



Mark Scheme (Results)

Summer 2022

Pearson Edexcel GCE Advanced Subsidiary

In English Language (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.

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 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.

| 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 (A04) |
|----------------|------|--|
| | 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. |

Paper 2 Mark scheme

| Question number | Indicative content |
|-----------------|---|
| 1 | <p>Childhood</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of how situations experienced by characters elicit sympathy, e.g. the false accusation made about Robbie's rape of Lola; the death of Stephen; the violent death of Harpo's mother and Walker's ideas about Womanism; Maisie's concerns of abandonment and the social context of children's rights • use of setting, e.g. the impact of war in <i>Atonement</i>; the poverty experienced by black communities in rural Georgia; the range of settings in <i>What Maisie Knew</i> as indicative of Maisie's complex personal situation • how writers use language to create sympathy, e.g. the reaction of the twins to the word 'divorce'; the dialect of Celie and Stephen as a reflection of their lack of education; the harsh language used to describe the attitudes and actions of Coketown factory owners and working conditions in the 19th century • use of imagery and symbolism, e.g. the vase as symbolic of Robbie and Cecilia's love; industrialisation and the corruption in Coketown; the literary context of the child as an innocent • use of narrative methods to encourage sympathetic responses, e.g. the naïve tone of Celie's letters to God; the emotions detailed by the omniscient narrator in <i>Hard Times</i>; Maisie's perspective • contrast with unlikeable characters, e.g. Maisie's parents; Paul; Mr. Bounderby. <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 nature of human failings, e.g. Briony's false accusations and Lola's silence; the lack of commitment to relationships by the adults in <i>What Maisie Knew</i>; Gradgrind's approach to education and parenting; Harpo viewed as a failure for not beating Sofia and perceptions of masculinity • how writers use narrative techniques to explore human failings, e.g. Walker's epistolary method in <i>The Color Purple</i>; Dickens' use of satire • how the writers explore the potential for redemption, e.g. Briony's attempts to assuage guilt; Gradgrind's care of Sissy; Mr. ___ recognises his abusive ways and seeks forgiveness; the lack of redemption in <i>What Maisie Knew</i> reconciliation of characters at the end of <i>The Color Purple</i> • how social context is linked to the presentation of human failings, e.g. the Victorian Bildungsroman as a model for moral improvement; James' criticism of upper-class morality; McEwan considers the nature of storytelling; Walker explores the influence of religion • use of structure to reveal failings, e.g. the exposure of Bounderby's lies at the end of the novel; Walker's chronological structure highlights the repeated failings of particular characters • use of symbolism, e.g. the association of Shug with the colour red as indicative of her promiscuity and strength; the circus as a symbol of the perceived dangers of imagination; the symbolism of journeys to suggest a rejection of responsibility in <i>What Maisie Knew</i>; the choice of <i>Atonement</i> as a title. <p>These are suggestions only. Accept any valid alternative response.</p> |

