

Paper 2 Mark scheme

Question number	Indicative content
1	<p>Childhood</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the ways writers explore the role of parenting as a cause of family tension • how writers link the family to their social context, e.g. the Gradgrind family is linked to the ills of the Industrial Revolution; McEwan places the Tallis family in relative isolation; the Farange family reflects the corrupt/decadent behaviour of Beale and Ida; Walker sets her family in the rural Deep South with its context of racism and patriarchy • ways writers present opportunities for children to escape tensions in the family, e.g. Sleary's circus as a surrogate family for Sissy; Mr _____ as an escape for Celie and Nettie • ways writers use narrative devices/structures to reveal tensions within the family and results of these tensions, e.g. McEwan's use of Briony's play and the introduction of class difference; how Walker uses sewing to symbolise female empowerment through creativity • how writers present the tensions in relationship between generations • comparison of the narrative points of view and voices adopted by writers and the effects of these in influencing the reader's response to the family.
2	<p>Childhood</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of how writers use the language of thoughts and feelings to convey character • whether or not the writers present interior lives through first-person narrative, e.g. Louisa Gradgrind is presented through omniscient narrative; Celie's thoughts and feelings are presented through her own narrative • comparison of how writers use interior lives, e.g. Sissy's imaginative thoughts and compassionate feelings as a foil to Louisa; Briony (in part 1 of <i>Atonement</i>), narrates substantially from her point of view • how writers present retrospective reflection, e.g. Robbie's thoughts and feelings about the past on his long walk to Dunkirk; Maisie's reflections on the past help her determine where her future lies • importance of an interior life, e.g. Celie's need to be silent and invisible means that her inner thoughts are vital as a means of survival, expressed through her letters to God; the importance of Briony's remorse in Part 3, and her daydream about the life she might have had with Luc • how writers use interior thoughts to convey ideas about the exterior world, e.g. the sterile selfishness of Bitzer, a consequence of Gradgrind's doctrine of self-interest; Walker exposes the cruelty of life in the Deep South through Celie's thoughts.

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		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 structures 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. 	

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		A03 = bullet point 1	A04 = bullet point 2
Level	Mark	Descriptor (A03, A04)	
	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>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • how writers use different narrative points of view, e.g. Marlow as a partly-detached narrator and critical commentator; how Forster uses an omniscient narrator to show the effects of colonisation on the British and the Indians; the inquisitive nature of Huck's narrative to explore the after-effects of slavery • how writers show the damaging effects of colonisation • consideration of whether writers show any good arising from colonisation • comparison of how writers use language to show the alienation of people of different backgrounds from each other, e.g. Selvon's use of creolised English to separate the West Indian characters; Jim's language is contrasted with the swindling language of the duke and the dauphin • how writers use relationships between people of different backgrounds to reflect the state of colonisation • comparison of how writers use narrative structure to present the effects of colonisation, e.g. Marlow journeys from outer to inner station, with human relationships between European and African becoming more alienated and dysfunctional as he goes further into the jungle; Selvon eschews conventional plot in order to portray the daily lives of the West Indian immigrants.
4	<p>Colonisation and its Aftermath</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • whether writers focus on one place or use a number of them, e.g. Selvon focuses mainly on London's Notting Hill Gate and Bayswater, Twain on the Mississippi, Forster on Chandrapore; Conrad focuses on a range of places • how writers use places to symbolise ideas, e.g. Conrad uses the Thames estuary to introduce the historical Roman colonisation of Britain; Conrad and Twain use rivers symbolically; Forster reflects the British character through the orderly neatness of the civil station; the inequality between Indians is shown through the varying conditions of Chandrapore • how writers use point of view to present place, e.g. Forster's description of Chandrapore from above and then on ground level; Selvon presents London as a lonely city through Moses' point of view • how writers show the effect of place on people, e.g. effect of London on Moses and his friends; effect of India on the English; effect of the Congo on Kurtz and Marlow • whether writers present places in a state of change, e.g. the ancient unchanging Marabar caves; post-war London as a city in a state of flux; Conrad's contrast of the unchanging river and jungle with the deterioration of the company stations.

