Color Purple</i>; the moral power of Sissy in <i>Hard Times</i>; Briony's power over Robbie in <i>Atonement</i> • presentation of women who are initially powerless and how they develop their power, e.g. Louisa's courage in leaving Bounderby in <i>Hard Times</i>; Celie's initial degradation and subsequent growth in <i>The Color Purple</i>; Maisie's moral development in <i>What Maisie Knew</i> • impact of women's power on men, e.g. Sofia's influence over Harpo in <i>The Color Purple</i>; Emily Tallis as matriarch in <i>Atonement</i> • how women gain power from relationships with other women, e.g. Maisie and Mrs Wix in <i>What Maisie Knew</i>; Louisa and Sissy in <i>Hard Times</i>; Celie and Shug in <i>The Color Purple</i> • comparison of how contextual factors affect the presentation of female power, e.g. historical, cultural and social contexts; social and political criticism; feminism • how writers use narrative techniques to explore female power, e.g. James' involvement of the reader in Maisie's perspective in <i>What Maisie Knew</i>; Walker's epistolary method in <i>The Color Purple</i>; Dickens' omniscient commentary in <i>Hard Times</i>; McEwan's use of free indirect discourse 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 children's feelings towards adults, e.g. Maisie's ambivalence towards her quarrelling parents in <i>What Maisie Knew</i>; Celie's abuse by her stepfather in <i>The Color Purple</i>; Louisa and Tom's loveless relationship with their father in <i>Hard Times</i>; Briony's loving but detached parents in <i>Atonement</i> • comparison of the presentation of love children feel towards adults, e.g. Briony's desire for her mother's attention in <i>Atonement</i>; Sissy Jupe's love for her father in <i>Hard Times</i> • presentation of children's feelings for non-parental adults, e.g. Maisie's feelings for her step-parents in <i>What Maisie Knew</i>; Celie's children's feelings for Nettie in <i>The Color Purple</i> • comparison of children rejecting the ideas of adults, e.g. Louisa Gradgrind's confrontation with her father in <i>Hard Times</i>; Maisie's rejection of Sir Claude's plan in <i>What Maisie Knew</i> • comparison of the ways that writers use language and structure to represent the voices and feelings of children, e.g. Dickens' use of symbolism in <i>Hard Times</i>; James' use of limited narrative omniscience to present Maisie's growing understanding in <i>What Maisie Knew</i> • comparison of how contextual factors are linked to the presentation of children's feelings towards adults, e.g. historical, cultural and social contexts; social and political criticism. <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the Specific Marking Guidance on page 3 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. 	
		Mid (32–34 marks) Qualities of level are largely met		
		High (35–36 marks) Qualities of level are convincingly met		

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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.

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 presentation of antagonistic relationships between colonised people and their colonisers, e.g. Indian resentment and rebellions against English rule in <i>A Passage to India</i>; enslavement of indigenous people in <i>Heart of Darkness</i>; slavery in <i>Huckleberry Finn</i>; racial tensions between West Indian and English characters in <i>The Lonely Londoners</i> • comparison of attempts at integration, e.g. Fielding and Aziz's friendships in <i>A Passage to India</i>; mixed race parties and relationships in <i>The Lonely Londoners</i>; Huck's relationship with Jim in <i>Huckleberry Finn</i> • the writers' presentations of prejudice and the treatment of the colonised as second-class citizens, e.g. Kurtz's treatment of and attitudes towards the Congolese in <i>Heart of Darkness</i>; examples of prejudice in <i>The Lonely Londoners</i>; English characters' attitudes towards Indians in <i>A Passage to India</i> • comparison of the mutual lack of understanding between cultures, e.g. dehumanisation and fear in <i>Heart of Darkness</i>; religious differences in <i>A Passage to India</i>; racist attitudes in <i>The Lonely Londoners</i> • comparison of contextual factors contributing to each group's lack of understanding of the other, e.g. cultural, religious, political and racial contexts • comparison of the ways writers use language and structure to represent colonised and colonising characters, e.g. Selvon's use of vernacular voices in <i>The Lonely Londoners</i>; Conrad's use of imagery and symbolism to convey the impact of European imperialism in <i>Heart of Darkness</i>. <p>These are suggestions only. Accept any valid alternative response.</p>
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 characters who could be considered to be good, e.g. Huck helping Jim to escape in <i>Huckleberry Finn</i>; Moses helping recent immigrants in <i>The Lonely Londoners</i>; Fielding's defiance of English prejudice in befriending Aziz in <i>A Passage to India</i>; Marlowe's conscience/morality in <i>Heart of Darkness</i> • comparison of the absence of goodness in other characters, e.g. Kurtz in <i>Heart of Darkness</i>; Huck's father and the Duke and King in <i>Huckleberry Finn</i>; moral ambiguity of characters in <i>The Lonely Londoners</i> • comparison of the conflict between appearance and reality, e.g. the battle between the Grangerfords and the Shepherdsons in <i>Huckleberry Finn</i>; Kurtz's positive reputation v his inward corruption in <i>Heart of Darkness</i> • the assumptions made by the colonisers about their own 'goodness' • comparison of contextual factors affecting the presentation of goodness, e.g. historical, cultural, social, religious and racial contexts • how writers use narrative voice to present goodness, e.g. Marlowe's first-person perspective in <i>Heart of Darkness</i>; Forster's sympathetic depiction of the Indians in <i>A Passage to India</i>; Selvon's switching between different characters and their stories in <i>The Lonely Londoners</i>. <p>These are suggestions only. Accept any valid alternative response.</p>

