



Mark Scheme (Results)

Summer 2019

Pearson Edexcel GCE

In English Literature (9ET0_02)

Paper 02: 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.

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 how narrative voice uses settings to establish tone in each text, e.g. the harsh environments of Coketown in <i>Hard Times</i>; southern USA in <i>The Color Purple</i>; the privileged world of the Tallis family in <i>Atonement</i> • how settings are contrasted or juxtaposed in each text, e.g. the fanciful circus v the factual schoolroom in <i>Hard Times</i>; the Olinka village v the deep south in <i>The Color Purple</i>; London v France in <i>What Maisie Knew</i>; England v France in <i>Atonement</i> • how settings impact on characters and influence character development, e.g. Dunkirk on Robbie in <i>Atonement</i>; Boulogne on Maisie in <i>What Maisie Knew</i> • how settings relate to context, e.g. industrialisation and utilitarianism in <i>Hard Times</i>; how the Tallis home highlights class differences in <i>Atonement</i>; how exploitation of black Americans has its roots in Africa in <i>The Color Purple</i>; how the gentility of London masks moral turpitude in <i>What Maisie Knew</i> • how imagery and language are used to highlight the significance of settings, e.g. the architecture of the Tallis estate in <i>Atonement</i>; the places where Stephen Blackpool lives and dies in <i>Hard Times</i> • how settings relate to dramatic events and resolutions, e.g. Kensington Gardens in <i>What Maisie Knew</i>; the homely settings at the end of both <i>Hard Times</i> and <i>The Color Purple</i>. <p>These are suggestions only. Please 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"> • changing relationships within families or social groups, e.g. Celie and Shug in <i>The Color Purple</i>; Louisa and Harthouse in <i>Hard Times</i> • comparison of how family structures have an impact on changing relationships, e.g. dysfunctional families in <i>The Color Purple</i>; absent parents in <i>Hard Times</i>, <i>What Maisie Knew</i> and <i>Atonement</i> • how characters within families or social groups exert pressure on, or provide redemption for, relationships, e.g. Marshall, Lola and Robbie in <i>Atonement</i>; Bounderby and Harthouse in <i>Hard Times</i>; Sir Claude and Mrs Wix in <i>What Maisie Knew</i>; Sofia and Shug in <i>The Color Purple</i> • how narrative voice is used to present changing relationships, e.g. letters between Celie and Nettie in <i>The Color Purple</i>; the postmodern narrative in <i>Atonement</i>; varieties of omniscience in <i>Hard Times</i> and <i>What Maisie Knew</i> • how contextual forces change relationships, e.g. the divorce laws for Stephen Blackpool in <i>Hard Times</i> and for Maisie in <i>What Maisie Knew</i>; poverty for Celie in <i>The Color Purple</i>; class structure in <i>Atonement</i> • how dramatic dialogue is used to cast light on changing relationships, e.g. Cecilia and Briony in <i>Atonement</i>; Louisa and Gradgrind in <i>Hard Times</i>; Mrs Wix and Maisie in <i>What Maisie Knew</i>. <p>These are suggestions only. Please 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
Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
Level 1	1–4	Descriptive <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.
Level 2	5–8	General understanding/exploration <ul style="list-style-type: none"> Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.
Level 3	9–12	Clear relevant application/exploration <ul style="list-style-type: none"> Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.
Level 4	13–16	Discriminating controlled application/exploration <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.
Level 5	17–20	Critical and evaluative <ul style="list-style-type: none"> Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.		
AO3 = bullet point 1		AO4 = bullet point 2
Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
Level 1	1–4	Descriptive <ul style="list-style-type: none"> Shows limited awareness of contextual factors. Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	5–8	General exploration <ul style="list-style-type: none"> Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. Identifies general connections between texts. Makes general cross-references between texts.
Level 3	9–12	Clear relevant exploration <ul style="list-style-type: none"> Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. Makes relevant connections between texts. Develops an integrated approach with clear examples.
Level 4	13–16	Discriminating exploration <ul style="list-style-type: none"> Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.
Level 5	17–20	Critical and evaluative <ul style="list-style-type: none"> Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.

