



Pearson

# Mark Scheme (Results)

## Summer 2018

Pearson Edexcel GCE  
In English Literature (9ET0\_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 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.

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"> <li>• how writers engage with contextual controversies, e.g. utilitarianism in industry and education in <i>Hard Times</i>; divorce laws and sexual licence in <i>What Maisie Knew</i>; racism and the conflict between established religion and spirituality in <i>The Color Purple</i>; class divisions and parental responsibility in <i>Atonement</i></li> <li>• how writers use characters to criticise society</li> <li>• how some characters are shown to be victims of social ills or redemptive influences, e.g. Maisie and Mrs Wix; Louisa, Stephen and Sissy; Robbie and Briony; Shug</li> <li>• how writers use locations as settings for conflict and criticism of society, e.g. Coketown; the Olinka village; Kensington Gardens; the Tallis estate</li> <li>• use of narrative voice to make criticisms of society, e.g. omniscience and irony demonstrated by James and Dickens; the first person commentaries of Celie and Nettie; the complex use of Briony</li> <li>• how writers structure their texts to explore their criticisms of society, e.g. <b>Dickens’ three books and their titles</b>; the epistolary revelations in <i>The Color Purple</i>; <b>the framing of Briony’s account</b>; <b>James’ questionable resolution</b>.</li> </ul> <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"> <li>• <b>comparison of formal methods of education linking to context, e.g. Maisie’s governesses</b>; the school in Coketown; Robbie and Cecilia both at Cambridge; the lack of formal educational opportunities in <i>The Color Purple</i></li> <li>• how characters are educated by others, e.g. Celie by Shug; Louisa by Sissy; Maisie by Mrs Wix</li> <li>• how characters are taught by experience, e.g. Robbie in the army; Nettie in <b>Africa</b>; <b>Louisa’s marriage</b></li> <li>• use of narrative voice to comment <b>on the effects of education, e.g. James’ irony</b>; <b>Dickens’ descriptive techniques</b>; <b>Walker’s use of the first person</b></li> <li>• how form and structure are used to show the effects of education, e.g. the three books of <i>Hard Times</i>; the epistolary method in <i>The Color Purple</i>; the three parts of <i>Atonement</i>; <b>Maisie’s fragmented education</b></li> <li>• the way language is used to present characters as educators, e.g. <b>Gradgrind’s rigid definitions</b>; <b>Shug’s sympathetic vernacular</b>; <b>Mrs Wix’s direct reference to ‘moral sense’</b>.</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.		
AO1 = bullet point 1		AO2 = bullet point 2
Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
Level 1	1-4	<p>Descriptive</p> <ul style="list-style-type: none"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.</li> </ul>
Level 2	5-8	<p>General understanding/exploration</p> <ul style="list-style-type: none"> <li>Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.</li> </ul>
Level 3	9-12	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> </ul>
Level 4	13-16	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> </ul>
Level 5	17-20	<p>Critical and evaluative</p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> </ul>

