



Mark Scheme (Results)

October 2020

Pearson Edexcel GCE Advanced Subsidiary

In English Literature (8ET0_02)

Paper 2: Prose

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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 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.

Specific Marking Guidance

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.
- 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 fulfils 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>Childhood</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of experiences of familial love, e.g. Harpo nurses his ill father yet Walker has a complicated relationship with her own daughter; Mrs Pegler's love of the son who rejects her; hiring of governesses and the literary context of the ineffective mother such as Ida and Emily; the emotional remoteness of the Gradgrinds • love for others, e.g. Corrine and Samuel raising Celie's children; sisterly bond between Louisa and Sissy; Mr Tallis' treatment of Robbie • use of language and structure to present negative experiences of love, e.g. feelings of jealousy (Shug and Briony); loveless marriages of Louisa and Stephen in the context of Dickens' affair; Lola's reluctance to discuss her parents' divorce and the stigma of divorce at the time; acerbic communication between Maisie's parents; Sofia's beating of Harpo and Walker's ideas about Womanism • comparison of how characters learn about love, e.g. Mr ____'s changing relationship with Celie; Gradgrind attempts to help Tom; Maisie's decision to stay with Mrs Wix • use of narrative methods to present love, e.g. the immediacy of epistolary form highlights love between Celie and Nettie; Maisie's restricted understanding through James' use of limited third-person narration • comparison of the writers' observations about love in the contexts of social and cultural attitudes to family, gender and race. <p>These are suggestions only. Accept any valid alternative response.</p>
2	<p>Childhood</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the use of narrative structure to present the passage of time, e.g. Maisie's life from young child to teenager; James' use of narrator and Maisie's point of view to reveal the timescale; Dickens adopts bildungsroman genre to consider Louisa's growth; Briony's lifetime of guilt; role of Celie's children in Nettie's life • comparison of the impact of contemporary contexts on the development of characters, e.g. contrast between the circus and industrial environments of 1800s; McEwan's exploration of impact of war over time • the effects of the passage of time on main characters and their relationships, e.g. enduring love of Robbie and Cecilia and associated idea of determinism; Celie gaining independence and happiness • writers' use of language to demonstrate the impact of past experiences on characters, e.g. Louisa's emotionless language; Celie's use of shocking blunt vocabulary • how writers reveal characters' understanding of the significance of past events, e.g. Maisie's increasing understanding of her situation; the changing tone of Celie's letters to God • comparison of the ways in which writers evoke sympathy for the characters' lives, e.g. the raw impact of Celie's first letter; Dickens' intrusive narration; Maisie's recognition of being abandoned by her parents and James' criticism of their behaviour. <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.				
		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Guidance	Descriptor (AO1, AO2, AO3)	
	0		No rewardable material.	
Level 1	1–7	Low (1–2 marks) Qualities of level are inconsistently met	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of the writer's craft and how meanings are shaped in texts. Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts. 	
		Mid (3–5 marks) Qualities of level are largely met		
		High (6–7 marks) Qualities of level are convincingly met		
Level 2	8–14	Low (8–9 marks) Qualities of level are inconsistently met	General understanding/exploration <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of the writer's craft and how meanings are shaped in texts. Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors. 	
		Mid (10–12 marks) Qualities of level are largely met		
		High (13–14 marks) Qualities of level are convincingly met		
Level 3	15–21	Low (15–16 marks) Qualities of level are inconsistently met	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft. Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. 	
		Mid (17–19 marks) Qualities of level are largely met		
		High (20–21 marks) Qualities of level are convincingly met		
Level 4	22–29	Low (22–23 marks) Qualities of level are inconsistently met	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft. Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. 	
		Mid (24–27 marks) Qualities of level are largely met		
		High (28–29 marks) Qualities of level are convincingly met		
Level 5	30–36	Low (30–31 marks) Qualities of level are inconsistently met	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft. Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. 	
		Mid (32–34 marks) Qualities of level are largely met		
		High (35–36 marks) Qualities of level are convincingly met		

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.

