Mark Scheme (Results)

October 2020

Pearson Edexcel GCE Advanced Level

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 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	**Childhood** Candidates may refer to the following in their answers: • comparison of how writers present positive role models, e.g. Sissy Jupe's father, Sissy in *Hard Times*; Mrs Wix in *What Maisie Knew*; Shug Avery, Sophia in *The Color Purple* • comparison of the failures of characters who ought to be role models, e.g. Celie's father in *The Color Purple*; Maisie's parents; Briony's parents in *Atonement*; Mr Gradgrind in *Hard Times* • writers' use of ambiguity in the presentation of role models, e.g. Sir Claude's moral struggles at the end of *What Maisie Knew*; Mr Gradgrind's redemption after Louisa's fall in *Hard Times* • the methods writers use to portray role models, e.g. Walker's imagery to describe Shug; Dickens' use of metaphor and satire; James' comparisons of the two governesses • how writers explore contextual ideas, e.g. Maisie's need for a role model following her parents' divorce; Walker's feminism and use of women as role models; class divisions and the declining aristocracy in *Atonement*; Dickens' social commentary • how narrative voice is used to present role models, e.g. Dickens' and James' 3rd person omniscient narrators; Walker's epistolary method; Briony's retrospective narrative. These are suggestions only. Accept any valid alternative response.
2	**Childhood** Candidates may refer to the following in their answers: • comparison of writers' presentation of romantic love, e.g. Shug's relationships with Celie and Albert in *The Color Purple*; Stephen Blackpool and Rachael in *Hard Times*; Cecilia and Robbie in *Atonement* • presentation of the negative consequences of love, e.g. Louisa and Harthouse in *Hard Times*; Maisie's parents' bitter divorce; Celie's feelings of sadness when Shug leaves her; Briony's misinterpretation of the scene in the library • how writers' presentation of love is linked to contexts, e.g. divorce laws and extra-marital relationships in *What Maisie Knew*; attitudes to female sexuality and homosexuality in *The Color Purple*; the effects of social class and poverty in *Atonement* and *Hard Times* • comparisons of familial love, e.g. Nettie and Celie in *The Color Purple*; Maisie's love for her parents; Sissy's love for her father in *Hard Times* • use of narrative voice to show the impact of love, e.g. the growing confidence of Celie's voice when she experiences love; McEwan's use of multiple perspectives to describe Robbie and Cecilia's encounters; Dickens' use of irony • comparisons of the way language is used to present love, e.g. Walker's and McEwan's descriptions of characters' sexual desire; James' elliptical allusions to sexual liaisons. These are suggestions only. Accept any valid alternative response.

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AO1 = bullet point 1		AO2 = bullet point 2

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.
Level 2	5–8	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.
Level 3	9–12	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.
Level 4	13–16	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.
Level 5	17–20	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.

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AO3 = bullet point 1		**AO4 = bullet point 2**
Level	**Mark**	**Descriptor (AO3, AO4)**
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Shows limited awareness of contextual factors. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	5–8	**General exploration** • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. • Identifies general connections between texts. Makes general cross-references between texts.
Level 3	9–12	**Clear relevant exploration** • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. • Makes relevant connections between texts. Develops an integrated approach with clear examples.
Level 4	13–16	**Discriminating exploration** • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. • Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.
Level 5	17–20	**Critical and evaluative** • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. • Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.

