Paper 2 Mark scheme

Question number	Indicative content
1	**Childhood** Students may refer to the following in their answers: • 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 _____; Walker's epistolary narrative; James' use of the child's point of view • times when children are coerced, e.g. Louisa marrying Bounderby; Celie marrying Mr ____ – and the effect of these descriptions on readers • how writers present decisions: 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; Walker's use of letters • comparison of how writers present abandonment, e.g. how James and Dickens evoke sympathy for Maisie and Sissy • the social context of children's rights at the time the novels were written and how modern readers might react to them • 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 • what the texts reveal of the contexts of parenthood, marriage and the status of children and attitudes towards them at the time and for modern readers • how writers present realisation of truth, such as the ways in which James reveals Maisie's increasing grasp of the situation around her.
2	**Childhood** Students may refer to the following in their answers: • writers' uses of narrators, including how reliable they are: Dickens' intrusive narrator; James' adoption of Maisie's point of view and the ways this affects the reader's understanding; Celie's letter to God (and the changes in address in the course of the book) • 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 • comparison of how writers present the causes of the loss of innocence: direct, raw account in Celie's first letter; James' account of the divorce of Maisie's parents and its complicated, drawn-out consequences • 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 • 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 • the significance of social/cultural context in the loss of innocence: what the reactions of characters tell us about attitudes at the time, etc • 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 • how childhood is conceptualised as a time of innocence at the time of writing the texts • how the loss of innocence is understood positively/negatively and how they may be different today.

			AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
			Please refer to the specific marking guidance on page 2 when applying this marking grid.		
Level	**Mark**	**Guidance**	**Descriptor (AO1, AO2, A03)**		
	0		No rewardable material		
Level 1	1–7	**Low (1–2 marks)** Qualities of levels are inconsistently met **Mid (3–5 marks)** Qualities of level are largely met **High (6–7 marks)** Qualities of level are convincingly met	**Recalls information/descriptive** • 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 how meanings are shaped in texts and the writer's craft. • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts.		
Level 2	8–14	**Low (8–9 marks)** Qualities of levels are inconsistently met **Mid (10–13 marks)** Qualities of level are largely met **High (13–14 marks)** Qualities of level are convincingly met	**General understanding/exploration** • 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 how meanings are shaped in texts and the writer's craft. • Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors.		
Level 3	15–21	**Low (15–16 marks)** Qualities of levels are inconsistently met **Mid (17–19 marks)** Qualities of level are largely met **High (20–21 marks)** Qualities of level are convincingly met	**Clear understanding/exploration** • 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.		
Level 4	22–29	**Low (22–23 marks)** Qualities of levels are inconsistently met **Mid (24–27 marks)** Qualities of level are largely met **High (28–29 marks)** Qualities of level are convincingly met	**Consistent application/exploration** • 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.		
Level 5	30–36	**Low (30–31 marks)** Qualities of levels are inconsistently met **Mid (32–34 marks)** Qualities of level are largely met **High (35–36 marks)** Qualities of level are convincingly met	**Discriminating application/exploration** • 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 2 when applying this marking grid.
Level	**Mark**	**Descriptor (AO4)**
	0	No rewardable material.
Level 2	1–2	**Recalls information/descriptive** • Has limited awareness of connections between texts. Describes the texts separately.
Level 3	3–4	**General straightforward approach** • Gives general connections between texts. Provides straightforward examples.
Level 4	5–6	**Clear exploration** • Makes clear connections between texts. Supports with clear examples.
Level 5	7–8	**Consistent exploration** • Makes connections between texts. Uses consistently appropriate examples.

Question number	Indicative content
3	**Colonisation and its Aftermath** Students may refer to the following in their answers: • the comparative effects of 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; Forster's reflections on the British Raj and the Indian Independence Movement; the background of the Slave Trade in Huckleberry Finn etc • how writers use language and dialogue to convey the different backgrounds of their characters, 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; Twain's use of the vernacular for Huck and its impact on the reader etc • comparison of the ways writers present relationships between characters from different backgrounds • 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; ironies that emerge from the prejudices of the frontier man, Huck; Selvon's linking of the 'old hand' Moses with the newly-arrived Galahad etc • colonial attitudes in the texts compared with ways in which people of different backgrounds are viewed by readers today • 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 • how the writers' use of narrative structure dictates a reader's response to a character, e.g. the distancing effect of Conrad's frame narrative; the engagement of Twain's first-person narrative; the impact of the shifting narrative focus in *The Lonely Londoners*; Forster's use of symbolism in his presentation of character etc.

