



Mark Scheme (Results)  
Summer 2016

Pearson Edexcel GCE  
in English Literature Paper 2  
(8ET0/02)

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## General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- 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/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked **unless** the candidate has replaced it with an alternative response.

## Marking guidance – specific

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

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

- examiners should first decide which descriptor most closely matches the answer and place it in that level
- the mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level
- in cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points

- examiners of Advanced GCE English should remember that all Assessment Objectives within a level are equally weighted. They must consider this when making their judgements
- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors
- indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfil the requirements of the question. It is the examiner’s responsibility to apply their professional judgement to the candidate’s response in determining if the answer fulfils the requirements of the question.

## Paper 2 Mark scheme

Question number	Indicative content
1	<p><b>Childhood</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of examples of characters who mature, for example Maisie; Sissy Jupe; Briony Tallis; Celie</li> <li>• comparison of the factors that lead to maturity, for example the divorce of Maisie's parents; Briony's sense of guilt</li> <li>• comparison of how writers use speech to present characters who mature, for example McEwan's use of the dialogue between Briony, Robbie and Cecilia in 1940; Walker's use of the dialogue between Shug Avery and Celie</li> <li>• comparison of how writers use narrators to present characters who mature, for example Dickens's narrative comment on Louisa Gradgrind; James's use of narrative to present Maisie's point of view and growing understanding</li> <li>• how social context is linked to the presentation of characters who mature, for example Dickens examines Utilitarianism through the maturing characters of Louisa and Sissy; James criticises upper-class morality through the maturing character of Maisie; Walker exposes social injustice in the Deep South through the maturing character of Celie; McEwan explores the effect of war on the maturing characters of Robbie and Briony</li> <li>• comparison of how writers create dramatic episodes to present characters who mature, for example the scene in which Celie expresses her pent-up anger against Mr ___; the scene in which Louisa collapses in her father's study.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
2	<p><b>Childhood</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of characters who experience loneliness, for example Celie; Maisie; Louisa Gradgrind and Stephen Blackpool; Briony Tallis and Robbie Turner</li> <li>• how loneliness is linked to context, for example Celie's loneliness is integral to Walker's presentation of a patriarchal and racist society; Maisie's loneliness is caused by the selfishness of upper-class society; social class is a factor in Robbie Turner's loneliness; Stephen Blackpool is cast out by both the union and the factory owner</li> <li>• comparison of how writers use setting to present loneliness, for example McEwan's use of wartime London in presenting Briony's loneliness; James's use of France to present Maisie's complete abandonment by her parents</li> <li>• comparison of how writers use language to convey loneliness, for example the language Dickens uses for Louisa Gradgrind's voice; the language Walker uses for Celie's voice</li> <li>• comparison of how writers use contrast to present loneliness, for example Maisie's abandonment is contrasted with the busy social lives of her parents; Robbie's poor background is contrasted with the wealth of the Tallis family</li> <li>• comparison of whether writers end the loneliness of their characters, for example Walker gives Celie a circle of family and friends; James leaves Maisie abandoned by her parents with only Mrs Wix as a companion.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the Specific Marking Guidance when applying this marking grid.				
		A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
Level	Mark	Guidance	Descriptor (A01, A02, A03)	
	0		No rewardable material.	
Level 1	1–7	<b>Low (1–2 marks)</b> Qualities of level are inconsistently met	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"> <li>Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach. Shows overall lack of understanding of the writer’s craft and how meanings are shaped in texts.</li> <li>Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts.</li> </ul>	
		<b>Mid (3–5 marks)</b> Qualities of level are largely met		
		<b>High (6–7 marks)</b> Qualities of level are convincingly met		
Level 2	8–14	<b>Low (8–9 marks)</b> Qualities of level are inconsistently met	<b>General understanding/exploration</b> <ul style="list-style-type: none"> <li>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.</li> <li>Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of the writer’s craft and how meanings are shaped in texts.</li> <li>Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors.</li> </ul>	
		<b>Mid (10–12 marks)</b> Qualities of level are largely met		
		<b>High (13–14 marks)</b> Qualities of level are convincingly met		
Level 3	15–21	<b>Low (15–16 marks)</b> Qualities of level are inconsistently met	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft.</li> <li>Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> </ul>	
		<b>Mid (17–19 marks)</b> Qualities of level are largely met		
		<b>High (20–21 marks)</b> Qualities of level are convincingly met		
Level 4	22–29	<b>Low (22–23 marks)</b> Qualities of level are inconsistently met	<b>Consistent application/exploration</b> <ul style="list-style-type: none"> <li>Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft.</li> <li>Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li> </ul>	
		<b>Mid (24–27 marks)</b> Qualities of level are largely met		
		<b>High (28–29 marks)</b> Qualities of level are convincingly met		
Level 5	30–36	<b>Low (30–31 marks)</b> Qualities of level are inconsistently met	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"> <li>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.</li> <li>Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft.</li> <li>Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> </ul>	
		<b>Mid (32–34 marks)</b> Qualities of level are largely met		
		<b>High (35–36 marks)</b> Qualities of level are convincingly met		

