



Mark Scheme (Results)

November 2021

Pearson Edexcel GCE Advanced Level

In English Language (9ET0)

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.

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 characters who create hope, e.g. Nettie in <i>The Color Purple</i>; Sissy Jupe in <i>Hard Times</i> • how hope is lost or absent at points of the narratives, e.g. Steven Blackpool's circumstances in <i>Hard Times</i>; Celie at the start of <i>The Color Purple</i>; the accusation of Robbie in <i>Atonement</i> • how writers create hope through character development, e.g. Maisie's morality in <i>What Maisie Knew</i>; Celie's independence in <i>The Color Purple</i>; Briony's growing maturity and atonement in <i>Atonement</i> • how writers use narrative voice to create hope, e.g. McEwan's use of meta-fiction; Walker's changes to Celie's narrative voice at the end of the novel; James' and Dickens' third-person narrators • how writers use settings to explore hope, e.g. Dickens' contrasting settings of Coketown and the circus; Walker's use of Africa; James' use of different houses; McEwan's war time setting • how the theme of hope reflects contextual concerns in the real world, e.g. Dickens' social criticism; James' discussion of sexual morality; McEwan's exploration of social class; Walker's consideration of race and gender.
2	<p>Childhood</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of how writers present conflict between characters, e.g. Maisie's parents in <i>What Maisie Knew</i>; Sofia and Harpo in <i>The Color Purple</i>; Louisa and Bounderby in <i>Hard Times</i>; Cecilia and Briony in <i>Atonement</i> • how writers present conflict between different groups, e.g. the upper and working classes in <i>Atonement</i>; black and white communities in <i>The Color Purple</i>; men and women in <i>What Maisie Knew</i> • how contextual factors link to conflict, e.g. nineteenth century divorce laws in <i>What Maisie Knew</i>; racial tensions in the American South in <i>The Color Purple</i>; the impact of industrialisation in <i>Hard Times</i>; class conflict in <i>Atonement</i> • methods writers use to present internal conflict, e.g. Walker's use of letters; Dickens' use of an agricultural metaphor to structure the novel; James' use of Maisie as a focaliser; McEwan's use of dialogue • how conflicts escalate, e.g. the verbal and financial battles in <i>What Maisie Knew</i>; physical and sexual violence in <i>The Color Purple</i> • how writers present the resolution of conflicts, e.g. Louisa and Gradgrind's reconciliation in <i>Hard Times</i>; Robbie and Cecilia's deaths in <i>Atonement</i>; Maisie's decision to accompany Mrs Wix at the end of <i>What Maisie Knew</i>; Celie's new relationship with Mr___ in <i>The Color Purple</i>.

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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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	<p>Colonisation and its Aftermath</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of how writers present characters' beliefs about the world, e.g. the English beliefs about India in <i>A Passage to India</i>; immigrant beliefs about England in <i>The Lonely Londoners</i>; Huck's moral beliefs in <i>The Adventures of Huckleberry Finn</i>; colonial beliefs about Africa in <i>Heart of Darkness</i> • how characters' beliefs change, e.g. Marlow's beliefs about colonisation in <i>Heart of Darkness</i>; Aziz's changing views of the English in <i>A Passage to India</i>; Moses' gradual disillusionment with England in <i>The Lonely Londoners</i> • comparison of religious beliefs, e.g. the tensions between Hindu, Muslim and Christian communities in <i>A Passage to India</i>; presentation of Christianity in <i>The Adventures of Huckleberry Finn</i> • how context relates to beliefs, e.g. slavery in <i>The Adventures of Huckleberry Finn</i>; immigration in <i>The Lonely Londoners</i>; the scramble for Africa in <i>Heart of Darkness</i>; the British Raj in <i>A Passage to India</i> • how writers use narrative voices to present characters' beliefs, e.g. Conrad's framing of Marlow's narration; Forster's use of dialogue; Selvon's use of multiple vignettes; Twain's use of colloquial lexis • how writers expose false or flawed beliefs, e.g. Twain's use of comedy; Conrad's use of horror. <p>These are suggestions only. Please accept any valid alternative response.</p>
4	<p>Colonisation and its Aftermath</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of different types of freedom, e.g. physical; psychological; social; legal • how writers show the restrictions placed upon freedom, e.g. slavery in <i>Heart of Darkness</i> and <i>Huckleberry Finn</i>; racism in <i>The Lonely Londoners</i> and <i>A Passage to India</i> • how characters achieve freedom, e.g. Huck and Jim's journey in <i>Huckleberry Finn</i>; Kurtz's withdrawal from civilisation in <i>Heart of Darkness</i>; Aziz's new job at the end of <i>A Passage to India</i> • contextual factors relating to the relative freedom of different characters, e.g. socio-economic changes in the USA in <i>Huckleberry Finn</i>; the Amritsar massacre in <i>A Passage to India</i>; the Belgian Congo under King Leopold in <i>Heart of Darkness</i>; economic drivers of immigration in the UK in the 1950s in <i>The Lonely Londoners</i> • how writers use imagery to present freedom, e.g. Twain's use of boats and water; Conrad's description of settings; Forster's use of sound in the Marabar Caves; Selvon's descriptions of clothing • how narrators use different voices to comment on freedom, e.g. Forster's mixture of Indian and English points of view; Twain's use of Huck's naïve voice; Selvon's use of West Indian voices and creole. <p>These are suggestions only. Please accept any valid alternative response.</p>