Question number	Indicative content
3	**Colonisation and its Aftermath** Candidates may refer to the following in their answers: • comparison of different types of power, e.g. the physical power of Huck's father; sexual power of Cap in *The Lonely Londoners*; institutional power of Judge Thatcher in *Huckleberry Finn*; the British legal system in *A Passage to India* • comparison of the power held by colonisers, e.g. Kurtz's power as a representative of King Leopold in the Belgian Congo; the power of the British over the Indians in *A Passage to India* and over West Indian immigrants in *The Lonely Londoners* • how writers use language to present powerless characters, e.g. Twain's use of vernacular in Jim's speech; Conrad's monosyllabic natives in *Heart of Darkness*; Selvon's use of creole; Forster's presentation of Aziz • comparison of how social and racial divisions link to power, e.g. slavery in *Huckleberry Finn*; racism in *The Lonely Londoners* • how writers use narrative voice to present power, e.g. Huck's naïve narration; Conrad's framed first person narrative; Forster's omniscient narrator • how writers use settings to comment on power, e.g. the Club, Marabar Caves in *A Passage to India*; London in *The Lonely Londoners*; Brussels, the Company station and Inner Station in *Heart of Darkness.* These are suggestions only. Accept any valid alternative response.
4	**Colonisation and its Aftermath** Candidates may refer to the following in their answers: • comparison of characters who struggle because of oppression, e.g. Conrad's descriptions of enslaved and suffering black Africans; Jim's escape from slavery in *Huckleberry Finn*; Windrush migrants' struggles to find work and accommodation in *The Lonely Londoners*; Aziz's struggles to prove his innocence in *A Passage to India* • comparisons of the moral struggles characters face, e.g. Marlow's ambivalence towards Kurtz; Fielding's decision to support Aziz; Huck's struggles with his obligations to Jim and the Wilks sisters • contextual factors which affect the struggles faced by characters, e.g. slavery in *Huckleberry Finn*; colonialism in *A Passage to India* and *Heart of Darkness*; migration from the West Indies in *The Lonely Londoners* • ways in which texts are structured to present struggles, e.g. Marlow's journey up the river; the three-part structure of *A Passage to India*; Selvon's episodic structure • ways in which writers use language to present characters' struggles, e.g. Selvon's use of creole and dialogue; Forster's use of symbolism; Twain's use of Huck's narrative voice; Conrad's use of metaphor • comparison of the ways in which writers resolve characters' struggles, e.g. Jim's freedom and Huck's happy ending in *Huckleberry Finn*; Aziz's rejection of the British and loss of faith in Fielding in *A Passage to India*; Kurtz's final words in *Heart of Darkness.* These are suggestions only. Accept any valid alternative response.

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Level **Mark**	**Descriptor (AO1, AO2)**	
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Level 1 1–4	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.	
Level 2 5–8	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.	
Level 3 9–12	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.	
Level 4 13–16	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.	
Level 5 17–20	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.	

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Level 2	5–8	**General exploration** • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. • Identifies general connections between texts. Makes general cross-references between texts.
Level 3	9–12	**Clear relevant exploration** • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. • Makes relevant connections between texts. Develops an integrated approach with clear examples.
Level 4	13–16	**Discriminating exploration** • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. • Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.
Level 5	17–20	**Critical and evaluative** • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. • Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of