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

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"> • use of symbolism in the description of settings, e.g. the cabin as a form of entrapment; Waterloo as an entrance to a new life • use of contrasting settings, e.g. Thames compared with the Congo River; grandeur of London's monuments compared with cramped, rented rooms • how writers present the threatening nature of new settings, e.g. Cap's description of London as 'hell'; Kurtz falls victim to the power of the jungle; the 'darkness' of the Marabar caves • use of speech to explore identity in various settings, e.g. Jim's observations about language as a barrier; use of racially charged language in <i>A Passage to India</i> and Forster's exploration of social unrest in India; Moses' use of West Indian slang • comparison of structural methods to highlight diverse settings, e.g. Forster's use of place names to title each section of the novel; the journey down the river in <i>Huckleberry Finn</i> • use of setting to reflect contemporary contextual concerns, e.g. Forster's satire of British attitudes; slave ownership in the Southern States. <p>These are suggestions only. Accept any valid alternative response.</p>
4	<p>Colonisation and its Aftermath</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of how bonds develop through shared experiences, e.g. Huck and Jim both running away from a situation; the 'bonds of the sea' shared by Marlow and his friends on the <i>Nellie</i> • comparison of how bonds grow or fall apart, e.g. Ronny and Adela and Galahad and Moses • how bonds can be beneficial or otherwise, e.g. close-knit communities in London and India; the Duke and the Dauphin • presentation of the difficulties in forming bonds between the different cultures: Huck and Jim; Fielding and Aziz; Europeans and Congolese • how the difficulties of bonding reflect contextual concerns, e.g. colonisation; racism; slavery • use of language to explore bonding, e.g. Selvon's experimentation with West Indian dialects; misunderstanding of language foreshadowing the loss of friendship between Fielding and Aziz. <p>These are suggestions only. Accept any valid alternative response.</p>

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

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.

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

Question number	Indicative content
5	<p>Crime and Detection</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • the depiction of difficult family relationships, e.g. family shunning of Herculio, disputes between the Dupayne family • the yearning for family, e.g. Bruff acts as surrogate father figure to Rachel; Perry's hope of marriage; Dalglish's memory of stillborn son • comparison of the use of structure to present family relationships, e.g. endings depict positive family relationships such as that of Robert, Clara and their child; prologue of <i>The Moonstone</i> establishes the falling out of the cousins • ideas about family loyalty, e.g. the stories of murders linked to husbands and wives on display in the Murder Room, George Talboys disinherited by his father; Barbara's criticism of Perry; support for Rachel when she accused of theft of the moonstone • how exploration of family reflects contemporary contexts, e.g. Barbara worries about the influence of evil on her and her family, linking to ideas about religion and the nature / nurture debate; Lady Audley haunted by mother's madness and Victorian ideas about hereditary madness • comparison of the use of the writers' methods to portray family relationships, e.g. the symbolism of the Clutter house as it falls into disrepair; satirical portrayal of Drusilla and her hypocritical behaviour towards family. <p>These are suggestions only. Accept any valid alternative response.</p>
6	<p>Crime and Detection</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of how writers present deception, e.g. the façade adopted by characters in <i>The Murder Room</i>; guise of another persona in <i>Lady Audley's Secret</i> • comparisons between the ways writers address deception, e.g. Capote and James address motive; Victorian writers focus more on false leads • comparison of the writers' presentation of deceptive characters, e.g. Collins' initial description of Ablewhite deflects suspicion; James' portrayal of characters' behaviour; Jennings appearance and link to Collins' own opium addiction; Rachel's strange behaviour; softly spoken nature of Smith • comparison of how narrative devices are used to present and withhold information, e.g. the switching of focus or voices to provide a range of perspectives and question reliability • the writers' use of generic features of crime writing, e.g. presentation of a range of suspects; the use of 'red herrings' to deceive the reader • how writers link deception to social context, e.g. Hickock and Smith as seekers of the American Dream; the theft of the moonstone in the context of British Imperialism and India; Lucy Graham's deception in the context of gender and class in Victorian society. <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.				
		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Guidance	Descriptor (AO1, AO2, AO3)	
	0		No rewardable material.	
Level 1	1–7	Low (1–2 marks) Qualities of level are inconsistently met	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of the writer's craft and how meanings are shaped in texts. Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts. 	
		Mid (3–5 marks) Qualities of level are largely met		
		High (6–7 marks) Qualities of level are convincingly met		
Level 2	8–14	Low (8–9 marks) Qualities of level are inconsistently met	General understanding/exploration <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of the writer's craft and how meanings are shaped in texts. Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors. 	
		Mid (10–12 marks) Qualities of level are largely met		
		High (13–14 marks) Qualities of level are convincingly met		
Level 3	15–21	Low (15–16 marks) Qualities of level are inconsistently met	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft. Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. 	
		Mid (17–19 marks) Qualities of level are largely met		
		High (20–21 marks) Qualities of level are convincingly met		
Level 4	22–29	Low (22–23 marks) Qualities of level are inconsistently met	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft. Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. 	
		Mid (24–27 marks) Qualities of level are largely met		
		High (28–29 marks) Qualities of level are convincingly met		
Level 5	30–36	Low (30–31 marks) Qualities of level are inconsistently met	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft. Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. 	
		Mid (32–34 marks) Qualities of level are largely met		
		High (35–36 marks) Qualities of level are convincingly met		

