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# Mark Scheme (Results)

Summer 2022

Pearson Edexcel GCE Advanced Subsidiary

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

The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors. One bullet point is linked to one Assessment Objective, however please note that the number of bullet points in the level descriptor does not directly correlate to the number of marks in the level descriptor.

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used:

- examiners should first decide which descriptor most closely matches the answer and place it in that level
- the mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level
- in cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points

- examiners of Advanced GCE English should remember that all Assessment Objectives within a level are equally weighted. They must consider this when making their judgements
- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors
- indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner’s responsibility to apply their professional judgement to the candidate’s response in determining if the answer fulfils the requirements of the question.

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

		AO1 = bullet point 1	AO2 = bullet point 2
Level	Mark	Descriptor (AO1, AO2)	
	0	No rewardable material.	
<b>Level 1</b>	1-4	<b>Descriptive</b> <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>	
<b>Level 2</b>	5-8	<b>General understanding/exploration</b> <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>	
<b>Level 3</b>	9-12	<b>Clear relevant application/exploration</b> <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>	
<b>Level 4</b>	13-16	<b>Discriminating controlled application/exploration</b> <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>	
<b>Level 5</b>	17-20	<b>Critical and evaluative</b> <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 on page 3** when applying this marking grid.

		A03 = bullet point 1	A04 = bullet point 2
Level	Mark	Descriptor (A03, A04)	
	0	No rewardable material.	
<b>Level 1</b>	1-4	<b>Descriptive</b> <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>	
<b>Level 2</b>	5-8	<b>General exploration</b> <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>	
<b>Level 3</b>	9-12	<b>Clear relevant exploration</b> <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>	
<b>Level 4</b>	13-16	<b>Discriminating exploration</b> <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>	
<b>Level 5</b>	17-20	<b>Critical and evaluative</b> <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>	