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

Question number	Indicative content
3	<p><b>Colonisation and its Aftermath</b> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of journeys, for example the Congo river journey; the journey from the West Indies to London; the journey from England to India; the journey along the Mississippi</li> <li>• how the writers' use of journeys is linked to context, for example Marlow's journey takes him deeper into the damage done by European imperialism; the short journeys around London of Moses and his friends are used to show the discrimination that they encounter; the hopes of Adela and Mrs Moore of seeing the real India are used as a contrast to the British attitudes they find on arrival; the purpose of Huck and Jim's river journey is to reach the states where slavery is prohibited</li> <li>• comparison of how writers use journeys to present characters, for example Aziz on the train journey to the Marabar caves; Moses and his friends searching for work in London</li> <li>• comparison of how writers use journeys to present relationships, for example Adela's car journey with Ronnie Heaslop; Huck and Jim on the river</li> <li>• comparison of how writers use language to make journeys vivid, for example, Conrad's use of imagery; Selvon's use of West Indian slang</li> <li>• comparison of the structural importance of journeys, for example Huck and Jim's journey on the Mississippi forms the main narrative thread; Marlow's river journey charts his progression into the heart of darkness.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
4	<p><b>Colonisation and its Aftermath</b> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of different harmful effects, for example racial discrimination, alienation, greed, disillusionment, injustice</li> <li>• comparison of how writers present harmful effects through characters, for example Jim; Kurtz; Moses; Aziz</li> <li>• comparison of how writers present harmful effects through relationships, for example Fielding and Aziz; Huck and Jim</li> <li>• how the presentation of harmful effects is linked to context, for example the effects of the Raj on both British and Indians; the effects of immigration on West Indians in London; the effects of imperialism on both Europeans and Africans; the effects of slavery on Jim</li> <li>• comparison of the techniques used by writers to convey the harmful effects of colonisation, for example how Selvon uses language to convey the alienation of the West Indian immigrants; how Conrad uses imagery and symbolism to convey the damage done to the Congo by European imperialism</li> <li>• comparison of how writers use setting to present the harmful effects of colonisation, for example Forster's use of the contrast between the civil station and Chandrapore; Conrad's description of Kurtz's Inner Station.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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Level 2	8–14	<b>Low (8–9 marks)</b> Qualities of level are inconsistently met	<b>General understanding/exploration</b> <ul style="list-style-type: none"> <li>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.</li> <li>Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of the writer’s craft and how meanings are shaped in texts.</li> <li>Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors.</li> </ul>	
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Level 3	15–21	<b>Low (15–16 marks)</b> Qualities of level are inconsistently met	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft.</li> <li>Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> </ul>	
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Level 4	22–29	<b>Low (22–23 marks)</b> Qualities of level are inconsistently met	<b>Consistent application/exploration</b> <ul style="list-style-type: none"> <li>Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft.</li> <li>Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li> </ul>	
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	0	No rewardable material.
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Level 2	3–4	<b>General straightforward approach</b> <ul style="list-style-type: none"> <li>Gives general connections between texts. Provides straightforward examples.</li> </ul>
Level 3	5–6	<b>Clear exploration</b> <ul style="list-style-type: none"> <li>Makes clear connections between texts. Supports with clear examples.</li> </ul>
Level 4	7–8	<b>Consistent exploration</b> <ul style="list-style-type: none"> <li>Makes connections between texts. Uses consistently appropriate examples.</li> </ul>