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5	**Crime and Detection** Candidates may refer to the following in their answers: • comparison of the presentation of characters who directly witness or discover crimes, e.g. Rachel Verinder in *The Moonstone*; Luke Marks in *Lady Audley's Secret*; Tally Clutton in *The Murder Room*; Nancy Ewalt and Susan Kidwell in *In Cold Blood* • comparisons of characters possessing information relevant to crimes and their degree of complicity, e.g. Lieutenant Maldon and Georgie in *Lady Audley's Secret*; Floyd Wells in *In Cold Blood*; Mr Bruff in *The Moonstone* • contextual factors relating to whether characters keep secret or reveal their information, e.g. Victorian attitudes to madness in *Lady Audley's Secret*; class divisions in *The Murder Room*; expectations of women in *The Moonstone*; use of true crime in *In Cold Blood* • comparison of dialogue between investigators and witnesses, e.g. between Robert Audley and Mrs Vincent/Miss Tonks; the testimony of Susan Kidwell in *In Cold Blood*; Dalgliesh's interview with Caroline Dupayne in *The Murder Room* • genre conventions linking to witnesses, e.g. use of red herrings such as Rosanna Spearman in *The Moonstone*; use of confessions in all four novels to explain the significance of the testimony of separate witnesses • ways in which writers use narrative voice, e.g. the multiple narrative voices in *The Moonstone*; Capote's use of witness interviews; the omniscient narrator in *Lady Audley's Secret.* These are suggestions only. Accept any valid alternative response.
6	**Crime and Detection** Candidates may refer to the following in their answers: • comparison of the ways writers present the resolution of crimes, the exposure of the criminals, their methods and their motives • comparison of the punishment of offenders, e.g. the execution of Dick and Perry; Lady Audley's incarceration in a mad house to protect Sir Michael Audley; Muriel Godby's car accident and arrest; Godfrey Abelwhite's death • relevant contemporary and literary contexts, e.g. Capote's non-fiction novel; the Victorian sensation novel; issues of social mobility and limited opportunity; *The Murder Room's* position in James' series • the restoration of social order and happy endings, e.g. the return of the moonstone to India; Franklin Blake's marriage to Rachel Verinder; Robert Audley's marriage; George Talboys' reappearance; Tally Clutton's recovery and new job; Emma's acceptance of Dalgliesh's proposal; Susan Kidwell's realisation of her plans with Nancy • genre conventions of detective fiction, e.g. the use of mystery and suspense; the need to explain clues and resolve loose ends • the methods writers use to conclude their narratives, e.g. Collins' use of multiple narratives and epistolary method in his epilogue; Braddon's use of the idyllic cottage setting; Capote's detailed description of the execution; James' building of tension in the lead up to Dalgliesh's proposal. These are suggestions only. Accept any valid alternative response.

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Level 3	9–12	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.
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Level	**Mark**	**Descriptor (AO3, AO4)**
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Level 1	1–4	**Descriptive** • Shows limited awareness of contextual factors. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	5–8	**General exploration** • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. • Identifies general connections between texts. Makes general cross-references between texts.
Level 3	9–12	**Clear relevant exploration** • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. • Makes relevant connections between texts. Develops an integrated approach with clear examples.
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Question number	Indicative content
7	**Science and Society** Candidates may refer to the following in their answers: • comparisons of writers' use of symbols to present characters' roles in society, e.g. colour and clothing symbolism in *The Handmaid's Tale*; barriers and fences in *Never Let Me Go* • use of symbolic characters, e.g. the creature as a symbol of Frankenstein's repressed desires; the clones as a symbol of the unethical side of scientific advances in *Never Let Me Go*; the curate and artilleryman as symbols of institutional failures in *The War of the Worlds* • use of symbolic events, linked to relevant contexts, e.g. the Martian invasion as a reflection on British colonial behaviour and fear of German expansionism; Ruth's outburst in Norfolk and the treatment of undesirable groups in modern society; Atwood's 'particicutions' to explore public complicity in the actions of totalitarian regimes • writers' use of symbolic objects, e.g. Kathy's tape in *Never Let Me Go*; Offred's embroidered cushion, scrabble tiles; the Martian tripods and heat ray; the books the creature reads in *Frankenstein* • use of symbolic settings, e.g. Serena Joy's garden, Offred's room; sublime natural settings in Frankenstein; Wells' use of London and Home Counties settings; Norfolk, Hailsham, the Cottages in *Never Let Me Go* • ways in which writers structure their narratives to create symbols, e.g. Shelley's use of framed narrative; 'night' sections of *The Handmaid's Tale*; the three-part structure of *Never Let Me Go.* These are suggestions only. Accept any valid alternative response.
8	**Science and Society** Candidates may refer to the following in their answers: • comparison of individuals with specific roles within societies e.g. Donors and Carers in *Never Let Me Go*; Handmaids, Wives and Marthas in *The Handmaid's Tale* • comparison of individuals who try to make positive contributions to their societies, e.g. the narrator's brother in *The War of the Worlds*; Miss Emily and Madame in *Never Let Me Go*; Victor Frankenstein • ways in which characters are restricted by their roles, e.g. the separation of the clones from the wider world in *Never Let Me Go*; the creature's exclusion from human society in *Frankenstein* • comparison of the roles of women within communities, e.g. the separation of women's roles in *The Handmaid's Tale*; Elizabeth's role in *Frankenstein*; the narrator's desire to protect his wife in *The War of the Worlds* • contextual anxieties about threats to society, e.g. from scientific advances in *Frankenstein* and *Never Let Me Go*; evolution and social Darwinism in *The War of the Worlds*; restrictions on women's rights and access to abortion in *The Handmaid's Tale* • use of narrative voices to present the individual's role in their community, e.g. Kathy's implied audience of other clones in *Never Let Me Go*; the creature's enclosed narration in *Frankenstein;* the scientific expertise of the narrator in *The War of the Worlds.* These are suggestions only. Accept any valid alternative response.