## Paper 2 Mark scheme

Question number	Indicative content
1	<p><b>Childhood</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of the ways in which marriage is presented, e.g. as confining, abusive or loveless in all four novels; as an economic transaction in <i>The Color Purple</i> and <i>Hard Times</i>; as a survival mechanism for Lola in <i>Atonement</i></li> <li>• comparison of the characters or events which disrupt marriages, e.g. infidelity in <i>What Maisie Knew</i> and <i>Atonement</i>; the arrival of Shug Avery in <i>The Color Purple</i>; Harthouse in <i>Hard Times</i></li> <li>• the ways writers present the breakdown of marriages, e.g. between Beale and Ida Farange and their subsequent spouses in <i>What Maisie Knew</i>; Harpo and Sofia in <i>The Color Purple</i>; Louisa and Bounderby in <i>Hard Times</i></li> <li>• historical and cultural factors affecting views of marriage, e.g. social stigma towards divorce in the Victorian era; the impact of World War Two on marriages; the effect of marriage on women's social standing</li> <li>• writers' use of narrative voices to present different perspectives on marriages, e.g. McEwan's postmodern use of an unreliable narrator in <i>Atonement</i>; Walker's use of epistolary narration in <i>The Color Purple</i>; James' use of focalisers; Dickens' third person commentary on his characters</li> <li>• discussion of writers' presentation of successful marriages, or alternatives to marriage, e.g. Sofia and Harpo's reconciliation in <i>The Color Purple</i>; Maisie's choice of Mrs Wix; Louisa's fulfilled life without remarriage in <i>Hard Times</i>; Briony's single status and successful career in <i>Atonement</i>.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
2	<p><b>Childhood</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of the ways writers present characters who achieve independence, e.g. Celie in <i>The Color Purple</i>; Louisa in <i>Hard Times</i>; Maisie in <i>What Maisie Knew</i>; Cecilia in <i>Atonement</i></li> <li>• ways writers present different forms of independence, e.g. financial; physical; psychological; within relationships</li> <li>• contextual factors affecting characters' ability to achieve independence, e.g. racial and sexual inequalities; historical restrictions on freedoms such as conscription during World War Two</li> <li>• writers' use of symbolic journeys and settings to represent achieving independence, e.g. Nettie's journey to Africa in <i>The Color Purple</i>; Maisie's journey to France in <i>What Maisie Knew</i>; Dunkirk and London in <i>Atonement</i>; Mr Sleary's circus in <i>Hard Times</i></li> <li>• comparison of writers' presentation of barriers to achieving independence, e.g. Maisie's divided loyalties to her parents; Celie's lack of education in <i>The Color Purple</i>; Robbie's poverty and imprisonment in <i>Atonement</i>; Gradgrind's Utilitarian education principles in <i>Hard Times</i></li> <li>• the ways in which writers end their narratives, e.g. Walker's celebratory final letter; McEwan's postscript in 1999; Dickens' direct address to the reader; James' final scene on the steamer.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
3	<p><b>Colonisation and its Aftermath</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of different types of loss suffered, e.g. deaths; loss of power or status; loss of hope; loss of morals or beliefs</li> <li>• how writers present characters' responses to loss, e.g. Huck's response to his father's death; Marlow's response to Kurtz's death in <i>Heart of Darkness</i>; Aziz's fury at his loss of status in <i>A Passage to India</i>; Lewis' remorse when he loses Agnes in <i>The Lonely Londoners</i></li> <li>• writers' explorations of the impact of losses on characters, e.g. Huck's relief once his father's loss is revealed; Aziz's rejection of British influence after his loss of reputation in <i>A Passage to India</i>; Marlow's contempt for the supposedly civilised world in <i>Heart of Darkness</i></li> <li>• writers' explorations of the loss of morality due to colonisation, e.g. Conrad's exposure of brutality in the Belgian Congo; Selvon's presentation of racism in 1950s London; Forster's critiques of the British Raj; Twain's satire of antebellum society</li> <li>• how writers use language to convey the impact of losses, e.g. imagery conveying grief; descriptions of characters' loss of hope</li> <li>• how writers use narrative structure to explore overcoming loss, e.g. Conrad's circular structure; Twain's use of the journey; Selvon's series of vignettes; Forster's jump forward in time.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
4	<p><b>Colonisation and its Aftermath</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of different communities, e.g. the British expatriates and Indian communities in <i>A Passage to India</i>; the immigrant community in <i>The Lonely Londoners</i>; small town communities in <i>The Adventures of Huckleberry Finn</i>; Kurtz's native community in <i>Heart of Darkness</i></li> <li>• writers' presentation of supportive communities, e.g. Forster's presentation of Hamidullah's gatherings; Moses' role as mentor in <i>The Lonely Londoners</i>; the community on board the ship on the Thames in <i>Heart of Darkness</i></li> <li>• comparison of disruption to communities, e.g. the communities cheated by the duke and the dauphin in <i>Huckleberry Finn</i>; the repercussions of Adela's allegations in <i>A Passage to India</i>; Kurtz's departure on the steamship in <i>Heart of Darkness</i>; racism in <i>The Lonely Londoners</i></li> <li>• contextual factors relating to writers' presentation of communities, e.g. nineteenth century imperialism; the Windrush generation; the British Raj and the Indian independence movement; attitudes towards race</li> <li>• methods writers use to present communities, e.g. Forster's use of dialogue between Mrs Moore and Aziz; Selvon's use of multiple creole voices; Conrad's first-person narration; Twain's episodic structure</li> <li>• ways in which writers challenge stereotypical representations of minority communities, e.g. Conrad's sympathy for the enslaved Congolese; Selvon's focus on conveying the immigrant experience; Forster's admiration of Indian culture.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>