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

		AO1 = bullet point 1	AO2 = bullet point 2
Level	Mark	Descriptor (AO1, AO2)	
	0	No rewardable material.	
Level 1	1–4	Descriptive <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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
5	<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 ways writers create sympathy for the victims of crime, e.g. the innocence of George Talboys in <i>Lady Audley's Secret</i>; the vulnerability and loyalty of Rachel Verinder in <i>The Moonstone</i>; the Clutter family in <i>In Cold Blood</i> • comparison of ways writers create sympathy for the perpetrators of crimes, e.g. Perry in <i>In Cold Blood</i>; Lady Audley in <i>Lady Audley's Secret</i>; Muriel Godby in <i>The Murder Room</i>; Franklin Blake in <i>The Moonstone</i> • how writers use narrative voice to create sympathy, e.g. Collins' use of multiple narrators; use of focalisation in <i>The Murder Room</i> and <i>Lady Audley's Secret</i>; Capote's voice in the 'non-fiction novel' • how genre conventions of crime writing create sympathy, e.g. the clear delineation of right and wrong, criminal and victim; use of suspense • how violence and death are used to create sympathy, e.g. Hardcastle's initial theft of the Moonstone in India; the violent murders in <i>In Cold Blood</i> and <i>The Murder Room</i> • contextual factors affecting audience responses to narratives, e.g. Victorian attitudes to madness in <i>Lady Audley's Secret</i>; attitudes to women and their roles at different points in history; psychological readings of <i>In Cold Blood</i> and <i>The Murder Room</i>.
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 different types of death that occur in the novels, e.g. the murders in <i>In Cold Blood</i> and <i>The Murder Room</i>; suicide of Rosanna Spearman in <i>The Moonstone</i>; supposed death of George Talboys in <i>Lady Audley's Secret</i> • how writers use shocking imagery to present death, e.g. Capote's factual tone to describe the crime scene; James' use of the grotesque replication of historic murder cases • how death is presented as a just punishment for crimes, e.g. Luke Marks in <i>Lady Audley's Secret</i>; the executions in <i>In Cold Blood</i>; Godfrey Ablewhite in <i>The Moonstone</i> • the use of narrative voices to present characters' responses to death, e.g. James' third person narration to show Dalgliesh's professional detachment in <i>The Murder Room</i>; Braddon's use of dialogue to show Robert Audley's growing suspicions; Capote's and Collins' use of eyewitness account to show shock and fear • contextual factors influencing writers' presentation of death, e.g. Capote's use of true crime; <i>Lady Audley's Secret</i> as a Victorian sensation novel; James' work in the Home Office • how writers foreshadow death, e.g. Collins' description of the shivering sands in <i>The Moonstone</i>; James' descriptions of the motorcycle rider in <i>The Murder Room</i>. <p>These are suggestions only. Please accept any valid alternative response.</p>