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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 structures 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 2 when applying this marking grid.			
		A03 = bullet point 1	A04 = bullet point 2
Level	Mark	Descriptor (A03, A04)	
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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>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • how writers use dialogue to convey ideas about social context, e.g. James presents the 'modern mating ritual' through the dialogue of Emma and Clara; Braddon's dialogue often shows the relationship between the social classes, e.g. Lady Audley and her servant, Phoebe; Capote uses the speeches of Holcomb people to convey the context of small-town rural Kansas • how writers use speech styles and language in dialogue to present and distinguish characters, e.g. different speech styles and language of Neville Dupayne and James Calder-Hale; Lady Audley and Alicia Audley; Seegrave and Cuff; Dick and Perry • comparison of how writers use dialogue to present relationships, e.g. Braddon for Robert Audley and George Talboys, and Capote for Perry and Dick • how writers present the process of investigation through dialogue, e.g. Robert Audley's interviews with witnesses, Seegrave and Cuff, Dalgleish, Dewey • how writers use dialogue to present and develop themes • extent to which writers use dialogue to carry the plot, e.g. the interview between Franklin Blake and Rachel Verinder establishes that she saw Franklin take the Moonstone; the confessions of Lady Audley and Luke Marks piece together the attempted murder of Talboys and his escape.
6	<p>Crime and Detection</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • extent to which writers give their criminals a motive • comparison of writers' use of narrative structure • how writers create sympathy or discourage sympathy for their criminals, e.g. Braddon presents the story of Lucy Graham/Lady Audley in such a way as to make us sympathise perhaps with her initial plight but not with the lengths she is prepared to go to sustain her upward mobility; Capote alternates between Hickock and Smith's preparation for their crime and the daily lives of the Clutter family in order to contrast the violent criminality of the murderers with the innocence of the victims • whether writers link motive to social context, e.g. the backgrounds of Hickock, Smith and the Clutter family are placed within the context of the American Dream; Collins places the theft of the Moonstone in the context of British imperialism and greed in India; Braddon places Lucy Graham's crime in the context of gender and class in Victorian society • comparison of how motive (or lack of it) is linked to character, e.g. Capote's Hickock and Smith are violent men but both James and Braddon present characters who would not normally be regarded as criminal • how writers explore reasons for transgressing social laws through the portrayal of motive, e.g. greed and malice in <i>The Moonstone</i>; desire to attain and sustain higher social/economic status and need to sustain in <i>Lady Audley's Secret</i>.

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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 structures 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. 	

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Level	Mark	Descriptor (A03, A04)	
	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>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of point of view, e.g. Wells restricts himself largely to a factual account of experiences while Atwood's novel is told through the memories, thoughts and feelings of Offred • role of reliable and unreliable narrators • use of additional sources of narrative, e.g. the 'Historical Notes' in Atwood's novel; the ways Wells uses reports from newspapers and other characters in addition to his first-person narrator • stylistic comparisons in the use of narrators, e.g. between the narrator in <i>The War of the Worlds</i> and Kathy in <i>Never Let Me Go</i>, considering how each author sets the tone for the narration, how the reader is addressed, the use of the details of everyday life • narrative structures, e.g. use of letters in <i>Frankenstein</i>, Atwood's use of 'Night' sections in her novel; endings of texts • how writers use narrators to conceal and reveal information, e.g. the ways Ishiguro's narrator takes for granted or implies significant features about herself, her fellow students and the society in which they live • contextual factors, e.g. American society prior to the establishment of Gilead, the role of women; Shelley's reflection of contemporary anxieties about scientific experimentation.
8	<p>Science and Society</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the ways the gender of the narrators are reflected in the ways their stories are told • ways in which characters are portrayed in relation to issues of gender, e.g. expected roles of women and men in <i>Frankenstein</i>, the denial of rights to women in <i>The Handmaid's Tale</i> and the use of women in subservient roles as Econowives, the exalted status given to men in roles such as commanders, doctors • contextual factors, e.g. roles of women in the early nineteenth century as reflected in <i>Frankenstein</i>; feminism and reactions against it in North American society in the 1980s in <i>The Handmaid's Tale</i> • extent to which science is treated as 'gendered', e.g. Frankenstein's obsession with his experiments; the narrator's astronomical observations in <i>The War of the Worlds</i>, the narrator's role as protector of the women he meets in <i>The War of the Worlds</i> • presentation of women as carers, e.g. Ishiguro shows Kathy taking on a protective role for Tommy even before they leave Hailsham in <i>Never Let Me Go</i> • contextual factors relating to the ways in which the misuse of science influences the modern reader's perception of certain ideas, e.g. the writer's intention to cause reflection on the nature of being human.

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	0	No rewardable material.	
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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 structures 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. 	