Question number	Indicative content
5	<p><b>Crime and Detection</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of the ways in which writers create doubt, e.g. plot twists; red herrings; false suspicions; narrative structure</li> <li>• comparison of the ways in which writers create false suspects, e.g. Ryan in <i>The Murder Room</i>; Rosanna Spearman in <i>The Moonstone</i>; Luke Marks in <i>Lady Audley's Secret</i>; Bobby Rupp in <i>In Cold Blood</i></li> <li>• comparison of narrative voices used to create doubt, e.g. Collins' use of multiple narrators; James' use of interviews with multiple witnesses; Capote's use of the voices of Holcomb residents; Braddon's third person character descriptions</li> <li>• ways in which writers present those who dispel doubt, e.g. Robert Audley in <i>Lady Audley's Secret</i>; Adam Dalgleish in <i>The Murder Room</i>; Al Dewey in <i>In Cold Blood</i>; Franklin Blake in <i>The Moonstone</i></li> <li>• discussion of genre conventions and related contextual factors, e.g. <i>The Moonstone</i> as an early detective novel; the Victorian sensation novel; Capote's journalistic style and blending of true crime with fiction; <i>The Murder Room's</i> position in James' series</li> <li>• how writers create doubt in their presentation of characters, e.g. Muriel Godby's appearance of respectability in <i>The Murder Room</i>; the disjunct between Lady Audley's outer beauty and her inner morality; Perry Smith's child-like physical appearance in <i>In Cold Blood</i>; Franklin Blake's unknowing theft in <i>The Moonstone</i>.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
6	<p><b>Crime and Detection</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of different ways in which writers make characters seem sinister, e.g. violence; strange behaviour or appearance; concealment or dishonesty</li> <li>• comparison of ways in which writers describe sinister acts or behaviours, e.g. Dick and Perry eating a meal after a violent murder in <i>In Cold Blood</i>; Lady Audley's arson attack; Herncastle's actions in <i>The Moonstone</i>; Muriel Godby's lack of remorse in <i>The Murder Room</i></li> <li>• ways in which writers use imagery to make criminals seem sinister, e.g. description of the graphic murder scene in <i>In Cold Blood</i>; the strange positioning of bodies in <i>The Murder Room</i></li> <li>• writers' use of symbolic objects and settings to make characters seem sinister, e.g. the painting of Lady Audley; Dick and Perry's car and its contents in <i>In Cold Blood</i>; the museum in <i>The Murder Room</i>; the shivering sands in <i>The Moonstone</i></li> <li>• contextual factors contributing to writers' creation of sinister characters, e.g. Victorian expectations of acceptable female behaviour; the real crime depicted in <i>In Cold Blood</i>; psychological explanations of deviance in both Victorian and modern society</li> <li>• structural methods of creating sinister characters, e.g. gaps in narratives; jumps in time; changes of narrator or focaliser.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
7	<p><b>Science and Society</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of different relationships between men and women, e.g. sexual; friendships; marital</li> <li>• the ways writers present dynamics within relationships, e.g. the narrator’s wife as in need of protection in <i>The War of the Worlds</i>; the lack of power for Handmaids and Wives in <i>The Handmaid’s Tale</i>; Frankenstein’s idealisation of Elizabeth</li> <li>• ways in which relationships are presented as restrictive, e.g. the pressure Kathy feels to have sex in <i>Never Let Me Go</i>; government controls on women’s roles in <i>The Handmaid’s Tale</i>; Elizabeth’s lack of autonomy in <i>Frankenstein</i></li> <li>• ways in which writers present relationships between men and women as elevating or a source of comfort, e.g. the narrator’s wife as a motivation to survive in <i>The War of the Worlds</i>; Offred’s relationships with Nick and Luke in <i>The Handmaid’s Tale</i></li> <li>• contextual factors influencing writers’ presentation of relationships between men and women, e.g. the Shelleys’ unconventional marriage; attitudes towards homosexuality across time; second wave feminist perspectives on marriage and relationships; attitudes towards sex and reproductive rights</li> <li>• how writers use narrative perspectives to explore relationships between men and women, e.g. male narrators in <i>Frankenstein</i> and <i>The War of the Worlds</i>; female narrators in <i>Never Let Me Go</i> and <i>The Handmaid’s Tale</i>; Atwood, Shelley and Ishiguro’s use of first person perspectives.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