Question number	Indicative content
4	**Colonisation and its Aftermath** Students may refer to the following in their answers: • 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; the savagery of Marlow's methods of exploitation • comparison of how writers present the materialism that accompanies colonisation, e.g. the omnipresence of 'money' as a theme or plot device in Huckleberry Finn; Galahad's enthusiasm for the materialism of London; Adela's materialistic desire to be presented with 'the real India'; Conrad's critique of the desire for profit – "The word 'ivory' rang in the air, was whispered, was sighted. You would think they were praying to it." • 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' • 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 • 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; the ambivalent portrayal of Kurtz as an agent of progress – "Each station should be like a beacon on the road towards better things, a center for trade of course, but also for humanizing, improving, instructing"; Selvon's occasional focus on the positive side for immigrants of living in London – "… and in the night the world turn upside down and everybody hustling that is life that is London oh lord Galahad say when the sweetness of summer get in him he say he would never leave the old Brit'n as long as he live…" • comparison of how writers present the effect of colonial greed on the colonised, e.g. through a range of different voices and narrative perspectives and their impact of these on post-colonial readings of the texts.

			AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Guidance	Descriptor (AO1, AO2, A03)
	0		No rewardable material
Level 1	1–7	**Low (1–2 marks)** Qualities of levels are inconsistently met **Mid (3–5 marks)** Qualities of level are largely met **High (6–7 marks)** Qualities of level are convincingly met	**Recalls information/descriptive** • 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 how meanings are shaped in texts and the writer's craft. • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts.
Level 2	8–14	**Low (8–9 marks)** Qualities of levels are inconsistently met **Mid (10–13 marks)** Qualities of level are largely met **High (13–14 marks)** Qualities of level are convincingly met	**General understanding/exploration** • 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 how meanings are shaped in texts and the writer's craft. • Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors.
Level 3	15–21	**Low (15–16 marks)** Qualities of levels are inconsistently met **Mid (17–19 marks)** Qualities of level are largely met **High (20–21 marks)** Qualities of level are convincingly met	**Clear understanding/exploration** • 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.
Level 4	22–29	**Low (22–23 marks)** Qualities of levels are inconsistently met **Mid (24–27 marks)** Qualities of level are largely met **High (28–29 marks)** Qualities of level are convincingly met	**Consistent application/exploration** • 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.
Level 5	30–36	**Low (30–31 marks)** Qualities of levels are inconsistently met **Mid (32–34 marks)** Qualities of level are largely met **High (35–36 marks)** Qualities of level are convincingly met	**Discriminating application/exploration** • 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 2 when applying this marking grid.		

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 2	1–2	**Recalls information/descriptive** • Has limited awareness of similarities, differences or links between texts.
Level 3	3–4	**General straightforward approach** • Gives general similarities, differences or links between texts.
Level 4	5–6	**Detailed exploration** • Makes clear connections between texts with clear examples.
Level 5	7–8	**Consistent exploration** • Makes connections between texts with consistently appropriate examples.

Question number	Indicative content
5	**Crime and Detection** Students may refer to the following in their answers: • context of scientific or technological progress, e.g. Robert Audley makes frequent use of telegrams and express trains, Dalgliesh is assisted by a forensic scientist • the influence of Victorian medical science on investigation methods, e.g. hereditary insanity *in Lady Audley's Secret*, psychology in *The Moonstone* • 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 • relationship between fiction and fact, fictional criminals and 'real-life' crime, e.g. the historical crimes presented in the museum, the murders of *The Murder Room* and the novel's reflection on contemporary power and politics • comparison of the ways writers present the character of the investigator and link it to the investigative method, e.g. the reluctance of the barrister Robert Audley to act • use of coincidence and its relationship with investigative method, e.g. Ackroyd's persuasion of Dalgliesh to join his trip to the Dupayne Museum, George Talboys' discovery in the list of deaths in *The Times* • role of social class in methods of investigation, e.g. Robert Audley's use of status and money to gain information from Phoebe and Luke Marks • writers' control of information and its gradual release towards the final denouement, in relation to the detection of both the reader and the fictional detective, e.g. through use of subplots, flashbacks, chapter and volume structure in *Lady Audley's Secret* • range of narrative and structural features used to reflect research and detection in the text, such as the use of newspapers, letters and Robert Audley's journal in *Lady Audley's Secret* • 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 • how writers present the police and their methods – the shared psychological obsessiveness of Al Dewey and Adam Dalgliesh, the attention to detail of Dalgliesh – "a symmetrical red-brick wall" etc • comparisons of how the methods of 'non-detectives' are presented, e.g. Braddon's presentation of Robert Audley, Collins' presentation of Franklin Blake.