| 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"> • comparison of the nature of the conflict, e.g. the conflict with societal expectations as Huck asserts his independence; the treatment of the colonised as less than human in <i>Heart of Darkness</i> • inequality, e.g. the lack of opportunities for immigrants, often originating from racial prejudice; mistrust of people from other cultures as evident in Aziz's trial; attitudes to the Congolese and the wider impact of European imperialism; the ways in which inequality can be viewed by readers today • use of language, e.g. Selvon's use of dialect sets the migrants apart from British society as experienced by the Windrush generation; the imperatives employed by the English when addressing the Indian community; derisory language used by Marlow to describe the indigenous Africans; Huck's derogatory description of Jim • how setting illustrates conflict, e.g. the inhospitable jungle foreshadows danger for the Europeans; Huck and Jim encounter threats along the Mississippi • use of narrative method, e.g. the episodic structure of <i>The Lonely Londoners</i> allows an insight into the varied difficulties experienced by the migrants; the opposing views of Chandrapore at the beginning of <i>A Passage to India</i> • consideration of the potential for conflict to be resolved, e.g. Marlow's morality; Huck's humanity towards Jim and abolition of slavery; the ways in which other texts suggest continuation of conflict e.g. the thwarted |
| 4 | <p>Colonisation and its Aftermath</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the nature of the disappointments encountered, e.g. Kurtz overcome by greed and brutal methods of exploitation; Bart's response to the racial discrimination he encounters; English characters' attitudes towards the Indian community and ideas about established religions; the duke and dauphin exploit Jim relating to the effects of slavery in 19th century America • use of narrative structure to present disappointment, e.g. Twain's first-person narrative as a depiction of the itinerant life; the shifting narrative focus in <i>The Lonely Londoners</i>; Forster's use of satire to reflect social and cultural prejudices. • contrasts to disappointment, e.g. Mrs Moore and Fielding offset the arrogance of British rule in India; the joy of summer in London • consideration of methods to assuage disappointment, e.g. Moses and Galahad's shared reminiscences about Trinidad and Selvon's personal experiences of migration; friendships developed between Fielding and Aziz and Jim and Huck; Marlow's initial disappointment regarding Kurtz changes to curiosity • use of language to convey disappointment, e.g. London described as 'another planet'; Adela and Mrs Moore attracted by the place names in India yet their experiences do not match expectation; the symbolism of darkness to reflect imperialist exploitation in <i>Heart of Darkness</i> • use of setting to convey disappointment, e.g. the echo of the Marabar caves |

| 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"> • use of the literary conventions of the crime genre, e.g. suspects' motives and someone taking responsibility for solving crime • comparison of the characters who display moral responsibility, e.g. Robert Keen to solve George's disappearance; Dewey's focus on justice for the Clutters as family friends; Tally Clutton's actions • comparison of the characters who abdicate responsibility, e.g. the lawyers have no wish to defend Perry and Dick; the misguided loyalty of Muriel Godby; Lady Audley's manipulation of others undermines the Victorian ideal of womanhood • use of narrative, e.g. Capote's narrative focus on criminals Dick and Perry enables an understanding of their actions; a range of first person narrators in <i>The Moonstone</i>; omniscient narrators in <i>The Murder Room</i> and <i>Lady Audley's Secret</i> • consideration of social responsibility, e.g. the Clutters are pillars of the local community but their success encourages the actions of the marginalised Dick and Perry; a museum display that brings about copycat murders • use of symbolism, e.g. the impact of war as suggested by the interwar focus of the museum; the irony of the prison system that is unable to reform prisoners and a wider consideration of the justice system in America; the theft of the moonstone highlights issue of responsibility of colonial powers. <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 the sources of characters' troubles, e.g. sibling rivalry and financial difficulties of the Dupayne family; Bonnie Clutter's depression; the reputations of Lady Audley and Rachel in relation to Victorian expectations of female behaviour; the impact of opium addiction in <i>The Moonstone</i> • use of narrative to present troubled characters, e.g. Braddon's use of omniscient narrative; Collins' use of multiple narrators; the use of interviews and witness testimony in <i>In Cold Blood</i> • use of setting to reflect troubled minds, e.g. Dick and Perry's execution at the claustrophobic Corner; the shivering sand as the location for Rosanna's suicide; the museum exhibits material relating to murder; the destruction of Audley Court • status as a source of trouble, e.g. attitudes to outsiders in <i>The Moonstone</i>; poverty as a motivator for the actions of Lady Audley and the anxieties of the Victorian upper classes; Dick and Perry's marginalisation from society with the American Dream not being accessible to all • how characters cope with troubles, e.g. Betteridge finds comfort in <i>Robinson Crusoe</i>; Tally continues with routine in her role at the museum; Perry's dreams of the yellow bird • resolution of troubles through the use of plot and structure, e.g. Dalgliesh's proposal to Emma; the return of the Moonstone to India and Collins' observations about cultural exploitations of India. <p>These are suggestions only. Accept any valid alternative response.</p> |