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Level	**Mark**	**Descriptor (AO1, AO2)**
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.
Level 2	5–8	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.
Level 3	9–12	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.
Level 4	13–16	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.
Level 5	17–20	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.

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AO3 = bullet point 1		**AO4 = bullet point 2**
Level	**Mark**	**Descriptor (AO3, AO4)**
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Shows limited awareness of contextual factors. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	5–8	**General exploration** • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. • Identifies general connections between texts. Makes general cross-references between texts.
Level 3	9–12	**Clear relevant exploration** • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. • Makes relevant connections between texts. Develops an integrated approach with clear examples.
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Question number	Indicative content
9	**The Supernatural** Candidates may refer to the following in their answers: • comparison of the writers' use of time settings, e.g. historical settings of post-Civil War USA in *Beloved* and post-Second World War England in *The Little Stranger*; contemporary Victorian settings of *Dracula* and *The Picture of Dorian Gray* • ways in which writers refer to past times, e.g. Morrison's use of flashbacks to Sethe and Paul D's enslavement; Dracula's ancient legacy to Vlad the Impaler; Faraday's descriptions of his childhood visits to Hundreds Hall • ways in which writers present the passage of time, e.g. Dorian Gray's unchanging appearance as his portrait ages; the gradual decline of Hundreds Hall; Denver's growth to adulthood and maturity; Stoker's use of dated letters and records • comparison of the ways in which writers link time to contexts, e.g. Victorian fin de siècle anxieties about the changing world; Morrison's aim of addressing the psychological legacy of slavery and commemorating its atrocities; Waters' presentation of changing social attitudes and socialism • ways writers use imagery and symbolism to present the pressure of time, e.g. Stoker's use of the setting sun; the recurring motif of pursuit in *Beloved*; imagery of decay in *The Picture of Dorian Gray* • comparison of the ways in which writers present settings which change over time, e.g. Dracula's castle; Hundreds Hall; 124 Bluestone Road. These are suggestions only. Accept any valid alternative response.
10	**The Supernatural** Candidates may refer to the following in their answers: • comparison of the presentation of desire as dangerous, e.g. the female vampires' seduction of Jonathan Harker; Sybil Vane's rejection and suicide in *The Picture of Dorian Gray*; descriptions of sexual abuse in *Beloved*; the little stranger as a manifestation of Faraday's desire for Hundreds Hall/social status • writers' presentation of different types of desire, e.g. sexual desire; the desire for safety; desire for social status; desire for material possessions • comparison of characters who act upon their desires and those who do not, e.g. the men of Sweet Home waiting for Sethe to choose one of them; Faraday's unwanted advances towards Caroline; Dorian's and Dracula's unrestricted pursuit of their desires • comparison of the presentation of the objects of desire, e.g. Lucy in *Dracula*; Faraday's descriptions of Caroline Ayres in *The Little Stranger*; Basil's desire for Dorian Gray; Paul D's desire for Sethe and Beloved • contextual factors influencing the presentation of desire, e.g. Victorian attitudes to female sexuality and homosexuality; aestheticism; social mobility in post-Second World War Britain; slavery and its legacy • how writers use imagery and symbolism to present desire, e.g. Paul D's 'tobacco tin' heart; Stoker's use of sexual symbolism; Waters' descriptions of Hundreds Hall; Wilde's use of colour symbolism. These are suggestions only. Accept any valid alternative response.