Question number	Indicative content
5	<p><b>Crime and Detection</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of relationships that are affected by crime, for example Dalglish and Emma Lavenham; Perry Smith and Dick Hickock; Robert Audley and George Talboys; Franklin Blake and Rachel Verinder</li> <li>• comparison of the effects of crime on relationships, for example as an obstacle to romance in <i>The Murder Room</i>; suspicion in <i>The Moonstone</i></li> <li>• how the effects of crime on relationships are linked to context, for example Braddon shows crime undermining the Victorian ideal of marriage; Capote shows how a partnership in crime is connected to social backgrounds; James connects the effects on the Dupaynes to the question of social change; Collins shows the damage crime does to the social cohesion of the Verinder household</li> <li>• comparison of how writers use narrative point of view to show the effects of crime on relationships, for example Collins's use of multiple narrators; Braddon's use of omniscient narrative</li> <li>• comparison of how writers use dialogue to show the effects of crime on relationships, for example Capote's dialogue for Dick and Perry; James's dialogue for Marcus and Caroline Dupayne</li> <li>• comparison of how writers create dramatic episodes from the effects of crime on relationships, for example Lady Audley's confession; the executions of Dick and Perry.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
6	<p><b>Crime and Detection</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of different domestic settings, for example the mansion that houses the Dupayne Museum; the Clutter family home; Audley Court; Lady Verinder's house</li> <li>• comparison of how writers create domestic settings, for example details of domestic routine; physical descriptions of grounds, buildings and rooms</li> <li>• comparison of how writers use domestic settings to convey character, for example Sir Michael Audley; Tally Clutton</li> <li>• how domestic settings are linked to contexts, for example how Capote uses the Clutter family to represent the American Dream; how James uses domestic settings in London past and present; how Collins and Braddon explore Victorian notions of social order through domestic settings</li> <li>• comparison of how domestic settings are used in creating dramatic episodes, for example the murder of the Clutter family in their home; the disappearance of the Moonstone from Rachel Verinder's sitting room</li> <li>• comparison of how domestic settings are used to intensify the shock of crime, for example Neville Dupayne's burned body found by Tally Clutton in the museum garage; the brutality of the Clutter family's murder in such a peaceful home.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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Level 5	30-36	<b>Low (30–31 marks)</b> Qualities of level are inconsistently met	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"> <li>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.</li> <li>Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft.</li> <li>Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> </ul>	
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Question number	Indicative content
7	<p><b>Science and Society</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of characters who respond to adversity, for example Frankenstein and the Monster; the narrator in <i>The War of the Worlds</i>; Offred and the Handmaids; Kathy and Tommy</li> <li>• comparison of different types of adversity, for example the hardship endured by Walton and his crew; the problems of the students in <i>Never Let Me Go</i></li> <li>• presentation of the ways in which characters respond to adversity, for example Victor Frankenstein's reactions to his creation and to the deaths of those close to him; the behaviour of the Curate and the artilleryman in <i>The War of the Worlds</i></li> <li>• comparison of different narrative methods used to present characters responding to adversity, for example the letters and first-person accounts in <i>Frankenstein</i>; the structure of Offred's narrative</li> <li>• how the presentation of characters responding to adversity is linked to contexts, for example anxieties about scientific experimentation on humans in <i>Frankenstein</i>; invasion fears and theories about natural selection in <i>The War of the Worlds</i>; concerns about cloning and genetic engineering in <i>Never Let Me Go</i>; religious fundamentalism in <i>The Handmaid's Tale</i></li> <li>• ways in which writers use settings to portray characters in adversity, for example mountain regions and Arctic wastes in <i>Frankenstein</i>; the destruction inflicted on England in <i>The War of the Worlds</i>.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