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.

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

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 methods of physical and mental survival, e.g. the Creature's self-education; Kathy and Offred's use of memories; the military's attack on the Martians only exacerbates their power • methods societies use to survive reflect context, e.g. clones created to provide organs for humans and the perceived threat of scientific advances; Republic of Gilead fights against insurgents linking to ideas about state control of society; Wells' warning about human complacency • plays on threats to survival and fears of death as typical of dystopian and science fiction genres • presentation of the limitations on survival, e.g. Victor's decision to destroy the Creature's companion; non-compliance in Gilead; the brief lifespan of the clones • the use of imagery and symbolism to explore survival, e.g. symbolism of the fishing boat and tree in Norfolk; the flowers in <i>The Handmaid's Tale</i> • presentation of characters who do not survive and the reasons for this, e.g. Victor is too ambitious, Justine's death as a consequence of male actions in a patriarchal society; the artilleryman and the curate. <p>These are suggestions only. Accept any valid alternative response.</p>
8	<p>Science and Society</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of names to explore identity with a focus on function rather than individuality, e.g. the Commander; Kathy H; the Creature; the Narrator • setting as means to establish or re-establish identity, e.g. the Alps aid Victor's temporary recovery; night gives Offred some sense of freedom; the search for Ruth's possible in Norfolk; existence of Hailsham to give semblance of clones having normal identity • presentation of the loss of identity, e.g. loss of Offred's maternal role; curate's loss of religious faith leads to his insanity and wider questioning of role of religion in society • instances of (limited) rebellion to attempt to reclaim identity, e.g. Elizabeth's defence of Justine reflecting the role of women in the 19th century; Offred's thefts and use of memory • fear of identities that are not shared, e.g. reactions to the Martians and the Creature as representing fear of far right groups; Madame 'shudders' in response to the clones • writers' use of imagery and structure to present identity, e.g. the uncanny, the symbolism of flowers and mirrors; doubling. <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.				
		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Guidance	Descriptor (AO1, AO2, AO3)	
	0		No rewardable material.	
Level 1	1–7	Low (1–2 marks) Qualities of level are inconsistently met	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of the writer's craft and how meanings are shaped in texts. Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts. 	
		Mid (3–5 marks) Qualities of level are largely met		
		High (6–7 marks) Qualities of level are convincingly met		
Level 2	8–14	Low (8–9 marks) Qualities of level are inconsistently met	General understanding/exploration <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of the writer's craft and how meanings are shaped in texts. Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors. 	
		Mid (10–12 marks) Qualities of level are largely met		
		High (13–14 marks) Qualities of level are convincingly met		
Level 3	15–21	Low (15–16 marks) Qualities of level are inconsistently met	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft. Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. 	
		Mid (17–19 marks) Qualities of level are largely met		
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Level 4	22–29	Low (22–23 marks) Qualities of level are inconsistently met	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft. Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. 	
		Mid (24–27 marks) Qualities of level are largely met		
		High (28–29 marks) Qualities of level are convincingly met		
Level 5	30–36	Low (30–31 marks) Qualities of level are inconsistently met	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft. Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. 	
		Mid (32–34 marks) Qualities of level are largely met		
		High (35–36 marks) Qualities of level are convincingly met		