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Level 5	17–20	**Critical and evaluative** • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. • Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of

Question number	Indicative content
11	**Women and Society** Candidates may refer to the following in their answers: • comparison of the ways writers present characters with high social status, e.g. Clarissa and Richard Dalloway; Edgar and Isabella Linton in *Wuthering Heights*; Alec D'Urberville; Jalil in *A Thousand Splendid Suns* • comparison of the ways writers present characters with low social status, or social outsiders, e.g. Nana and Mariam in *A Thousand Splendid Suns*; Heathcliff, Nelly in *Wuthering Heights*; Tess and her family in *Tess of the D'Urbervilles*; Septimus and Lucrezia in *Mrs Dalloway* • writers' presentation of characters whose social status changes, or is challenged, e.g. Heathcliff; Laila; Tess; Clarissa • how social status is linked to contextual factors, e.g. attitudes towards women under Taliban and Soviet rule in Afghanistan; economic and social inequalities; attitudes towards mental health • how writers use narrative voices to explore social status, e.g. Hardy's authorial comments; Nelly and Lockwood's dual narratives; Hosseini's use of Mariam and Laila as focalisers; Woolf's use of Clarissa's stream of consciousness • how writers use language and imagery to present social status, e.g. Hosseini's description of the kolba; tree and flower images in *Mrs Dalloway*; Bronte's descriptions of Thrushcross Grange and Wuthering Heights; Hardy's use of colour symbolism and imagery of nature. These are suggestions only. Accept any valid alternative response.
12	**Women and Society** Candidates may refer to the following in their answers: • comparison of the ways in which characters acquire knowledge, e.g. formal education; personal experiences; from other characters • comparison of characters who acquire knowledge of the world, e.g. Tess' journey from naivety to knowledge; Mariam's realisation about Jalil's indifference towards her; Cathy's transformation into a lady • comparison of the impact of acquiring knowledge, e.g. Laila's attitude to Rasheed on learning that Tariq is alive; Angel's abandonment of Tess on learning her past; Heathcliff's disappearance and reinvention after overhearing Cathy and Nelly; Elizabeth Dalloway's career options • comparison of characters who acquire self-knowledge, e.g. Clarissa; Cathy; Angel; Mariam • how the acquisition of knowledge is linked to contexts, e.g. women's education; social class and economic inequality; attitudes towards female sexuality • comparison of the ways in which writers use language to present the acquisition of knowledge, e.g. Hardy's use of dialogue; Lockwood's discoveries through Nelly's narration; Woolf's description of Elizabeth's relationship with Miss Kilman; Hosseini's use of nature imagery to show Mariam's development. These are suggestions only. Accept any valid alternative response.

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.		
AO1 = bullet point 1		**AO2 = bullet point 2**
Level	**Mark**	**Descriptor (AO1, AO2)**
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.
Level 2	5–8	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.
Level 3	9–12	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.
Level 4	13–16	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.
Level 5	17–20	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.

Please refer to the Specific Marking Guidance on page 3 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** • Shows limited awareness of contextual factors. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	5–8	**General exploration** • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. • Identifies general connections between texts. Makes general cross-references between texts.
Level 3	9–12	**Clear relevant exploration** • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. • Makes relevant connections between texts. Develops an integrated approach with clear examples.
Level 4	13–16	**Discriminating exploration** • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. • Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.
Level 5	17–20	**Critical and evaluative** • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. • Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of