Question number	Indicative content
6	Students may refer to the following in their answers: • the extent to which suspects are given a guilty conscience, e.g. how Braddon presents Lady Audley as quite ruthless and yet not perhaps entirely without conscience • comparisons between the ways writers explore motive, e.g. Capote and James reflect endlessly on motive, e.g. Perry's abuse by the nuns – where the Victorian writers tend to focus more on the red-herring issues, e.g. the assumptions about the guilt of the Indians in *The Moonstone* • 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 • how writers use narrative structure in relation to suspicion/guilt, e.g. how Collins uses multiple narrators to obscure the narrative outcomes • 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 • comparison of how writers use a narrative point of view, e.g. how Braddon gives confessional narrative to Lady Audley and Luke Marks • the contextual factors that influence the presentation of suspects, e.g. Victorian attitudes towards class and gender as the context for Lucy Graham's actions and then Lady Audley's, Hickock and Smith as marginalised characters excluded from the American Dream typified by the Clutter family • writers' sympathy for the criminal, e.g. Braddon's interjections on women and class in *Lady Audley's Secret* and the detail of the contents of Lady Audley's 'secret drawer' in Chapter 3 • presentation of class and money to encourage readers' suspicion of a breadth of characters, e.g. Ryan and various family members related to the museum in *The Murder Room*.

			AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	**Mark**	**Guidance**	**Descriptor (AO1, AO2, A03)**		
	0		No rewardable material		
Level 1	1–7	**Low (1–2 marks)** Qualities of levels are inconsistently met **Mid (3–5 marks)** Qualities of level are largely met **High (6–7 marks)** Qualities of level are convincingly met	**Recalls information/descriptive** • 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 how meanings are shaped in texts and the writer's craft. • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts.		
Level 2	8–14	**Low (8–9 marks)** Qualities of levels are inconsistently met **Mid (10–13 marks)** Qualities of level are largely met **High (13–14 marks)** Qualities of level are convincingly met	**General understanding/exploration** • 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 how meanings are shaped in texts and the writer's craft. • Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors.		
Level 3	15–21	**Low (15–16 marks)** Qualities of levels are inconsistently met **Mid (17–19 marks)** Qualities of level are largely met **High (20–21 marks)** Qualities of level are convincingly met	**Clear understanding/exploration** • 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.		
Level 4	22–29	**Low (22–23 marks)** Qualities of levels are inconsistently met **Mid (24–27 marks)** Qualities of level are largely met **High (28–29 marks)** Qualities of level are convincingly met	**Consistent application/exploration** • 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.		
Level 5	30–36	**Low (30–31 marks)** Qualities of levels are inconsistently met **Mid (32–34 marks)** Qualities of level are largely met **High (35–36 marks)** Qualities of level are convincingly met	**Discriminating application/exploration** • 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.		

Note: The header row "Please refer to the specific marking guidance on page 2 when applying this marking grid." appears at the top of the grid.

		Please refer to the specific marking guidance on page 2 when applying this marking grid.
Level	**Mark**	**Descriptor (AO4)**
	0	No rewardable material.
Level 2	1–2	**Recalls information/descriptive** • Has limited awareness of similarities, differences or links between texts.
Level 3	3–4	**General straightforward approach** • Gives general similarities, differences or links between texts.
Level 4	5–6	**Detailed exploration** • Makes clear connections between texts with clear examples.
Level 5	7–8	**Consistent exploration** • Makes connections between texts with consistently appropriate examples.