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.

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

Question number	Indicative content
9	<p>The Supernatural</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • presentation of a range of negative influences, e.g. inescapability of Beloved's constant torment of Paul D; Susan's influence on Roderick's sanity; Lord Henry's influence on Dorian's hedonistic lifestyle; power Dracula holds over Harker • how social hierarchies impact negatively on characters, e.g. paternalism in <i>The Picture of Dorian Gray</i>; racial inequality in <i>Beloved</i> • negative influence of class, e.g. Dr Faraday maintains a jealousy towards those he deems socially superior, exploring class issues in post-war Britain • influence of setting, e.g. intimidating landscapes and places in <i>Dracula</i>; how London's West and East End influence Dorian • presentation of negative influence becoming obsession, e.g. Denver neglected by Sethe, Mrs Ayres' increasing focus on Susan, obsession with youth and beauty for characters in both <i>Dracula</i> and <i>The Picture of Dorian Gray</i> with Wilde addressing concern with aestheticism and its relationship to morality • comparison of methods used to convey negative influence, e.g. the significance of 124; scars as a repeated reminder of whippings; doors symbolising power of entrapment; magical power of Dorian's portrait; language describing the transformation of Lucy. <p>These are suggestions only. Accept any valid alternative response.</p>
10	<p>The Supernatural</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of characters who are damaged by difficult circumstances, e.g. Sethe's killing of her daughter; Roderick's war injuries; effects of Sybil's suicide • presentation of characters who are resilient enough to rise above difficult circumstances, e.g. Paul D helps Sethe; together, Jonathan, Mina and Van Helsing seek to kill Dracula • how writers use settings to highlight the effects of difficult circumstances on characters, e.g. decay of Hundreds Hall; significance of 124; Gray and his visits to the opium dens • use of narrative voices to direct our understanding of characters' difficulties, e.g. Wilde's free indirect style; Stoker's use of many voices; Dr Faraday as an unreliable narrator • comparison of the extent to which the supernatural is responsible for the difficulties, e.g. Susan's influence over Mrs Ayres; Sethe being choked by supernatural presence • comparison of the ways writers present characters' circumstances as reflections of contemporary contexts, e.g. changing class system in 1940s Britain; effects of slavery; Victorian attitudes to morality. <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.				
		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Guidance	Descriptor (AO1, AO2, AO3)	
	0		No rewardable material.	
Level 1	1–7	Low (1–2 marks) Qualities of level are inconsistently met	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of the writer's craft and how meanings are shaped in texts. Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts. 	
		Mid (3–5 marks) Qualities of level are largely met		
		High (6–7 marks) Qualities of level are convincingly met		
Level 2	8–14	Low (8–9 marks) Qualities of level are inconsistently met	General understanding/exploration <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of the writer's craft and how meanings are shaped in texts. Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors. 	
		Mid (10–12 marks) Qualities of level are largely met		
		High (13–14 marks) Qualities of level are convincingly met		
Level 3	15–21	Low (15–16 marks) Qualities of level are inconsistently met	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft. Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. 	
		Mid (17–19 marks) Qualities of level are largely met		
		High (20–21 marks) Qualities of level are convincingly met		
Level 4	22–29	Low (22–23 marks) Qualities of level are inconsistently met	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft. Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. 	
		Mid (24–27 marks) Qualities of level are largely met		
		High (28–29 marks) Qualities of level are convincingly met		
Level 5	30–36	Low (30–31 marks) Qualities of level are inconsistently met	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft. Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. 	
		Mid (32–34 marks) Qualities of level are largely met		
		High (35–36 marks) Qualities of level are convincingly met		