8	<p><b>Science and Society</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of anxieties about scientific development, for example cloning and organ harvesting; fear of a technologically superior alien; possibility of the creation of life; the effects of pollution</li> <li>• comparison of the narrative methods used to convey anxieties about scientific development, for example Offred's first-person narrative and alternating 'Night' chapters; the multiple narrative voices in <i>Frankenstein</i></li> <li>• how the anxieties about scientific development are linked to contexts, for example the development of weapons of mass-destruction at the end of the 19th century; developments in medical science in the early 19th century; fears about the abuse of science by totalitarian regimes; genetic engineering</li> <li>• comparison of the ways in which characters are used to portray scientific developments, for example Frankenstein's Monster; the ways in which the students in <i>Never Let Me Go</i> seek to make sense of their situation</li> <li>• writers' use of location to create a sense of fear and anxiety, for example the old school where the handmaids are trained; the ruined house in which the narrator and the Curate are trapped</li> <li>• writers' use of dramatic climaxes to present anxieties about scientific development, for example the description of the Martian fighting machines in action; Kathy and Tommy's meeting with their former teachers at the end of <i>Never Let Me Go</i>.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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Level 1	1–7	<b>Low (1–2 marks)</b> Qualities of level are inconsistently met	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"> <li>Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach. Shows overall lack of understanding of the writer’s craft and how meanings are shaped in texts.</li> <li>Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts.</li> </ul>	
		<b>Mid (3–5 marks)</b> Qualities of level are largely met		
		<b>High (6–7 marks)</b> Qualities of level are convincingly met		
Level 2	8–14	<b>Low (8–9 marks)</b> Qualities of level are inconsistently met	<b>General understanding/exploration</b> <ul style="list-style-type: none"> <li>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.</li> <li>Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of the writer’s craft and how meanings are shaped in texts.</li> <li>Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors.</li> </ul>	
		<b>Mid (10–12 marks)</b> Qualities of level are largely met		
		<b>High (13–14 marks)</b> Qualities of level are convincingly met		
Level 3	15–21	<b>Low (15–16 marks)</b> Qualities of level are inconsistently met	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft.</li> <li>Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> </ul>	
		<b>Mid (17–19 marks)</b> Qualities of level are largely met		
		<b>High (20–21 marks)</b> Qualities of level are convincingly met		
Level 4	22–29	<b>Low (22–23 marks)</b> Qualities of level are inconsistently met	<b>Consistent application/exploration</b> <ul style="list-style-type: none"> <li>Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft.</li> <li>Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li> </ul>	
		<b>Mid (24–27 marks)</b> Qualities of level are largely met		
		<b>High (28–29 marks)</b> Qualities of level are convincingly met		
Level 5	30–36	<b>Low (30–31 marks)</b> Qualities of level are inconsistently met	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"> <li>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.</li> <li>Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft.</li> <li>Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> </ul>	
		<b>Mid (32–34 marks)</b> Qualities of level are largely met		
		<b>High (35–36 marks)</b> Qualities of level are convincingly met		