| Question number | Indicative content |
|-----------------|---|
| 7 | <p>Science and Society</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of how writers present society's lack of compassion, e.g. segregation of the clones; reactions to the creature; the treatment of the handmaids; the alarmist newspaper reports in <i>The War of the Worlds</i>, linking with fears of war and fake news • use of narrative techniques to explore absence of compassion, e.g. detached first person narration of Kathy and the Narrator; the Night sections in <i>The Handmaid's Tale</i> • use of imagery, e.g. Atwood's comparison of violent actions to everyday events indicates an acceptance of absence of compassion; the glass office in <i>Never Let Me Go</i> highlights the clones will always be outsiders; animal imagery in <i>The War of the Worlds</i> demonstrates human inferiority • presentation of hope that compassion does remain, e.g. De Lacey's conversation with the creature; Miss Lucy's attempts to reveal to the truth about the clones' situation • use of setting to reflect absence of compassion, e.g. the display of executed dissidents on the Wall and associated anxieties about totalitarian regimes and context of dystopian fiction; in <i>Frankenstein</i>, the courtroom represents injustice for women and the lower classes, reflecting Shelley's personal concerns • how people in power often lack compassion, e.g. the Eyes; the scientists and guardians of the clones; Victor's treatment of women; the actions of the Martians. <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"> • comparison of the forms of separation, e.g. Walton isolates himself from society by embarking on his voyage; separation between what is human and what is not in <i>The War of the Worlds</i> and fears relating to artificial intelligence • separation as a form of control, e.g. Victor's deliberate decision to kill the creature's companion; the removal of Offred's child; separation of truth and lies to control the clones' knowledge about their future; growth of the Red Weed to hide villages • consequences of separation, e.g. in <i>Frankenstein</i> the creature's detachment from others causes its vengeful actions; the difficult relationships between the clones based on stages of organ donation • use of narrative methods to explore separation, e.g. the epistolary form in <i>Frankenstein</i>; Offred's flashbacks highlight her separation from her past life; first person narrative of <i>Never Let Me Go</i> reflects Kathy's separation from 'completed' friends and the association with genetic engineering; detached narrative style of the Narrator • use of language and symbolism to reflect separation, e.g. the Creature's desire to communicate; the titles used to separate people of Gilead; symbolism of the Judy Bridgewater song lyrics; the use of contrast to separate what is familiar and strange in <i>The War of the Worlds</i> and the literary context of the uncanny • how setting indicates physical and emotional separation, e.g. isolated landscapes of the Alps and Arctic and ideas of the Sublime; the gymnasium guarded by the Aunts in <i>The Handmaid's Tale</i>. <p>These are suggestions only. Accept any valid alternative response.</p> |

| Question number | Indicative content |
|-----------------|---|
| 9 | <p>The Supernatural</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the use of structure to highlight things are not as they seem, e.g. the discovery that Dracula is a vampire; the realisation that the portrait of Dorian is changing; the Gothic trope of uncertainty • ability of some characters to see the reality of a situation, e.g. Denver is uncertain about Beloved's friendship; Basil warns of Lord Henry's influence; Caroline's decision not to marry Dr. Faraday and her lack of conformity to expected female behaviour • illusion as a method of avoiding problems, e.g. the portrait of Dorian is hidden in the attic; Seward's suppression of emotions as a reflection of attitudes about masculinity • use of setting to reflect illusion v reality, e.g. the contrast between London's East and West End and hypocrisy of Victorian morality; the disrepair of Hundreds Hall; the language reflecting the changing 'personality' of 124 • use of narrative techniques to explore illusion v reality, e.g. the unreliability of Dr. Faraday in <i>The Little Stranger</i> and of the epistolary form in <i>Dracula</i> • use of generic conventions of the supernatural, e.g. Susan and Beloved as the perpetrators of illusion for malevolent purposes; the symbolism of sleep and dreams in <i>Dracula</i> and an exploration of the treatment of madness. <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 the use of narrative devices to reflect the impact of traumatic events, e.g. the Gothic conventions of Dr. Faraday and Harker as unreliable narrators; Morrison's fractured narrative to convey the trauma of slavery • use of language and symbolism to present traumatic events, e.g. descriptive language conveys the impact of trauma on Roderick ('greasy, yellowish white face') and attitudes to mental health; Lord Henry's yellow book and reflections on Victorian morality; the imagery of 'circling' reflects Sethe's inability to address traumatic experiences • use of memories of traumatic events, e.g. Mina's scar; Sethe's inability to escape her memories of past actions and the true story of Margaret Garner; Dr. Faraday's memories of his childhood transgression at Hundreds Hall and exploration of class prejudice in post-war Britain • use of setting to enhance the impact of traumatic events, e.g. Victorian London; 124; decline of Hundreds Hall • comparison of endings to trauma, e.g. Denver's life improves when Beloved leaves; the defeat of Dracula; Dorian's death • consequences of traumatic events, e.g. the impact on mental health as with Halle's insanity after witnessing Sethe's rape; James seeks to avenge Sibyl's death; the creation of innocent victims like Mina; the deaths of Caroline and Mrs Ayres. <p>These are suggestions only. Accept any valid alternative response.</p> |