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

		AO1 = bullet point 1	AO2 = bullet point 2
Level	Mark	Descriptor (AO1, AO2)	
	0	No rewardable material.	
Level 1	1–4	Descriptive <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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
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 the physical journeys characters go on, e.g. Frankenstein's pursuit of his creation in <i>Frankenstein</i>; Kathy's journeys across the country in <i>Never Let Me Go</i>; the brother's journey out of London in <i>The War of the Worlds</i>; Offred's walks with Ofglen in <i>The Handmaid's Tale</i> • how writers use narrative voice to present characters' mental journeys, e.g. Offred's recollections of the past in the night sections of <i>The Handmaid's Tale</i>; Frankenstein's scientific discovery • the writers' use of incomplete or disappointing journeys, e.g. Walton's decision to abandon his arctic journey in <i>Frankenstein</i>; the clones' journey to Norfolk to find Ruth's possible in <i>Never Let Me Go</i> • methods writers use to present obstacles on journeys, e.g. Wells' use of colour and animal imagery; Ishiguro's use of symbolic barriers and fences; the metaphor of the ship trapped in the Arctic ice; Atwood's use of enclosed, sparse settings • comparison of journeys from naivety to knowledge, e.g. Ruth's acceptance of her fate in <i>Never Let Me Go</i>; the creature's acquisition of language and knowledge in <i>Frankenstein</i>; the narrator's observations of the Martians in <i>The War of the Worlds</i> • contextual factors relating to the significance of journeys, e.g. the Romantic idea of a Grand Tour in <i>Frankenstein</i>; twentieth century scientific advances in <i>Never Let Me Go</i>; Victorian interest in Mars in <i>The War of the Worlds</i>; women's rights and feminism in <i>The Handmaid's Tale</i>. <p>These are suggestions only. Please 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 different types of inequality in the novels, e.g. physical, technological, sexual, social • comparison of characters who suffer from the effects of inequality, e.g. the creature in <i>Frankenstein</i>; the humans in <i>The War of the Worlds</i>; the clones in <i>Never Let Me Go</i>; the Handmaids in <i>The Handmaid's Tale</i> • how characters with power over others abuse their position, e.g. use of violence in <i>Frankenstein</i> and <i>The War of the Worlds</i>; indoctrination of the Handmaids in <i>The Handmaid's Tale</i> and the Hailsham students in <i>Never Let Me Go</i> • how writers foreground inequality, e.g. colour symbolism in <i>The Handmaid's Tale</i>; descriptions of Martian technology in <i>The War of the Worlds</i>; physical barriers in <i>Never Let Me Go</i> • contextual factors relating to inequality, e.g. gender politics in <i>The Handmaid's Tale</i>; anxiety about threats to the power of the British Empire in <i>The War of the Worlds</i>; Ishiguro's representation of outsider groups, perhaps linked to his experience growing up in post-war England; Romanticism in <i>Frankenstein</i> • how characters respond to inequality, e.g. the narrator's helplessness in <i>The War of the Worlds</i>; Offred's escape in <i>The Handmaid's Tale</i>. <p>These are suggestions only. Please accept any valid alternative response.</p>

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Level 2	5–8	General understanding/exploration <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 5	17–20	Critical and evaluative <ul style="list-style-type: none"> 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
9	<p>The Supernatural</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparisons of characters who are corrupted, e.g. Lucy in <i>Dracula</i>; Dorian Gray in <i>The Picture of Dorian Gray</i>; the aristocratic establishment in <i>The Little Stranger</i>; Paul D in <i>Beloved</i> • how corrupting influences are presented, e.g. the sexual threat of Dracula and the female vampires in <i>Dracula</i>; Lord Henry and his yellow book in <i>The Picture of Dorian Gray</i>; Sethe as corrupting the values of motherhood in <i>Beloved</i> • how corruption is connected with supernatural forces, e.g. Dracula; <i>Beloved</i>; the poltergeist in <i>The Little Stranger</i> • contextual factors relating to corruption, e.g. the legacy of slavery in <i>Beloved</i>; Victorian attitudes to homosexuality in <i>The Picture of Dorian Gray</i>; British fears of foreign invasion in <i>Dracula</i>; anxieties about changing social order in <i>The Little Stranger</i> • how characters who resist corruption are presented, e.g. Mina in <i>Dracula</i>; Basil in <i>The Picture of Dorian Gray</i>; Denver in <i>Beloved</i>; Caroline Ayres in <i>The Little Stranger</i> • methods writers use to present corruption, e.g. Stoker's use of sexual imagery to show Lucy's transformation; Morrison's personification of 124 Bluestone Road; the symbolic deterioration of Hundreds Hall in <i>The Little Stranger</i>; Wilde's use of colour to contrast innocence and its loss. <p>These are suggestions only. Please 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"> • comparisons of symbolic settings, e.g. Sweet Home in <i>Beloved</i>; London's East and West End in <i>The Picture of Dorian Gray</i>; Transylvania and Whitby Abbey in <i>Dracula</i>; Hundreds Hall in <i>The Little Stranger</i> • how writers make use of supernatural symbols, e.g. sexual symbolism of vampires in <i>Dracula</i>; <i>Beloved</i> as a representation of the victims of the Middle Passage; Dorian's portrait as a comment on aestheticism; Susan as a symbol of each character's trauma in <i>The Little Stranger</i> • how writers make use of symbolic objects, e.g. the Yellow Book in <i>The Picture of Dorian Gray</i>; Paul D's tobacco tin heart in <i>Beloved</i>; the moulded acorn in <i>The Little Stranger</i> • contextual factors relating to symbolic meanings, e.g. the reconstruction era in <i>Beloved</i>; social class in <i>The Little Stranger</i>; the changing roles of women in Victorian England in <i>Dracula</i> • how colour symbolism is used to develop key themes, e.g. white and red as symbols of innocence and its loss in <i>Dracula</i>, <i>Beloved</i> and <i>The Picture of Dorian Gray</i> • how character symbolism is used as a gothic genre convention, e.g. to create victims, monsters and heroes. <p>These are suggestions only. Please accept any valid alternative response.</p>