Question number	Indicative content
3	<p>Colonisation and its Aftermath</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • how characters from different cultures are affected by inequality, e.g. slaves and whites in <i>Huckleberry Finn</i>; Indians and British colonisers in <i>A Passage to India</i>; Europeans and Africans in <i>Heart of Darkness</i>; West Indian immigrants and other Londoners in <i>The Lonely Londoners</i> • how interactions are affected by context, e.g. the economic imperatives of the West Indians in <i>The Lonely Londoners</i>; the buttressing of the British Raj in <i>A Passage to India</i>; the rapacity of colonisers in <i>Heart of Darkness</i>; socio-economic change in the USA in <i>Huckleberry Finn</i> • comparison of the motives of characters, e.g. Huck and Jim search for freedom in <i>Huckleberry Finn</i>; the traders seek wealth in <i>Heart of Darkness</i> • how writers present encounters between those from different cultures, e.g. violent hostility or prejudice shown by some; attempts at intimacy by others • how writers use settings as significant backdrops to interaction, e.g. the mosque and the caves in <i>A Passage to India</i>; the streets and habitations of London in <i>The Lonely Londoners</i> • how writers use dialogue and lexis to differentiate between characters from different cultures in each text.
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 the motives that spur people on to new experiences, e.g. Marlow's search for Kurtz in <i>Heart of Darkness</i>; Huck and Jim escaping in <i>Huckleberry Finn</i> • how context relates to the experiences of characters, e.g. the economic hopes of the Windrush generation in <i>The Lonely Londoners</i>; the exploitation of the Congo in <i>Heart of Darkness</i>; slavery and conflict between the American states in <i>Huckleberry Finn</i>; the British grasp on India in <i>A Passage to India</i> • how writers use setting to influence those engaged in the search, e.g. the towns and the river in <i>Huckleberry Finn</i>; the caves and the club in <i>A Passage to India</i> • how those seeking new experience are affected by those they encounter, e.g. the West Indians and the women they meet in <i>The Lonely Londoners</i>; the new arrivals and the Anglo-Indians in <i>A Passage to India</i> • how writers structure their narratives to reflect and comment on the characters' search, e.g. the journey from the outer to inner stations in <i>Heart of Darkness</i>; Huck's picaresque journey in <i>Huckleberry Finn</i> • how narrators comment on the effects of the search, e.g. the narrator's lyrical descriptions of London in <i>The Lonely Londoners</i>; Marlow's glimpse into the abyss in <i>Heart of Darkness</i>. <p>These are suggestions only. Please 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
Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
Level 1	1–4	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.
Level 2	5–8	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.
Level 3	9–12	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.
Level 4	13–16	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.
Level 5	17–20	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.		
AO3 = bullet point 1		AO4 = bullet point 2
Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
Level 1	1–4	Descriptive <ul style="list-style-type: none"> Shows limited awareness of contextual factors. Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	5–8	General exploration <ul style="list-style-type: none"> Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. Identifies general connections between texts. Makes general cross-references between texts.
Level 3	9–12	Clear relevant exploration <ul style="list-style-type: none"> Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. Makes relevant connections between texts. Develops an integrated approach with clear examples.
Level 4	13–16	Discriminating exploration <ul style="list-style-type: none"> Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.
Level 5	17–20	Critical and evaluative <ul style="list-style-type: none"> Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.

Question number	Indicative content
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 how writers present women as either victims or perpetrators of crime, e.g. Nancy and Mrs Clutter in <i>In Cold Blood</i>; the scheming Lady Audley in <i>Lady Audley's Secret</i> • comparison of the way writers use women's point of view, e.g. Tally Clutton in <i>The Murder Room</i>; Rachel Verinder in <i>The Moonstone</i> • how writers present women of different social class, e.g. Rosanna Spearman in <i>The Moonstone</i>; Lady Audley's desire to improve her class in <i>Lady Audley's Secret</i> • how the writers use gender stereotypes in their presentation of women • how writers use narrative voice to present women, e.g. Robert Audley's view of Lady Audley in <i>Lady Audley's Secret</i>; Franklin Blake's view of Rachel in <i>The Moonstone</i> • how social and historical context is linked to the presentation of women, e.g. idealised presentation of Nancy Clutter as an all-American girl in <i>In Cold Blood</i>; Kate Miskin as the female investigator in <i>The Murder Room</i>. <p>These are suggestions only. Please 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 how writers present the scenes of crime, e.g. the Murder Room in <i>The Murder Room</i>; Rachel Verinder's bedroom in <i>The Moonstone</i>; the Clutter home in <i>In Cold Blood</i>; Audley Court in <i>Lady Audley's Secret</i> • how significant locations are linked to context, e.g. the inviolate country houses of the respectable in <i>The Moonstone</i>, <i>Lady Audley's Secret</i> and <i>In Cold Blood</i>; the shrine to a lost age, which is the Dupayne Museum in <i>The Murder Room</i> • how some significant locations are imbued with foreboding and mystery for dramatic effect, e.g. the Shivering Sand in <i>The Moonstone</i>; Ventnor churchyard and the well in <i>Lady Audley's Secret</i> • how contrasts between significant locations within texts highlight social differences, e.g. the living conditions of the less wealthy or disadvantaged with the bastions of the well-off or privileged • how narrative structures use repeated visits to the same locations to signal significant developments, e.g. recreating the crime in the Verinder House in <i>The Moonstone</i>; Robert's confrontation with Lucy in the Lime Walk in <i>Lady Audley's Secret</i> • how the possession or protection of a location is instrumental in providing a motive for crime, e.g. Audley Court in <i>Lady Audley's Secret</i>; the Dupayne Museum in <i>The Murder Room</i>. <p>These are suggestions only. Please accept any valid alternative response.</p>