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		A03 = bullet point 1	A04 = bullet point 2
Level	Mark	Descriptor (A03, A04)	
	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
9	<p>The Supernatural</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • writers' uses of their narrators to create atmosphere, e.g. multiple narrators in <i>Dracula</i> and the ways writers create the tone of their narratives through characters, e.g. Dr Faraday in <i>The Little Stranger</i> • ways writers introduce the supernatural elements, e.g. when Dorian Gray first notices a change in his picture; the way the house in <i>Beloved</i> is described as "a person rather than a structure" • contrasts between everyday life and the sinister, e.g. Wilde's extensive descriptions of social activities of Dorian and his friends; how the routines of domestic life are interrupted by supernatural events in <i>Beloved</i> • ways in which readers are led to expect and anticipate terrible/evil events and the ways in which these expectations are fulfilled in Waters' novel; the cruelties of Dorian Gray and anticipation of how the novel will end • writers' use of stylistic devices in suggesting unease, fear and horror • contexts in which the texts were written or are set, e.g. the Civil War and slavery in <i>Beloved</i> (and how these might be related to the sense of fear in the novel); social class in London society in <i>The Picture of Dorian Gray</i>; the impact of the Second World War and the coming of the welfare state on society and characters in <i>The Little Stranger</i>; the contrast of these realities to the terrifying events in Hundreds Hall in <i>The Little Stranger</i>).
10	<p>The Supernatural</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of appropriate locations for the events described, e.g. house 124 in <i>Beloved</i> in comparison with Basil Hallward's studio, the location for Dorian Gray's portrait and the opium den • ways the writers describe significant features of key locations, e.g. the decaying Hundreds Hall in <i>The Little Stranger</i> compared with <i>Dracula</i>'s castle • ways the writers use alternative settings for contrast, e.g. the house of Doctor Faraday's poorer patients in <i>The Little Stranger</i>; Dr Seward's asylum in <i>Dracula</i>, the location for the encounters with the patient Renfield • the impact factors such as climate, season, weather and time of day have on setting, e.g. the effect of rain and winter cold on Hundreds Hall in <i>The Little Stranger</i>; the effect of time of day and night in <i>Dracula</i> • how settings are exploited by writers to create atmosphere: Wilde's lavish descriptions of places such as the studio, the theatre and the opium den in <i>The Picture of Dorian Gray</i>; how Sethe is forced to give birth in the open air in <i>Beloved</i> • contextual factors related to setting and what these suggest about the time the novel was written, e.g. the decline of the country house in the middle of the 20th century in <i>The Little Stranger</i>; slavery and its aftermath in <i>Beloved</i>; social class in Wilde's London in <i>The Picture of Dorian Gray</i>; the social anxieties of the late 19th century that might be reflected in Stoker's story in <i>Dracula</i>.

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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 structures 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. 	

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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>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • effects of different narrative voices in offering different perspectives and the extent to which the reader can rely on different voices, e.g. Clarissa, Rezia and others in <i>Mrs Dalloway</i>; the voices of Lockwood, Nelly and others in <i>Wuthering Heights</i> • consideration of what the reader learns about the text and characters through the use of different narrators, e.g. what the reader learns about Nelly Dean and Lockwood through their narrations in <i>Wuthering Heights</i> • effects of predominantly third-person narratives, e.g. <i>A Thousand Splendid Suns</i> and the narrator's comments in the final paragraph in <i>Tess of The D'Urbervilles</i> • comparison of the prominence of different voices in the texts and the extent to which characters are able or unable to express their voices • ways in which the authors use voices to convey significant details of the social background to the novels, e.g. Afghan society in <i>A Thousand Splendid Suns</i>; the worlds of <i>Wuthering Heights</i> and <i>Thruscross Grange</i>; the social circles in which Clarissa and Lucrezia Smith move; the pressures put on Tess by her family • how writers state or imply views on social attitudes, e.g. those of Angel Clare and his family in <i>Tess of The D'Urbervilles</i> or the Taliban in <i>A Thousand Splendid Suns</i> and how those might be received today.
12	<p>Women and Society</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the attitudes of male characters towards female characters, e.g. Heathcliff's attitude to Catherine in comparison with Rasheed's attitude to Mariam and Laila • writers' use of narrative styles to present relationships with men, e.g. Nelly's attitudes towards the older and younger Catherines and their relationships with men; the way Clarissa's relationships are described both by her and by men in <i>Mrs Dalloway</i> • how male characters are used to reinforce or contrast attitudes to women, e.g. Alec and Angel in <i>Tess of the D'Urbervilles</i>, Hareton and Joseph in <i>Wuthering Heights</i>, Rasheed and Jalil in <i>A Thousand Splendid Suns</i> • effects men's attitudes and behaviour have on women in the texts • how female characters reflect or reinforce the attitudes held by male characters, e.g. Tess's mother in <i>Tess of the D'Urbervilles</i> • contextual aspects, e.g. Angel Clare's reaction to Tess's revelation on their wedding night reflects the different standards applied to men and women; the treatment of married women in <i>Wuthering Heights</i>; freedom for men and women to form relations in Afghan society in <i>A Thousand Splendid Suns</i>.

Please refer to the specific marking guidance on page 2 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 structures 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 2 when applying this marking grid.			
		A03 = bullet point 1	A04 = bullet point 2
Level	Mark	Descriptor (A03, A04)	
	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. 	