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

		AO1 = bullet point 1	AO2 = bullet point 2
Level	Mark	Descriptor (AO1, AO2)	
	0	No rewardable material.	
Level 1	1–4	Descriptive <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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
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 the expectations of women in the societies depicted in the novels, e.g. chastity; submissiveness; beauty and delicacy • how women challenge societal expectations, e.g. Tess and Laila having sex outside of marriage in <i>Tess of the D'Urbervilles</i> and <i>A Thousand Splendid Suns</i>; Cathy's childhood wildness in <i>Wuthering Heights</i>; Clarissa's kiss with Sally Seton in <i>Mrs Dalloway</i> • how women conform to social expectations, e.g. Cathy's alteration in manner at Thrushcross Grange in <i>Wuthering Heights</i>; Mariam's wearing of the burqa in <i>A Thousand Splendid Suns</i>; Clarissa Dalloway's conventional marriage in <i>Mrs Dalloway</i> • how women's voices are presented, e.g. Woolf's stream of consciousness and free indirect style; Bronte's use of Nelly's narrative voice; Hardy's use of dialogue and narrative comment to present Tess • how writers present the consequences of women breaking social norms, e.g. Tess' illegitimate child and disgrace in <i>Tess of the D'Urbervilles</i>; Nana's social exclusion in <i>A Thousand Splendid Suns</i>; the compromises made by Sally Seton in <i>Mrs Dalloway</i> and Cathy in <i>Wuthering Heights</i> • contextual factors relating to social expectations of women, e.g. patriarchal norms of nineteenth century and Afghan societies; Woolf's participation in the Bloomsbury group; Hosseini's Western audience; Hardy's designation of Tess as 'a pure woman'. <p>These are suggestions only. Please accept any valid alternative response.</p>
12	<p>Women and Society</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of different types of fear, e.g. the fear of violence; sexual fears; fear of exclusion; fear of humiliation or losing status • comparison of presentation of characters who feel fear, e.g. Tess in <i>Tess of the D'Urbervilles</i>; Mariam in <i>A Thousand Splendid Suns</i>; Septimus and Lucrezia in <i>Mrs Dalloway</i> • comparison of characters who, and situations which, provoke fear, e.g. Heathcliff in <i>Wuthering Heights</i>; Alec D'Urberville in <i>Tess</i>; Rasheed in <i>A Thousand Splendid Suns</i>; Septimus' fear of everyday situations such as the car backfiring in <i>Mrs Dalloway</i> • how writers present fear, e.g. symbolism to show vulnerability in <i>Tess</i> and <i>A Thousand Splendid Suns</i>; use of narrative voice in <i>Mrs Dalloway</i>; natural imagery in <i>Wuthering Heights</i> • contextual factors relating to fear, e.g. the change from Soviet to Taliban rule in <i>A Thousand Splendid Suns</i>; the aftermath of World War One in <i>Mrs Dalloway</i>; the legal and social position of women in <i>Tess of the D'Urbervilles</i> and <i>Wuthering Heights</i>; religious attitudes in all texts • how characters overcome fear, e.g. Isabella leaving her marriage in <i>Wuthering Heights</i>; Tess and Mariam committing murder in <i>Tess of the D'Urbervilles</i> and <i>A Thousand Splendid Suns</i>. <p>These are suggestions only. Please accept any valid alternative response.</p>

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

		AO1 = bullet point 1	AO2 = bullet point 2
Level	Mark	Descriptor (AO1, AO2)	
	0	No rewardable material.	
Level 1	1–4	Descriptive <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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. 	