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		Mid (3–5 marks) Qualities of level are largely met		
		High (6–7 marks) Qualities of level are convincingly met		
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Level 4	7–8	Consistent exploration <ul style="list-style-type: none"> Makes connections between texts. Uses consistently appropriate examples.

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 the ways in which writers present those who commit crimes, e.g. creation of sympathy for the murderers in <i>In Cold Blood</i>; Lady Audley's innocent appearance in <i>Lady Audley's Secret</i>; Muriel Godby's role as reliable employee in <i>The Murder Room</i>; Godfrey Abelwhite's respectable appearance in <i>The Moonstone</i> • comparison of the ways in which the writers reveal the identity of those who commit crimes, e.g. how Braddon uses the confessional narrative of Lady Audley and Luke Marks in <i>Lady Audley's Secret</i> • comparison of contextual factors affecting the presentation of characters who commit crimes, e.g. religious, historical, social and cultural • comparison of the ways in which those who commit crimes are punished, e.g. the execution of the murderers in <i>In Cold Blood</i>; Muriel Godby's arrest and confession in <i>The Murder Room</i>; incarceration of Lady Audley in a madhouse in <i>Lady Audley's Secret</i>; Godfrey Abelwhite's death and unveiling in <i>The Moonstone</i> • comparison of other characters who could be considered as complicit in crimes, e.g. Lady Audley's father, Luke and Phoebe Marks in <i>Lady Audley's Secret</i>; Caroline DuPayne in <i>The Murder Room</i> • comparison of motives for crime, e.g. personal gain/financial motives in <i>Lady Audley's Secret</i> and <i>The Moonstone</i>; Muriel Godby's loyalty to the family and museum in <i>The Murder Room</i>; Dick and Perry's apparently motiveless crimes in <i>In Cold Blood</i>. <p>These are suggestions only. Accept any valid alternative response.</p>
6	<p>Crime and Detection</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of presentation of crime as unjust, e.g. the removal from the temple and theft of the moonstone in <i>The Moonstone</i>; the effects of Lady Audley's actions in <i>Lady Audley's Secret</i> • comparison of detectives as pursuing justice, e.g. Sergeant Cuff's professionalism in <i>The Moonstone</i>; Robert Audley's reluctant role in <i>Lady Audley's Secret</i>; the persistence of Al Dewey in <i>In Cold Blood</i> • the blurring of boundaries between justice and injustice, e.g. Robert Audley's choice between justice and avoiding scandal in <i>Lady Audley's Secret</i>; the social injustice leading to Dick and Perry's actions in <i>In Cold Blood</i>; Rachel Verinder's choice to protect Franklin from exposure in <i>The Moonstone</i> • presentation of attitudes towards the justice system, e.g. the police as a force for good in <i>The Murder Room</i>; questions about the justice of Lady Audley escaping trial in <i>Lady Audley's Secret</i>; questions about the justice of capital punishment in <i>In Cold Blood</i> • comparison of contextual factors affecting perceptions of justice, e.g. religious, historical, social and cultural • how writers use narrative structure to explore justice, e.g. Collins' use of multiple narrators in <i>The Moonstone</i>, Braddon's use of omniscient narrative in <i>Lady Audley's Secret</i>; James' sympathetic focus on Dalgliesh in <i>The Murder Room</i>; Capote's narrative focus on Dick and Perry in <i>In Cold Blood</i>. <p>These are suggestions only. Accept any valid alternative response.</p>

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		Mid (17–19 marks) Qualities of level are largely met		
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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. 	
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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. 	
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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.