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

AO3 = bullet point 1

AO4 = bullet point 2

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

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"> <li>• comparison of how racial divisions link to context, e.g. slave states and enfranchisement in <i>Huckleberry Finn</i>; the Windrush generation in <i>The Lonely Londoners</i>; exploitation in the Congo; the British in India</li> <li>• <b>how language is used to denigrate on racial grounds, e.g. 'niggers' in the U.S.; 'brutes' in the Congo; 'spades' in London</b></li> <li>• how characters are shown to adopt a sense of racial superiority, e.g. the <b>Callendars and Ronny in India; Huck's father</b>; the Company employees</li> <li>• how some characters attempt to bridge or ignore racial differences, e.g. Fielding and Adela; young women in London; Huck</li> <li>• how narrative voice and perspective are used to comment on race, e.g. the ambiguity of Marlow in <i>Heart of Darkness</i>; <b>Forster's use of both Indian and British views; Huck's faux naivety</b></li> <li>• use of description and setting to comment on 'otherness', e.g. the '<b>god-forsaken wilderness</b>' in <i>Heart of Darkness</i>; the spiritual dimension of the Indian landscape; the prose poem on <b>London</b>; the '<b>civilised</b>' and <b>natural</b> worlds along the Mississippi.</li> </ul> <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"> <li>• comparison of the social changes depicted in texts, e.g. decay in the Congo; transition in the USA; culture shock in London and in India</li> <li>• how social changes link to context, e.g. post-bellum USA; migration from the West Indies; <b>challenges to the Raj; the unmasking of King Leopold's rapacity</b></li> <li>• how narrative voices comment on the process of social change, e.g. <b>Moses as the focaliser negotiating London; Huck's vernacular commentary; Forster's use of dialogue; Marlow's intense account</b></li> <li>• how writers describe locations undergoing social change, e.g. the dark heart of the Congo; the club in Chandrapore; the townships along the Mississippi; Bayswater</li> <li>• comparison of how characters respond and adapt to social change, e.g. Fielding v the Callendars; Huck v his father; Kurtz's transformation</li> <li>• the ways in which the structures of texts present social <b>change, e.g. Huck's journey; the three parts of A Passage to India; the passage of time in The Lonely Londoners; the frame tale in Heart of Darkness.</b></li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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



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

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"> <li>• comparison of how locations are described to suggest menace or bleakness that reflects human nature, e.g. the Clutter house following the murders; the Dupayne murder room; the graveyard at Ventnor; the shivering sand</li> <li>• how some characters are presented as being capable of dark deeds, e.g. the Indians in <i>The Moonstone</i>; Lady Audley; Perry and Dick; a range of suspects in <i>The Murder Room</i></li> <li>• how crime and dark motives link to context, e.g. Perry and Dick show envy in the divided society of post-war USA; Lady Audley is <b>desperate for advancement in Victorian society; James' self-interested suspects in a changing society; cultural exploitation of India in <i>The Moonstone</i></b></li> <li>• how writers use shifting perspectives to create moral confusion or debate, e.g. a range of focalisers in <i>The Murder Room</i>; a range of first person narrators in <i>The Moonstone</i>; research and witness statements in <i>In Cold Blood</i></li> <li>• characters presented as decent and honourable to provide antidotes to the darker ones, e.g. Robert Audley; Al Dewey; Tally Clutton</li> <li>• structural conventions of crime texts often imply a critique of humanity, e.g. a puzzle has to be solved, a villain has to be identified, motives have to be examined and equilibrium has to be restored.</li> </ul> <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"> <li>• comparison of how writers use narrators, e.g. 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></li> <li>• <b>the tones struck by different narrators, e.g. Gabriel Betteridge's use of humour; Capote's seemingly anonymous, neutral reporter</b></li> <li>• different ways in which writers use a range of focalisers, e.g. Robert Audley and Adam Dalgleish as central focalisers v first person narrative</li> <li>• ways in which writers create suspense and tension through focalisation, e.g. Tally Clutton as a potential victim in <i>The Murder Room</i>; Franklin <b>Blake's struggle to make</b> sense of his experience in <i>The Moonstone</i></li> <li>• ways in which writers use a range of perspectives to create suspense, e.g. the gradual providing or withholding of information in <i>The Murder Room</i>; the piecing together of evidence in <i>The Moonstone</i>; the use of interviews and witness testimony in <i>In Cold Blood</i></li> <li>• use of a range of perspectives reflects contemporary contexts, e.g. class distinctions and prejudices in <i>The Moonstone</i> and <i>Lady Audley's Secret</i>; economic disparity in <i>In Cold Blood</i>; competing social values in <i>The Murder Room</i>.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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