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

Question number	Indicative content
9	<p><b>The Supernatural</b> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of ways in which the supernatural intrudes into everyday life, for example disturbances at Hundreds Hall; the consequences of Dorian Gray's behaviour on others; the haunting of 124 in <i>Beloved</i>; vampires' intrusions into the lives of others</li> <li>• ways in which everyday life is portrayed, for example the details of Dr Faraday's professional life; upper-class entertainment and the opium den in <i>The Picture of Dorian Gray</i></li> <li>• comparison of the narrative methods used in portraying the supernatural, for example the multiple narrators in <i>Dracula</i>; the first-person narrative of the sceptical doctor in <i>The Little Stranger</i></li> <li>• comparison of the intrusion of the supernatural into relationships, for example the difficulties Sethe and Paul D have in forming relationships; Lucy portrayed as changing from loving fiancée to dangerous vampire</li> <li>• how the intrusion of the supernatural into everyday life is linked to contexts, for example <i>fin-de-siècle</i> Aestheticism and moral decadence reflected in <i>The Picture of Dorian Gray</i>; the effects of slavery haunting the daily lives of characters in <i>Beloved</i>; concerns about superstition and about the role of women in <i>Dracula</i>; decay at Hundreds Hall linked to changing social status in post-war Britain</li> <li>• writers' use of settings, for example the asylum in <i>Dracula</i>; the description of life at Sweet Home and 124 in <i>Beloved</i>.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
10	<p><b>The Supernatural</b> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of the different ways in which characters are haunted, both literally and metaphorically, for example Roderick's growing anxieties in <i>The Little Stranger</i>; the various ways characters in <i>Beloved</i> are haunted by their experiences as well as by Beloved herself; Dorian Gray haunted by his dissolute life; haunting by vampires in <i>Dracula</i></li> <li>• comparison of the ways in which narrators are used to present haunted characters, for example the multiple first-person narratives in <i>Dracula</i>; Morrison's use of multiple viewpoints</li> <li>• comparison of the ways in which haunted characters are presented through speech, for example Wilde's use of dialogue; Morrison's use of interior monologues</li> <li>• the ways in which characters are shown to change as a result of haunting, for example the decline in Roderick; the changes to Dorian Gray's portrait during the course of the novel and his reactions to this</li> <li>• how haunting is linked to contexts, for example the after-effects of the Second World War in <i>The Little Stranger</i>; anxieties about social degeneracy reflected in <i>The Picture of Dorian Gray</i>; concerns about women's sexuality in <i>Dracula</i>; the effects of slavery in <i>Beloved</i></li> <li>• the ways in which haunting affects relationships, for example Sethe's difficulty in forming relationships after the death of her child; Caroline's unwillingness to commit to marriage in <i>The Little Stranger</i>.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the Specific Marking Guidance when applying this marking grid.				
		A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
Level	Mark	Guidance	Descriptor (A01, A02, A03)	
	0		No rewardable material.	
Level 1	1-7	<b>Low (1–2 marks)</b> Qualities of level are inconsistently met	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"> <li>Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach. Shows overall lack of understanding of the writer’s craft and how meanings are shaped in texts.</li> <li>Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts.</li> </ul>	
		<b>Mid (3–5 marks)</b> Qualities of level are largely met		
		<b>High (6–7 marks)</b> Qualities of level are convincingly met		
Level 2	8-14	<b>Low (8–9 marks)</b> Qualities of level are inconsistently met	<b>General understanding/exploration</b> <ul style="list-style-type: none"> <li>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.</li> <li>Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of the writer’s craft and how meanings are shaped in texts.</li> <li>Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors.</li> </ul>	
		<b>Mid (10–12 marks)</b> Qualities of level are largely met		
		<b>High (13–14 marks)</b> Qualities of level are convincingly met		
Level 3	15-21	<b>Low (15–16 marks)</b> Qualities of level are inconsistently met	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft.</li> <li>Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> </ul>	
		<b>Mid (17–19 marks)</b> Qualities of level are largely met		
		<b>High (20–21 marks)</b> Qualities of level are convincingly met		
Level 4	22-29	<b>Low (22–23 marks)</b> Qualities of level are inconsistently met	<b>Consistent application/exploration</b> <ul style="list-style-type: none"> <li>Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft.</li> <li>Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li> </ul>	
		<b>Mid (24–27 marks)</b> Qualities of level are largely met		
		<b>High (28–29 marks)</b> Qualities of level are convincingly met		
Level 5	30-36	<b>Low (30–31 marks)</b> Qualities of level are inconsistently met	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"> <li>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.</li> <li>Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft.</li> <li>Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> </ul>	
		<b>Mid (32–34 marks)</b> Qualities of level are largely met		
		<b>High (35–36 marks)</b> Qualities of level are convincingly met		