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 the impact of science on personal beliefs, e.g. Serena Joy's apparent support for Gilead's theocratic regime in <i>The Handmaid's Tale</i>; the Martians as a challenge to the curate's religious faith in <i>The War of the Worlds</i>; Frankenstein's usurpation of the role of God/creator in <i>Frankenstein</i> • comparison of changes in characters' beliefs in the face of science, e.g. the clones' growing realisation of their marginalised status in <i>Never Let Me Go</i>; Frankenstein's beliefs in alchemy and natural philosophy in <i>Frankenstein</i> • comparison of personal beliefs about other people and society, e.g. the clones' mistrust of the outside world in <i>Never Let Me Go</i>; Offred's suspicion of others in <i>The Handmaid's Tale</i> • comparison of the ways in which the novels challenge personal beliefs about mankind, personal identity and human nature, e.g. beliefs about man's technological advancement in <i>The War of the Worlds</i>; beliefs about the positive nature of scientific advancement in <i>Frankenstein</i> and <i>Never Let Me Go</i> • comparison of how contextual factors affect personal beliefs, e.g. religious beliefs, historical and social contexts, dystopian fiction and its roots in society • how writers use narrative techniques to present personal beliefs, e.g. first-person voice in <i>Never Let Me Go</i>; Shelley's use of letters and framing devices in <i>Frankenstein</i>; direct address of the reader in <i>The War of the Worlds</i>; use of Historical Notes section in <i>The Handmaid's Tale</i>. <p>These are suggestions only. Accept any valid alternative response.</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 the presentation of conflicting ideas about society, e.g. the challenge to mankind's supremacy in <i>The War of the Worlds</i>; conflict between science and religion/morality in <i>Frankenstein</i>; conflicting views about the clones' humanity in <i>Never Let Me Go</i>; conflicting views about women's roles in society in <i>The Handmaid's Tale</i> • comparison of results of this conflict between ideas, e.g. war and violence, fear and panic in <i>The War of the Worlds</i>; segregation and isolation of the clones in <i>Never Let Me Go</i> • presentation of the fear of new ideas about society that come into conflict with established ones, e.g. reactions to Frankenstein's creature in <i>Frankenstein</i>; the creation of a regressive society in Gilead in <i>The Handmaid's Tale</i> • comparison of how these conflicts are resolved, e.g. Frankenstein's regrets about creating the creature in <i>Frankenstein</i>; changes to mankind's perception of itself in <i>The War of the Worlds</i> • comparison of how contextual factors are used to present conflicting ideas about society, e.g. religious beliefs, historical and social contexts, existing scientific developments at the times of writing • how writers use structure to offer different perspectives, e.g. the Home Counties before and after the Martians in <i>The War of the Worlds</i>; flashbacks to Offred's past in <i>The Handmaid's Tale</i>; the climactic meeting between Madame, Kathy and Tommy in <i>Never Let Me Go</i>; the creature's observations of family life in <i>Frankenstein</i>. <p>These are suggestions only. Accept any valid alternative response.</p>

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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. 	
		Mid (32–34 marks) Qualities of level are largely met		
		High (35–36 marks) Qualities of level are convincingly met		

Please refer to the Specific Marking Guidance on page 3 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.

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 female characters are presented as innocent victims of the supernatural, in need of protection, e.g. Caroline and Mrs Ayres in <i>The Little Stranger</i>; Lucy and Mina in <i>Dracula</i>; Denver in <i>Beloved</i>; Sybil Vane and other women seduced by Dorian in <i>The Picture of Dorian Gray</i> • presentation of the impact of victimhood on women, e.g. Lucy and the vampire women as Dracula's victims in <i>Dracula</i>; Sethe's violence as a response to being threatened in <i>Beloved</i> • comparison of the ways in which the writers present women breaking out of the role of victim, e.g. Caroline Ayres' physical and mental strength in <i>The Little Stranger</i>; Mina as a uniting force with an integral role in the final hunt for Dracula in <i>Dracula</i> • comparison of attitudes of contempt for or superiority towards women by male characters, e.g. Lord Henry and Dorian's contempt for women in <i>The Picture of Dorian Gray</i>; paternalistic veneration of women in <i>Dracula</i>; the abuse of female slaves in <i>Beloved</i>; Faraday's repulsion/attraction to Caroline in <i>The Little Stranger</i> • comparison of contextual factors affecting how women are viewed as victims, e.g. social attitudes, feminism, historical, political and cultural factors, conventions of the gothic genre • how writers use narrative structure to present female characters, e.g. Stoker's multiple narrators in <i>Dracula</i>; the shift from third-person narrative to interior monologue in <i>Beloved</i>; the first-person narrative of Dr Faraday in <i>The Little Stranger</i>; Wilde's free indirect style in <i>The Picture of Dorian Gray</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 breaking of moral boundaries, e.g. Sethe's murder of her children in <i>Beloved</i>; Dorian's hedonism and the abandonment of normal moral restraints in <i>The Picture of Dorian Gray</i>; Dracula's challenges to normal moral and sexual codes in <i>Dracula</i> • comparison of the breaking of gender boundaries, e.g. Caroline Ayres' lack of conformity to norms of femininity in <i>The Little Stranger</i>; the sexual aggression of female vampires v Harker's passivity in <i>Dracula</i>; Basil's descriptions of Dorian using feminised language in <i>The Picture of Dorian Gray</i> • comparison of the breaking of boundaries between madness and sanity, dream and reality, e.g. Harker and Renfield's madness in <i>Dracula</i>; Paul D's withdrawal from reality and Halle's loss of reason in <i>Beloved</i>; Roderick Ayres' mental breakdown in <i>The Little Stranger</i> • comparison of the breaking of boundaries between classes and social groups, e.g. Amy breaking racial boundaries by helping Sethe escape slavery in <i>Beloved</i>; Faraday's breaking of social class boundaries in <i>The Little Stranger</i> • comparison of contextual factors affecting how the breaking of boundaries is understood in the texts, e.g. social norms and attitudes, historical, political and cultural factors • how writers use narrative voice to present the breaking of boundaries, e.g. Wilde's depiction of the mental instability of Dorian in <i>The Picture of Dorian Gray</i>; the presentation of Van Helsing's insights in <i>Dracula</i>; Morrison's use of internal narrative in <i>Beloved</i>; Faraday as the unreliable narrator in <i>The Little Stranger</i>. <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.				
		A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
Level	Mark	Guidance	Descriptor (A01, A02, A03)	
	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. 	
		Mid (32–34 marks) Qualities of level are largely met		
		High (35–36 marks) Qualities of level are convincingly met		