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.		
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Level	Mark	Descriptor (AO1, AO2)
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Level 1	1–4	<p>Descriptive</p> <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.
Level 2	5–8	<p>General understanding/exploration</p> <ul style="list-style-type: none"> Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.
Level 3	9–12	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.
Level 4	13–16	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.
Level 5	17–20	<p>Critical and evaluative</p> <ul style="list-style-type: none"> Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.		
AO3 = bullet point 1		AO4 = bullet point 2
Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
Level 1	1–4	Descriptive <ul style="list-style-type: none"> Shows limited awareness of contextual factors. Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	5–8	General exploration <ul style="list-style-type: none"> Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. Identifies general connections between texts. Makes general cross-references between texts.
Level 3	9–12	Clear relevant exploration <ul style="list-style-type: none"> Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. Makes relevant connections between texts. Develops an integrated approach with clear examples.
Level 4	13–16	Discriminating exploration <ul style="list-style-type: none"> Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.
Level 5	17–20	Critical and evaluative <ul style="list-style-type: none"> Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.

Question number	Indicative content
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 writers warn by creating fictional situations that pose challenges for humankind, e.g. the repressive regime in <i>The Handmaid's Tale</i>; an alien invasion in <i>The War of the Worlds</i>; artificial life in <i>Frankenstein</i> • how fictional events have recognisable connections with real places, e.g. the home counties in <i>The War of the Worlds</i>; Ingolstadt in <i>Frankenstein</i>; Norfolk in <i>Never Let Me Go</i>; New England in <i>The Handmaid's Tale</i> • how events and situations depicted in the texts link to contentious contextual issues taken to logical extremes, e.g. the harvesting of organs in <i>Never Let Me Go</i>; infertility and population control in <i>The Handmaid's Tale</i>; imperialism in <i>The War of the Worlds</i>; the perils of 'Modern Science' in <i>Frankenstein</i> • how writers show that fictional events reflect badly on human behaviour, e.g. exploitation of an underclass in <i>Never Let Me Go</i> and <i>The Handmaid's Tale</i>; self-destruction in <i>The War of the Worlds</i> and <i>Frankenstein</i> • how narrative point of view works on the reader to link fiction with actual or possible reality, e.g. Kathy's passive naivety in <i>Never Let Me Go</i>; Offred's contrasting of present with past in <i>The Handmaid's Tale</i> • how narrative structures are based on attempts to find ways out of nightmare worlds created by human folly or vice.
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 how writers use natural imagery and description in texts, e.g. water and animals in <i>Never Let Me Go</i>; wild landscapes in <i>Frankenstein</i>; flowers in <i>The Handmaid's Tale</i>; astronomical features in <i>The War of the Worlds</i> • how narrators and characters express attitudes towards natural phenomena, e.g. musings about the universe in <i>The War of the Worlds</i>; a sense of the Sublime in <i>Frankenstein</i>; Offred's memories of her garden in <i>The Handmaid's Tale</i> • how writers use significant natural settings, e.g. Serena Joy's garden in <i>The Handmaid's Tale</i>; dramatic, isolated places in <i>Frankenstein</i>; the fields where the boat is beached in <i>Never Let Me Go</i> • how human agency impacts on nature, e.g. transgressions against the natural order in all four texts • how attitudes towards the natural world reveal unwelcome aspects of human nature in all four texts, e.g. the behaviour of governments and individuals in <i>The Handmaid's Tale</i>, <i>Never Let Me Go</i> and <i>The War of the Worlds</i>; science and individuals in <i>Frankenstein</i> • how context links to ideas about the natural world, e.g. ecological concerns in <i>The Handmaid's Tale</i>; Romanticism in <i>Frankenstein</i>. <p>These are suggestions only. Please accept any valid alternative response.</p>