Question number	Indicative content
7	**Science and Society** Students may refer to the following in their answers: • writers' uses of narrators, including how reliable they are, e.g. first-person voice in *The Handmaid's Tale* and in *Never Let Me Go* and the effect on the reader; the effect of using a first-person narrator in *The War of the Worlds*, how the narrator introduces himself to the reader, his background and other ways Wells attempts to make his tale credible • ways in which writers create a tone of voice for their narrators, reveal uncertainty, create doubt about their recall of events, etc the narrator's tone and addresses to the reader *in Never Let Me Go*: 'I've heard it said enough, so I'm sure you've heard it plenty more…'; how the narrator in *The War of the Worlds* addresses the reader, talks of 'the strangest sense of detachment for myself and the world about me,' etc • use of both a first-person narrator and the voices and letters of other characters in *Frankenstein*; Atwood's use of the 'Historical Notes' in *The Handmaid's Tale* and the effect this section has on the reader's perception of the Ofred as narrator at the end of the novel • other narrative techniques, e.g. Wells' use of reports from newspapers and other characters such as his brother and how these devices affect the reader • how writers include details of the science behind their stories, e.g. the initial observations of Mars in *The War of the Worlds* and later descriptions of the Martians' physiology and activities when on Earth and how humans are unprepared for the Martians' powers; Ishiguro's gradual revelation of the origins and fate of the students • Well's presentation of daily life in *The War of the Worlds*; Atwood's portrayal of daily life in Gilead, the work of handmaids, econowives, Eyes, etc; how these details contrast with normal daily life at the time of writing and in the present • 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 *The Handmaid's Tale*, concerns about experiments on humans in both *Frankenstein* and *Never Let Me Go* • reactions of modern readers to the contextual concerns at the time of writing, e.g. demands for women's rights reflected in both *The War of the Worlds* and *The Handmaid's Tale*.

Question number	Indicative content
8	**Science and Society** Students may refer to the following in their answers: • narrative and structural methods used by the writers, e.g. the first-person voice in Wells, Atwood and Ishiguro, ways Shelley uses letters and other framing devices in *Frankenstein* – and how these methods affect the reader • how narrators portray the social order, such as the ways Kathy H in *Never Let Me Go* mentions and appears to accept her fate; how the life of donors is gradually revealed and the impact of this on readers • the ways the writers describe the impact of science behind their stories: descriptions of the Martians' physiology and activities on Earth in *The War of the Worlds* and the contrast to the reactions of human society to the invasion, such as the behaviour of the narrator, soldier and curate • the ways in which Gilead is organised in *The Handmaid's Tale*, e.g. the emphasis on childbearing, the indoctrination of the handmaids • contexts such as the unease about the future of humanity at the end of *The War of the Worlds*; environmental concerns reflected in *The Handmaid's Tale*, along with social issues behind the novel • reflections in the chosen texts of contemporary anxieties about the impact of science on social order: experiments on the human body in *Frankenstein*; cloning in *Never Let Me Go* • possible reactions of modern readers to concerns about the impact of science on social order and the ways they are portrayed.

			AO1 = bullet point 1 AO2 = bullet point 2 AO3 = bullet point 3		

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Guidance	Descriptor (AO1, AO2, A03)
	0		No rewardable material
Level 1	1–7	**Low (1–2 marks)** Qualities of levels are inconsistently met	**Recalls information/descriptive**
		Mid (3–5 marks) Qualities of level are largely met	• Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.
		High (6–7 marks) Qualities of level are convincingly met	• Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft. • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts.
Level 2	8–14	**Low (8–9 marks)** Qualities of levels are inconsistently met	**General understanding/exploration**
		Mid (10–13 marks) Qualities of level are largely met	• 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.
		High (13–14 marks) Qualities of level are convincingly met	• Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer's craft. • Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors.
Level 3	15–21	**Low (15–16 marks)** Qualities of levels are inconsistently met	**Clear understanding/exploration**
		Mid (17–19 marks) Qualities of level are largely met	• Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.
		High (20–21 marks) Qualities of level are convincingly met	• 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.
Level 4	22–29	**Low (22–23 marks)** Qualities of levels are inconsistently met	**Consistent application/exploration**
		Mid (24–27 marks) Qualities of level are largely met	• Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.
		High (28–29 marks) Qualities of level are convincingly met	• 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.
Level 5	30–36	**Low (30–31 marks)** Qualities of levels are inconsistently met	**Discriminating application/exploration**
		Mid (32–34 marks) Qualities of level are largely met	• 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.
		High (35–36 marks) Qualities of level are convincingly met	• 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 2 when applying this marking grid.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 2	1–2	**Recalls information/descriptive** • Has limited awareness of similarities, differences or links between texts.
Level 3	3–4	**General straightforward approach** • Gives general similarities, differences or links between texts.
Level 4	5–6	**Detailed exploration** • Makes clear connections between texts with clear examples.
Level 5	7–8	**Consistent exploration** • Makes connections between texts with consistently appropriate examples.