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

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"> <li>• comparison of how writers create threat in the openings, e.g. <b>Walton’s account of his ventures into the unknown; the narrator’s observations of mysterious events in <i>The War of the Worlds</i>; Kathy’s direct address to the reader and Offred’s musings create unfamiliar worlds</b></li> <li>• narrative voices reveal potential or palpable dangers, e.g. the <b>Martian invasion; Gilead’s oppressive regime; the piecing together of Kathy’s future; the creature’s liberation</b></li> <li>• <b>threat is compounded by the writer’s use of settings, e.g. the sublime awe of the Alps v the confines of Victor’s laboratory; the restrictions of the Commander’s house; the fragile isolation of Hailsham</b></li> <li>• ways in which threats link to the contexts and concerns of writers, e.g. <b>science’s challenge to religion in <i>Frankenstein</i>; exploitation of the Hailsham students in <i>Never Let Me Go</i>; the subjugation of women in <i>The Handmaid’s Tale</i>; human complacency in <i>The War of the Worlds</i></b></li> <li>• how writers use language to report, exaggerate or underplay threatening concepts, e.g. the hyperbole of Victor; the euphemisms of Gilead and of the clones in <i>Never Let Me Go</i>; <b>the scientific observations of Wells’ narrator</b></li> <li>• ways writers engage readers to create sympathy for characters under threat.</li> </ul> <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"> <li>• comparison of how writers use existing locations or create fictional worlds, e.g. the Home Counties are invaded; Gilead is a speculative version of modern society</li> <li>• ways in which writers contrast locations within their texts, e.g. the safety of <b>Hailsham set against unfamiliar Norfolk; places in Offred’s present and her past</b></li> <li>• how settings are used to reveal or develop characters, e.g. the creature in the Alps; the curate and the artilleryman in the shattered townscape; Kathy H in the cottages</li> <li>• how narrative voice is used to present locations, e.g. single voices in three of the texts; multiple voices in <i>Frankenstein</i></li> <li>• <b>how locations link to context, e.g. the Alps and Victor’s laboratory highlight contemporary debates about science and spirituality; Hailsham’s ‘normality’ used to reflect contemporary concerns around cloning; threat to the Home Counties reflects fin de siècle insecurities</b></li> <li>• how language is used to describe locations and give them significance, e.g. sexually-charged descriptions of <b>Jezebel’s</b>; detailed descriptions of the iconic landmarks of London.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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Level 4	13–16	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> </ul>
Level 5	17–20	<p>Critical and evaluative</p> <ul style="list-style-type: none"> <li>• Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> </ul>

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Level 5	17–20	Critical and evaluative <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> <li>Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.</li> </ul>