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AO1 = bullet point 1		AO2 = bullet point 2
Level	Mark	Descriptor (AO1, AO2)
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Level 1	1–4	<p>Descriptive</p> <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.
Level 2	5–8	<p>General understanding/exploration</p> <ul style="list-style-type: none"> Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.
Level 3	9–12	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.
Level 4	13–16	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.
Level 5	17–20	<p>Critical and evaluative</p> <ul style="list-style-type: none"> Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.		
AO3 = bullet point 1		AO4 = bullet point 2
Level	Mark	Descriptor (AO3, AO4)
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Level 1	1–4	Descriptive <ul style="list-style-type: none"> Shows limited awareness of contextual factors. Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	5–8	General exploration <ul style="list-style-type: none"> Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. Identifies general connections between texts. Makes general cross-references between texts.
Level 3	9–12	Clear relevant exploration <ul style="list-style-type: none"> Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. Makes relevant connections between texts. Develops an integrated approach with clear examples.
Level 4	13–16	Discriminating exploration <ul style="list-style-type: none"> Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.
Level 5	17–20	Critical and evaluative <ul style="list-style-type: none"> Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.

Question number	Indicative content
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 writers present women in relation to the supernatural, e.g. Lucy and Mina in <i>Dracula</i>; Mrs Ayres in <i>The Little Stranger</i> • comparison of the way(s) writers use women's points of view, e.g. Sethe in <i>Beloved</i>; letters and diaries in <i>Dracula</i> • how writers present women of different backgrounds, e.g. the aristocratic Victoria Wotton in <i>The Picture of Dorian Gray</i>; Sethe in <i>Beloved</i> • how the writers use gender stereotypes in their presentation of women, e.g. Victorian stereotype of 'the angel of the house' in <i>The Picture of Dorian Gray</i>; idealisation of Lucy in <i>Dracula</i> • how writers use narrative voice to present women, e.g. Stoker's use of journals in <i>Dracula</i>; Waters' use of first-person in <i>The Little Stranger</i>; Morrison's switching of perspective in <i>Beloved</i> • how social and historical context is linked to the presentation of women, e.g. the developing independence of women in <i>Dracula</i>; the legacy of slavery in <i>Beloved</i>; post-war changes in <i>The Little Stranger</i>; the dominant male point of view in <i>The Picture of Dorian Gray</i>. <p>These are suggestions only. Please 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 how writers present the early manifestation of supernatural menace, e.g. Betty's experiences in Hundreds Hall in <i>The Little Stranger</i>; changes to Dorian's portrait in <i>The Picture of Dorian Gray</i>; the presence of Beloved in 124 in <i>Beloved</i> • how writers control structure to increase the sense of menace, e.g. how Stoker shifts location in <i>Dracula</i>; how the threat of violence intensifies in <i>The Little Stranger</i> and <i>Beloved</i> • how characters develop in response to perceived menace, e.g. Dorian's degeneration in <i>The Picture of Dorian Gray</i>; Denver's introversion in <i>Beloved</i>; Lucy's decline in <i>Dracula</i> • how contemporary contextual concerns link to encroaching menace, e.g. immigration in <i>Dracula</i>; the threat to the old order in <i>The Little Stranger</i>; moral anxiety in <i>The Picture of Dorian Gray</i>; the lasting effects of slavery in <i>Beloved</i> • how menace affects relationships • how writers use locations to present physical descriptions of menace, e.g. Whitby in <i>Dracula</i>; Dorian's attic in <i>The Picture of Dorian Gray</i>.