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

Question number	Indicative content
11	<p><b>Women and Society</b> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of ways in which women experience suffering, for example Tess’s treatment by Alec and rejection by Angel; Mariam as victim; Isabella’s treatment by Heathcliff; Clarissa Dalloway’s feelings of frustration with her life</li> <li>• comparison of ways in which the narratives portray women’s suffering, for example Woolf’s use of stream of consciousness; the omniscient narrator in <i>Tess of the d’Urbervilles</i> with occasional authorial comment</li> <li>• ways in which narratives are shaped to affect readers’ responses to women’s suffering, for example the treatment of Rezia Smith by doctors; the description of the birth of Laila’s baby</li> <li>• comparison of the ways in which women respond to suffering, for example Mariam’s moments of rage; the older Catherine’s displays of anguish</li> <li>• how women’s experience of suffering is linked to contexts, for example Victorian concepts of women’s status in <i>Tess of the d’Urbervilles</i>; the limited options for both Catherines; how Rezia Smith suffers as a result of her husband’s wartime experience; inferior role and harsh treatment of women in Afghanistan</li> <li>• writers’ use of locations to foreground women’s suffering, for example the harsh conditions at Flintcomb-Ash; Mariam and her mother forced to live outside town.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
12	<p><b>Women and Society</b> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of characters who are affected by social conventions, for example Sally Seton; Angel Clare; Mariam; Heathcliff</li> <li>• comparison of the ways in which social conventions affect freedom of action, for example Tess is obliged as the oldest child to help supplement the family income; Clarissa is portrayed as having the freedom of relative wealth but expected to act as wife, hostess and mother</li> <li>• comparison of the ways writers use locations to reflect social conventions, for example Thrushcross Grange; the restricted life in the cramped house in Kabul</li> <li>• ways in which social conventions affect power relationships, for example Alec’s exercise of power over women; the doctors’ treatment of Rezia Smith</li> <li>• writers’ use of narrators to reflect on social conventions, for example Hardy’s omniscient narrator reflecting on Tess’s education and expectations; Woolf’s stream of consciousness conveying the thoughts of Peter Walsh</li> <li>• how the effects of social conventions are linked to contexts, for example the status of agricultural workers in <i>Tess of the d’Urbervilles</i>; the limited opportunities and restrictions on freedom by the Taliban in <i>A Thousand Splendid Suns</i>; tension between desire for social status and the freedom represented by the moors; increased freedom for women in 1920s Britain.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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		A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
Level	Mark	Guidance	Descriptor (A01, A02, A03)	
	0		No rewardable material.	
Level 1	1-7	<b>Low (1–2 marks)</b> Qualities of level are inconsistently met	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"> <li>Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach. Shows overall lack of understanding of the writer’s craft and how meanings are shaped in texts.</li> <li>Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts.</li> </ul>	
		<b>Mid (3–5 marks)</b> Qualities of level are largely met		
		<b>High (6–7 marks)</b> Qualities of level are convincingly met		
Level 2	8-14	<b>Low (8–9 marks)</b> Qualities of level are inconsistently met	<b>General understanding/exploration</b> <ul style="list-style-type: none"> <li>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.</li> <li>Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of the writer’s craft and how meanings are shaped in texts.</li> <li>Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors.</li> </ul>	
		<b>Mid (10–12 marks)</b> Qualities of level are largely met		
		<b>High (13–14 marks)</b> Qualities of level are convincingly met		
Level 3	15-21	<b>Low (15–16 marks)</b> Qualities of level are inconsistently met	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft.</li> <li>Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> </ul>	
		<b>Mid (17–19 marks)</b> Qualities of level are largely met		
		<b>High (20–21 marks)</b> Qualities of level are convincingly met		
Level 4	22-29	<b>Low (22–23 marks)</b> Qualities of level are inconsistently met	<b>Consistent application/exploration</b> <ul style="list-style-type: none"> <li>Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft.</li> <li>Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li> </ul>	
		<b>Mid (24–27 marks)</b> Qualities of level are largely met		
		<b>High (28–29 marks)</b> Qualities of level are convincingly met		
Level 5	30-36	<b>Low (30–31 marks)</b> Qualities of level are inconsistently met	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"> <li>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.</li> <li>Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft.</li> <li>Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> </ul>	
		<b>Mid (32–34 marks)</b> Qualities of level are largely met		
		<b>High (35–36 marks)</b> Qualities of level are convincingly met		

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