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.

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

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"> • presentation of different attitudes between generations, e.g. Elizabeth's rejection of Clarissa's expectations and the clash between Victorian ideals and Modernism; Tess and her parents • behaviour of adults towards their children as a reflection of contemporary society, e.g. neglect of children and subsequent repercussions in <i>Wuthering Heights</i> and links to Victorian ideas about childhood • comparisons of narrative methods used to present different generational attitudes, e.g. Woolf's use of free indirect style; Brontë's multiple narrators to portray perspectives of characters of various ages • use of language and structure to present different generations, e.g. repetition of names in <i>Wuthering Heights</i> and <i>A Thousand Splendid Suns</i> to suggest the cyclical nature of life; landscape restores Tess's youth; Clarissa's nostalgic flashbacks • presentation of the impact of events on different generations, e.g. war matures the outlook of Septimus and Laila • ways in which writers explore the experiences of women in society across different generations. <p>These are suggestions only. Accept any valid alternative response.</p>
12	<p>Women and Society</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the narrative methods used to criticise human nature, e.g. Hardy's omnipotent narrator; Brontë's use of multiple narrators • presentation of inadequate families, e.g. abusive husbands; Jalil's abandonment of Mariam; irresponsible actions of the Durbeyfields • how writers criticise human society, e.g. the class snobbery in the treatment of Septimus by Sir Bradshaw and Dr Holmes; depiction of extreme poverty in <i>A Thousand Splendid Suns</i> • how writers use language to present criticism of individual characters, e.g. the violent imagery associated with Heathcliff • how writers use structure to invite sympathy for characters, e.g. Tess and Mariam • how writers' criticisms of human nature reflect their personal concerns, e.g. Brontë's rejection of faith; Woolf's experiences of treatment for mental health issues. <p>These are suggestions only. Accept any valid alternative response.</p>

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		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Guidance	Descriptor (AO1, AO2, AO3)	
	0		No rewardable material.	
Level 1	1–7	Low (1–2 marks) Qualities of level are inconsistently met	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of the writer's craft and how meanings are shaped in texts. Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts. 	
		Mid (3–5 marks) Qualities of level are largely met		
		High (6–7 marks) Qualities of level are convincingly met		
Level 2	8–14	Low (8–9 marks) Qualities of level are inconsistently met	General understanding/exploration <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of the writer's craft and how meanings are shaped in texts. Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors. 	
		Mid (10–12 marks) Qualities of level are largely met		
		High (13–14 marks) Qualities of level are convincingly met		
Level 3	15–21	Low (15–16 marks) Qualities of level are inconsistently met	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft. Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. 	
		Mid (17–19 marks) Qualities of level are largely met		
		High (20–21 marks) Qualities of level are convincingly met		
Level 4	22–29	Low (22–23 marks) Qualities of level are inconsistently met	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft. Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. 	
		Mid (24–27 marks) Qualities of level are largely met		
		High (28–29 marks) Qualities of level are convincingly met		
Level 5	30–36	Low (30–31 marks) Qualities of level are inconsistently met	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft. Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. 	
		Mid (32–34 marks) Qualities of level are largely met		
		High (35–36 marks) Qualities of level are convincingly met		

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.

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