| Question number | Indicative content |
|-----------------|---|
| 11 | <p>Women and Society</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of how reputation is established through language, e.g. in light of Victorian gender expectations, Edgar is compared to a 'doll'; the use of Farsi, ('harami') to highlight Mariam's illegitimacy; Hardy's titles such as 'Maiden no more' and the stereotype of the fallen woman; the reputation of the Establishment in <i>Mrs Dalloway</i> • how writers foreground the importance of reputation, e.g. Laila's marriage to Rasheed to avoid the shame of being an unmarried mother; Clarissa's focus on her role as a hostess • use of plot and structure to explore reputation, e.g. the reputations of characters at the end of the novels; changing reputations of characters • consequences of a ruined reputation, e.g. Angel's abandonment of Tess; the actions of Rasheed and Jalil to avoid tainted reputations highlighting the importance of status in a patriarchal society; Hindley's violent behaviour and its impact on Heathcliff; ideas about foreigners as reflected in attitudes to Miss Kilman • comparison of narrative approaches to reputation, e.g. effect of multiple narrators in <i>Wuthering Heights</i>; third-person narrative of Hosseini and Hardy; Woolf's stream of consciousness conveying the thoughts of characters and their opinions of others • use of symbolism to establish reputation, e.g. Hardy's use of the seasons to suggest the perception of Tess's reputation; the significance of the names of Holmes and Bradshaw in <i>Mrs Dalloway</i>; Heathcliff as the outsider. <p>These are suggestions only. Accept any valid alternative response.</p> |

12**Women and Society**

Candidates may refer to the following in their answers:

- comparison of the relationships between mothers and daughters, e.g. Tess's complaint that her mother did not teach her about the ways of men; Clarissa's distant relationship with Elizabeth; Laila's perseverance to create links with Aziza; the similarities and differences in character between Cathy and Catherine
- exploration of difficult relationships between women, e.g. Tess' antagonistic relationships with the dairymaids; Nana's dismissal of Mariam as a 'weed'
- how relationships are forged through shared experiences, e.g. Tess and the dairymaids at Flintcomb Ash; the power of female friendship as a source of personal hope as seen with Mariam and Laila
- use of language and symbolism to suggest ideas about the relationships between women, e.g. flowers as symbolic of femininity and Clarissa's feelings for Sally; Mariam's dreams about burying Aziza alive and ideas about female oppression in Taliban-ruled Afghanistan
- lack of strong female bonds as reflective of contemporary expectations of women's roles, e.g. the isolating effects of marriage as experienced by Isabella, Mariam and Lucrezia; Tess' social isolation
- use of narrative methods to convey relationships between women, e.g. the different viewpoints offered by characters such as Miss Kilman and Lucrezia in *Mrs Dalloway* and Nelly in *Wuthering Heights*.

These are suggestions only. Accept any valid alternative response.