Question number	Indicative content
9	**The Supernatural** Students may refer to the following in their answers: • ways writers introduce the threat or presence of death: Dorian Gray's increasing horror when viewing his picture, culminating in the deaths at the end of the novel; the 'spiteful' nature of 124 in *Beloved*; the marks on the walls and the uncanny noises in Hundreds Hall in *The Little Stranger* • writers' use of structure, the ways which Morrison reveals Sethe's story in *Beloved* and the effect of this • roles of the narrators or characters in the chosen novels in conveying bravado, fear, etc: Doctor Faraday's dismissal of Betty's fears about a 'bad thing'; Jonathan Harker's attitudes to the warnings from the innkeeper's wife • comparisons of the writers' uses of settings: Count Dracula's castle and its surroundings, Wilde's descriptions of places such as the studio, the theatre and the opium den; the grandeur and decay at Hundreds Hall • attitudes towards death and the supernatural at the time each text was written: e.g. Victorian values in *The Picture of Dorian Gray* • how attitudes of the time may be criticised: Lord Henry in *The Picture of Dorian Gray*, the Doctor's professional and sceptical approach in *The Little Stranger* • comparisons of the ways modern readers might react to the values implied in each text, e.g. attitudes to slavery in *Beloved* or to women in *Dracula*.
10	**The Supernatural** Students may refer to the following in their answers: • comparisons of scene setting: Dr Faraday's home and surgery in *The Little Stranger*, contrasted with Hundreds Hall and his memories of it when he was a child; Basil Hallward's studio in *The Picture of Dorian Gray*; Jonathan Harker's journey to Count Dracula's castle • comparison of the ways writers might choose to use a few significant settings (Hundreds Hall in *The Little Stranger*, 124 in *Beloved*) or a range of locations (e.g Wilde and Stoker) and the reasons for these choices • effects of the locations on the characters: Harker's reactions to Count Dracula's castle; Roderick's attempts to keep Hundreds Hall and the estate, the reactions of Doctor Faraday to the house • ways writers use settings to indicate social class, wealth, etc, and their significance: contrasts between the beauty of Hallward's house and other upper-class settings and the squalor of the opium den by Wilde; the former grandeur of Hundreds Hall, its present decay – and the houses of labourers visited by Doctor Faraday in *The Little Stranger*; what these details tell us about society at the time • 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 *Beloved* (and the significance of the historical and social context), the immediate post-war period in *The Little Stranger* in a small country town, with a doctor as narrator, contrasted with the views of those from London (possible comment on the effect of this and why Waters might have chosen to set her novel in the past) • comparisons of the ways modern readers might react to the settings in each text.

			AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Guidance	Descriptor (AO1, AO2, A03)
	0		No rewardable material
Level 1	1–7	**Low (1–2 marks)** Qualities of levels are inconsistently met **Mid (3–5 marks)** Qualities of level are largely met **High (6–7 marks)** Qualities of level are convincingly met	**Recalls information/descriptive** • 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 how meanings are shaped in texts and the writer's craft. • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts.
Level 2	8–14	**Low (8–9 marks)** Qualities of levels are inconsistently met **Mid (10–13 marks)** Qualities of level are largely met **High (13–14 marks)** Qualities of level are convincingly met	**General understanding/exploration** • 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 how meanings are shaped in texts and the writer's craft. • Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors.
Level 3	15–21	**Low (15–16 marks)** Qualities of levels are inconsistently met **Mid (17–19 marks)** Qualities of level are largely met **High (20–21 marks)** Qualities of level are convincingly met	**Clear understanding/exploration** • 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.
Level 4	22–29	**Low (22–23 marks)** Qualities of levels are inconsistently met **Mid (24–27 marks)** Qualities of level are largely met **High (28–29 marks)** Qualities of level are convincingly met	**Consistent application/exploration** • 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.
Level 5	30–36	**Low (30–31 marks)** Qualities of levels are inconsistently met **Mid (32–34 marks)** Qualities of level are largely met **High (35–36 marks)** Qualities of level are convincingly met	**Discriminating application/exploration** • 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 2 when applying this marking grid.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 2	1–2	**Recalls information/descriptive** • Has limited awareness of similarities, differences or links between texts.
Level 3	3–4	**General straightforward approach** • Gives general similarities, differences or links between texts.
Level 4	5–6	**Detailed exploration** • Makes clear connections between texts with clear examples.
Level 5	7–8	**Consistent exploration** • Makes connections between texts with consistently appropriate examples.

Question number	Indicative content
11	**Women and Society** Students may refer to the following in their answers: • comparisons of narrative methods used: free indirect style as Clarissa recalls her youth and comments on her daughter; the use and effect of multiple narrators in *Wuthering Heights* and their different views of women growing up (comments of Nelly and others on both the older Catherine and her daughter, etc) • ways in which key narrative details are presented as pivotal points in the process of growing up: the description of the 'country girls' at the May-Day dance in *Tess of the D'Urbervilles*, Mrs Dalloway's recollections of her life at 18, the birthday when Mariam calls at Jalil's house in Herat in *A Thousand Splendid Suns* • comparison of the ways writers describe the contexts in which the women in their novels are growing up: attitudes to education of boys and girls in *A Thousand Splendid Suns* and in *Wuthering Heights*, the expectations and ambitions of the young women in each novel • ways authors describe attitudes to girls and young women in the context of the societies of their novels: Afghan society in Hosseini's novel; the worlds of Wuthering Heights and Thruschcross Grange; the social circles in which Clarissa Dalloway moves; the pressures put on Tess by her family • how writers state or imply views on social attitudes (such as those of Angel Clare and his family in *Tess of the D'Urbervilles* or of the Taliban on women in *A Thousand Splendid Suns*) ways these attitudes are shown to be under pressure or criticised by the authors at the time of writing and how readers today might respond.

Question number	Indicative content
12	**Women and Society** Students may refer to the following in their answers: • narrative devices such as Woolf's mingling of reminiscence of Clarissa's youth with her preparations for the party, allowing the character to reflect on frustrated hopes and adult disappointments, the ways Hardy presents Tess facing 'the mess of events in her own life', a series of events outside her control that increasingly determine her fate (death of the horse, etc) • ways the writers describe everyday life of their characters: 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 in *A Thousand Splendid Sons* • use of different viewpoints to convey difficulties the women face: Miss Kilman and Rezia Smith in *Mrs Dalloway* and Nelly Dean in *Wuthering Heights* • ways writers convey the restrictions on the imaginative lives of female characters, illustrated by appropriate examples: Catherine's longing for freedom on the moors (and the counter-attractions of Thrushcross Grange); Clarissa Dalloway's teenage memories; Mariam's ambitions and how they are thwarted • comparisons of the social expectations and restrictions on female characters: expectations that press on Clarissa Dalloway compared to the pressures on Tess to help her family • exploration of attitudes to women at the time the the texts were written: contrasts between the times before and after the Taliban take power; Clarissa's role as hostess in *Mrs Dalloway*; Hardy's comments on the education received by Tess and her mother • comparisons of the ways these aspects of attitudes to women might affect readers at the time of writing and today.

			AO1 = bullet point 1	**AO2 = bullet point 2**	**AO3 = bullet point 3**

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Level 5	30–36	**Low (30–31 marks)** Qualities of levels are inconsistently met **Mid (32–34 marks)** Qualities of level are largely met **High (35–36 marks)** Qualities of level are convincingly met	**Discriminating application/exploration** • 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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