8	<p><b>Science and Society</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of the types of central discoveries made in each novel, e.g. scientific discoveries; discoveries about other characters; discovering uncomfortable truths</li> <li>• comparison of the consequences of making discoveries, e.g. personal; emotional; mental; societal</li> <li>• comparison of characters who make discoveries and their reactions, e.g. Offred’s discoveries and escape plan in <i>The Handmaid’s Tale</i>; Frankenstein’s quest for vengeance on discovering the creature’s guilt; Kathy’s resigned acceptance of her place in <i>Never Let Me Go</i></li> <li>• contextual discoveries which may have influenced the authors, e.g. the scientific revolution in the early 19<sup>th</sup> century; late 19<sup>th</sup> century astronomers such as Schiaparelli; advances in medical science and contraception in the 20<sup>th</sup> century</li> <li>• methods writers use to make discoveries seem significant, e.g. Wells’ journalistic style; Shelley’s use of religious imagery; Atwood’s disjointed narrative; Ishiguro’s motifs of water and other barriers</li> <li>• the ways in which writers use settings to make discoveries seem dramatic, e.g. Jezebel’s in <i>The Handmaid’s Tale</i>; Frankenstein’s workshop; the ruined house in <i>The War of the Worlds</i>; Miss Emily’s house in <i>Never Let Me Go</i>.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
9	<p><b>The Supernatural</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of characters who cope with different types of suffering in the novels, e.g. physical; psychological; grief; traumatic events</li> <li>• how writers present characters who cope effectively with suffering, e.g. Denver's reengagement with the community in <i>Beloved</i>; Mina's harnessing of her hypnotic state to defeat Dracula; Caroline Ayres' initial fortitude in <i>The Little Stranger</i></li> <li>• how writers present characters who struggle to cope with suffering, e.g. Sethe's regret for her actions in <i>Beloved</i>; the frailty and mental decline of Rodney and Mrs Ayres in <i>The Little Stranger</i> and Harker and Lucy in <i>Dracula</i>; Sybil Vane's suicide in <i>The Picture of Dorian Gray</i></li> <li>• ways in which suffering caused by the supernatural is overcome, e.g. the exorcism of 124 Bluestone Road in <i>Beloved</i>; the quest to kill Dracula; the death of Dorian Gray; Faraday's final visit to Hundreds Hall in <i>The Little Stranger</i></li> <li>• contextual factors relevant to the presentation of suffering, e.g. prevailing religious beliefs at the times of writing; aestheticism; social changes following the Second World War; slavery, the Reconstruction era and its legacy in the United States</li> <li>• methods writers use to describe suffering and its impact, e.g. Morrison's flashbacks to the Middle Passage; Stoker's use of imagery to describe Dracula's attacks; Waters' use of a claustrophobic setting; Wilde's use of colour symbolism in the scene describing Basil Hallward's murder.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
10	<p><b>The Supernatural</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of how writers present imbalances of power, e.g. within relationships; due to characters' roles in society; as a result of superior strength or ability</li> <li>• how writers present characters who have power over others, e.g. Morrison's descriptions of the brutality of slave owners; Faraday's power over the Ayres family due to his role as doctor in <i>The Little Stranger</i>; Dracula's and Dorian Gray's violence and abuses of power</li> <li>• how writers use supernatural characters to explore power, e.g. Dracula as a symbol of a corrupt aristocracy; Dorian's painting allowing him to bypass the social consequences of his actions; <i>Beloved</i> as a representation of