Please refer to the Specific Marking Guidance on page 3 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.

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 the disappointments and problems faced within marriages, e.g. Angel's abandonment of Tess on hearing about her past in <i>Tess of the D'Urbervilles</i>; Isabella's experience of Heathcliff's cruelty in <i>Wuthering Heights</i>; Rasheed's abuse of Mariam and Laila in <i>A Thousand Splendid Suns</i>; Clarissa's dissatisfaction with her safe but passionless marriage in <i>Mrs Dalloway</i> • comparison of marriage as restrictive, e.g. Cathy's marriage as a control on her behaviour in <i>Wuthering Heights</i>; Lucrezia's isolation in <i>Mrs Dalloway</i>; social expectations of virginity and marriage in <i>Tess of the D'Urbervilles</i> • comparison of the presentation of marriage as offering security and social acceptance, e.g. Cathy's choice of Edgar Linton over Heathcliff in <i>Wuthering Heights</i>; Laila's marriage to Rasheed to avoid the shame of being an unmarried mother in <i>A Thousand Splendid Suns</i> • presentation of marriage as providing happy endings, e.g. young Catherine and Hareton's expected marriage in <i>Wuthering Heights</i>; Angel and Liza-Lu's relationship in <i>Tess of the D'Urbervilles</i> • comparison of the contextual factors linked to marriage, e.g. social expectations of women in different eras and cultures, feminism • use of narrative structure to offer different perspectives on marriage, e.g. the free-associative style of Woolf in <i>Mrs Dalloway</i>; third-person narrative of Hosseini and Hardy; use of Lockwood and Nelly in <i>Wuthering Heights</i>. <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 ways in which the writers present characters coping with mental struggles following loss, e.g. the death of Mariam's mother in <i>A Thousand Splendid Suns</i>; the death of Tess' child in <i>Tess of the D'Urbervilles</i>; Heathcliff's response to Cathy's death in <i>Wuthering Heights</i>; Septimus' suicide and its impact on Lucrezia in <i>Mrs Dalloway</i> • comparison of the ways in which the writers present characters coping with trauma, e.g. Mariam's forced marriage in <i>A Thousand Splendid Suns</i>; the rape of Tess by Alec and her abandonment by Angel in <i>Tess of the D'Urbervilles</i> • the ways in which writers present mental breakdowns, e.g. Mariam's withdrawal from life and desperation to escape Rasheed in <i>A Thousand Splendid Suns</i>; the murder of Alec in <i>Tess of the D'Urbervilles</i>; Clarissa's regrets and mental struggles in <i>Mrs Dalloway</i> • comparison of the ways in which writers present males and females dealing with mental struggles • comparison of contextual factors linked to mental struggle, e.g. attitudes to mental illness in different eras, social expectations, gender roles • use of imagery and symbolism to present characters' inner thoughts, e.g. Woolf's use of clocks in <i>Mrs Dalloway</i>; use of journeys in <i>Tess of the D'Urbervilles</i> and <i>A Thousand Splendid Suns</i>; use of the supernatural in <i>Wuthering Heights</i>. <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the Specific Marking Guidance on page 3 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. 	
		Mid (32–34 marks) Qualities of level are largely met		
		High (35–36 marks) Qualities of level are convincingly met		

Please refer to the Specific Marking Guidance on page 3 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.