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"> <li>• comparison of the methods used to present <b>characters’ early responses</b> to the supernatural, e.g. <b>Dorian’s initial remorse; Faraday’s scepticism; Harker’s horror</b></li> <li>• how writers portray characters who fight against supernatural manifestations, e.g. Paul D; the strength of the group in <i>Dracula</i></li> <li>• how writers portray characters who succumb to the power of the supernatural, e.g. Dorian; Mrs Ayres</li> <li>• how <b>characters’ responses</b> to the supernatural link to contexts, e.g. the anxieties of Victorian society; the uprooting of the aristocracy in post-war Britain; the lasting legacy of slavery</li> <li>• <b>how narrative voice is used to present the supernatural’s impact on character</b>, e.g. the free indirect discourse of <i>Beloved</i>; the unreliable first person of Faraday; the multiple narrators of <i>Dracula</i>; the commentary of Wilde</li> <li>• how writers use narrative structure to present the supernatural as a test of character, e.g. a straightforward quest narrative in <i>Dracula</i> and <i>The Picture of Dorian Gray</i>; a complex fracturing of time frames to explore responses in <i>Beloved</i>.</li> </ul> <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"> <li>• how writers use description to present the physical embodiment of moral decay, e.g. the changing appearance of Hundreds Hall; <i>Dracula</i> and his castle; the opium den in <i>The Picture of Dorian Gray</i></li> <li>• contrasts between characters that embody good, compared to those who represent evil, e.g. <i>Dracula</i> and Renfield v Van Helsing and his allies; Dorian and Sybil</li> <li>• the presentation of moral ambivalence in some characters, e.g. <b>Dorian’s</b> admiration for Lord Henry; <b>Faraday’s suspect motives</b>; <i>Beloved</i> and Sethe</li> <li>• how narrators are used to guide the responses of readers to issues of good and evil, e.g. the various first person accounts in <i>Dracula</i>; <b>Faraday’s</b> unreliable narrative</li> <li>• how issues of good and evil relate to context, e.g. slavery in <i>Beloved</i>; privilege in <i>The Little Stranger</i>; aestheticism and moral substance in <i>The Picture of Dorian Gray</i>; xenophobia and anxiety in <i>Dracula</i></li> <li>• how narrative structure foregrounds questions of good and evil, e.g. the triumph of good as a resolution to <i>Dracula</i>; the fracturing of the time frame in <i>Beloved</i>; <b>Faraday’s insidious acquisition of Hundreds Hall.</b></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.		
AO1 = bullet point 1		AO2 = bullet point 2
Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
Level 1	1-4	<p>Descriptive</p> <ul style="list-style-type: none"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.</li> </ul>
Level 2	5-8	<p>General understanding/exploration</p> <ul style="list-style-type: none"> <li>Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.</li> </ul>
Level 3	9-12	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> </ul>
Level 4	13-16	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> </ul>
Level 5	17-20	<p>Critical and evaluative</p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's</li> </ul>

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

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"> <li>• comparison of how writers make use of a variety of journey types, e.g. <b>Clarissa’s passage through London; the road from Marlott to the Slopes;</b> between <i>Wuthering Heights</i> and <i>Thrushcross Grange</i>; emotional journeys made by characters</li> <li>• how journeys reveal <b>social context, e.g. Tess’</b> journeys to find work in a changing agricultural landscape; the journey to Kabul is an entrance to a world of political change and conflict; return of Heathcliff from his transformational journey</li> <li>• how writers use journeys to present character, e.g. Tess and <b>Angel’s final</b> journey; Clarissa reflects on her life as she travels through London</li> <li>• how writers use journeys to present relationships, e.g. inner thoughts of Rezia and Septimus as they visit the doctor; greater understanding between Mariam and Laila; elopement of Heathcliff and Isabella</li> <li>• how language is used to present journeys and their significance in the novels</li> <li>• the structural importance of journeys, e.g. characters meet and part in <i>A Thousand Splendid Suns</i>; <b>Angel’s journey to Brazil leaves Tess</b> vulnerable; Mr <b>Earnshaw’s return from Liverpool.</b></li> </ul> <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"> <li>• comparison of the different kinds of power presented by <b>writers, e.g. Alec’s social superiority; Cathy’s emotional power over Heathcliff; Rasheed’s</b> physical domination; the power of doctors over a vulnerable Septimus</li> <li>• comparisons of the ways language is used to present power, e.g. <b>Peter’s</b> inner dialogue as a <b>reflection of Clarissa’s power over him; Heathcliff’s</b> violent discourse</li> <li>• comparison of the presentation of power within relationships, e.g. <b>Linton’s emotional blackmailing; Angel’s</b> economic power; <b>Rezia’s helplessness</b></li> <li>• how presentation of power is linked to <b>contexts, e.g. women’s education;</b> economic and social inequalities of men and women; impact of war</li> <li>• how writers use structure to present power, e.g. different settings in <i>Wuthering Heights</i>; different points of view in <i>A Thousand Splendid Suns</i></li> <li>• comparison of the ways the presentation of power reflects contemporary attitudes to gender, e.g. <b>Rasheed’s behaviour demonstrating a double moral</b> standard; presentation of responses to Sally in <i>Mrs Dalloway</i>.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

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

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