the lasting legacy of slavery</li> <li>• contextual factors affecting imbalances of power, e.g. historical and contemporary gender inequalities; social class and economic power imbalances; racial inequalities in the Reconstruction era and in modern society</li> <li>• methods writers use to present power imbalances, e.g. Stoker's use of Renfield's zoophagy to represent vampirism on a smaller scale; the symbolism of Sethe's milk in <i>Beloved</i>; Waters' descriptions of the poltergeist attacks; Lord Henry's seductive language in <i>The Picture of Dorian Gray</i></li> <li>• comparison of the ways in which power imbalances are redressed, e.g. Sethe's attack on Mr Bodwin in <i>Beloved</i>; the decline of the Ayres family fortunes in <i>The Little Stranger</i>; Dorian Gray's return to his natural appearance; Dracula's and Lucy's deaths in <i>Dracula</i>.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
11	<p><b>Women and Society</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of the different ways in which writers present motherhood, e.g. as a desirable goal; as shameful when children are illegitimate; as redemptive; as requiring sacrifices</li> <li>• comparison of characters who struggle with motherhood, e.g. Clarissa’s fear of being usurped by Miss Kilman in <i>Mrs Dalloway</i>; Tess’ mother’s failure to prepare her for the dangers of the world in <i>Tess of the D’Urbervilles</i>; Nana’s resentment of Mariam in <i>A Thousand Splendid Suns</i></li> <li>• comparison of characters who embrace motherhood, e.g. Tess’ love for her child despite his origins; Laila and Mariam’s sharing of the role of mother in <i>A Thousand Splendid Suns</i>; Nelly as a surrogate mother in <i>Wuthering Heights</i></li> <li>• ways in which writers explore the impact of motherhood on characters and their children, e.g. the early deaths of mothers in <i>Wuthering Heights</i> resulting in neglect; Sally Seton’s sacrifice of her own desires in <i>Mrs Dalloway</i>; Tess’ grief at the death of her child</li> <li>• ways in which writers use language and imagery to explore motherhood, e.g. Hosseini’s use of natural imagery; Brontë’s use of motherly imagery to describe Edgar Linton caring for Cathy; Woolf’s use of possessive language to explore Clarissa and Elizabeth’s relationship; Hardy’s use of religious language</li> <li>• contextual factors relating to writers’ presentation of motherhood, e.g. historical and cultural attitudes towards the roles of women; attitudes towards having children out of wedlock; feminist interpretations of motherhood.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>
12	<p><b>Women and Society</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of different ways in which writers use death in their narratives, e.g. a shocking event; a catalyst for change; a release from suffering; a punishment</li> <li>• comparison of the ways in which death is presented as violent and shocking, e.g. Rasheed’s murder in <i>A Thousand Splendid Suns</i>; Heathcliff killing Isabella’s dog in <i>Wuthering Heights</i>; Tess’ murder of Alec in <i>Tess of the D’Urbervilles</i>; Septimus’ suicide in <i>Mrs Dalloway</i></li> <li>• how writers present death as an ordinary, if sad, part of life, e.g. Sorrow’s death in <i>Tess of the D’Urbervilles</i>; the deaths of Cathy, Linton and Edgar in <i>Wuthering Heights</i>; Nana’s death in <i>A Thousand Splendid Suns</i>; Clarissa’s preoccupation with death in <i>Mrs Dalloway</i></li> <li>• contextual factors influencing writers’ presentation of death, e.g. religious views of death and burial; the impact of World War One; Soviet and Taliban control of Afghanistan; attitudes towards the death penalty</li> <li>• how writers describe death, e.g. Hardy’s pagan imagery; Woolf’s repeated allusions to <i>Cymbeline</i>; Hosseini’s symbolic use of Zalmai and Aziza to represent hope; Brontë’s dark, gothic imagery in <i>Wuthering Heights</i></li> <li>• how writers explore the impact of death, e.g. Hardy’s presentation of Tess’ execution; Heathcliff’s death as redemptive in <i>Wuthering Heights</i>; Clarissa’s recognition of the beauty of life in <i>Mrs Dalloway</i>; Mariam’s release from her suffering in <i>A Thousand Splendid Suns</i>.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>