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.		
AO1 = bullet point 1		AO2 = bullet point 2
Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
Level 1	1–4	Descriptive <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.
Level 2	5–8	General understanding/exploration <ul style="list-style-type: none"> Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.
Level 3	9–12	Clear relevant application/exploration <ul style="list-style-type: none"> Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.
Level 4	13–16	Discriminating controlled application/exploration <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.
Level 5	17–20	Critical and evaluative <ul style="list-style-type: none"> Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.		
AO3 = bullet point 1		AO4 = bullet point 2
Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
Level 1	1–4	Descriptive <ul style="list-style-type: none"> Shows limited awareness of contextual factors. Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	5–8	General exploration <ul style="list-style-type: none"> Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. Identifies general connections between texts. Makes general cross-references between texts.
Level 3	9–12	Clear relevant exploration <ul style="list-style-type: none"> Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. Makes relevant connections between texts. Develops an integrated approach with clear examples.
Level 4	13–16	Discriminating exploration <ul style="list-style-type: none"> Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.
Level 5	17–20	Critical and evaluative <ul style="list-style-type: none"> Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.

Question number	Indicative content
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 present social inequality, e.g. the class differences in <i>Wuthering Heights</i> and <i>Tess of the D'Urbervilles</i>; the attitudes to the illegitimate in <i>A Thousand Splendid Suns</i>; Clarissa Dalloway's view of Miss Kilman in <i>Mrs Dalloway</i> • how the powerful exploit the weak, e.g. Heathcliff's treatment of Isabella in <i>Wuthering Heights</i>; the treatment of Septimus in <i>Mrs Dalloway</i> • how women are presented as unequal to men, e.g. the domination of husbands in <i>A Thousand Splendid Suns</i>; how Angel and Alec treat Tess in <i>Tess of the D'Urbervilles</i> • how narrative voice presents inequality, e.g. Woolf's use of internal monologue in <i>Mrs Dalloway</i>; the various perspectives offered by Brontë in <i>Wuthering Heights</i> • how context links to inequality, e.g. the question of property rights in <i>Wuthering Heights</i>; fundamentalism in <i>A Thousand Splendid Suns</i>; religious hypocrisy in <i>Tess of the D'Urbervilles</i>; the role of women between the wars in <i>Mrs Dalloway</i> • how narrative structure focuses on the nature of inequality, e.g. how the journeys taken by the central characters lead to destruction, acceptance or change. <p>These are suggestions only. Please 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 how writers use narrative voice, which can be an omniscient single narrator, e.g. Hardy in <i>Tess of the D'Urbervilles</i>; or a number of narrators as in <i>Wuthering Heights</i> • how a third-person narrator can comment directly on the action of the text and guide the reader's response to characters and events, e.g. Hardy in <i>Tess of the D'Urbervilles</i>; Hosseini in <i>A Thousand Splendid Suns</i> • how different narrative structures allow readers to judge the reliability of narrators • how focalisers are used to offer a range of perspectives on a shared narrative, e.g. Peter and Clarissa or Rezia and Septimus in <i>Mrs Dalloway</i>; Laila and Rasheed in <i>A Thousand Splendid Suns</i> • how the context of narrative style and perspective is determined by adherence to or divergence from literary convention, e.g. the Victorian tendency towards omniscience; post-1918 preference for fractured narrative • how dialogue is used to explore perspectives in conflict, e.g. Angel and Tess in <i>Tess of the D'Urbervilles</i>; Mariam and Jalil in <i>A Thousand Splendid Suns</i>. <p>These are suggestions only. Please 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
Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
Level 1	1–4	<p>Descriptive</p> <ul style="list-style-type: none"> Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.
Level 2	5–8	<p>General understanding/exploration</p> <ul style="list-style-type: none"> Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.
Level 3	9–12	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.
Level 4	13–16	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language. Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.
Level 5	17–20	<p>Critical and evaluative</p> <ul style="list-style-type: none"> Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.		
AO3 = bullet point 1		AO4 = bullet point 2
Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
Level 1	1–4	Descriptive <ul style="list-style-type: none"> Shows limited awareness of contextual factors. Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	5–8	General exploration <ul style="list-style-type: none"> Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. Identifies general connections between texts. Makes general cross-references between texts.
Level 3	9–12	Clear relevant exploration <ul style="list-style-type: none"> Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. Makes relevant connections between texts. Develops an integrated approach with clear examples.
Level 4	13–16	Discriminating exploration <ul style="list-style-type: none"> Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.
Level 5	17–20	Critical and evaluative <ul style="list-style-type: none"> Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.

