

AS English Literature



Sample Assessment Materials

Pearson Edexcel Level 3 Advanced Subsidiary GCE in English Literature (8ET0)

First teaching from September 2015

First certification from 2016

Issue 2

Pearson
Edexcel Level 3
Advanced Subsidiary GCE
in English Literature (8ET0)
Sample Assessment Materials

First certification 2016

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Edexcel, BTEC and LCCI qualifications

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Introduction

The Pearson Edexcel Level 3 Advanced Subsidiary GCE in English Literature is designed for use in schools and colleges. It is part of a suite of GCE qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.

General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked **unless** the candidate has replaced it with an alternative response.

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.

Write your name here

Surname

Other names

Pearson Edexcel
Level 3 GCE

Centre Number

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Candidate Number

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English Literature

Advanced Subsidiary

Paper 1: Poetry and Drama

Sample assessment materials for first teaching
September 2015

Time: 2 hours

Paper Reference

8ET0/01

You must have:

prescribed texts (clean copies)

Total Marks

--

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer one question in **Section A** and one question in **Section B** on your chosen text.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 72.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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PEARSON

SECTION A: Poetry

Answer ONE question and write your answer in the space provided.

- 1** Compare the ways in which poets explore the shift from childhood to adulthood in *An Easy Passage* by Julia Copus (on page 37) and **one** other poem of your choice, from the *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*.

In your answer you should consider the following:

- the poets' development of themes
- the poets' use of language and imagery
- the use of other poetic techniques.

(Total for Question 1 = 24 marks)

OR

- 2** Compare the ways in which poets use ordinary events to explore universal themes in *Chainsaw Versus the Pampas Grass* by Simon Armitage (on page 6) and **one** other poem of your choice from the *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*.

In your answer you should consider the following:

- the poets' development of themes
- the poets' use of language and imagery
- the use of other poetic techniques.

(Total for Question 2 = 24 marks)

Post-2000 Specified Poetry

***Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*
(Faber and Faber, 2015) ISBN 978-0571325405**

Poem title	Poet	Page number
Eat Me	Patience Agbabi	3
Chainsaw Versus the Pampas Grass	Simon Armitage	6
Material	Ros Barber	10
Inheritance	Eavan Boland	22
A Leisure Centre is Also a Temple of Learning	Sue Boyle	23
History	John Burnside	25
The War Correspondent	Ciaran Carson	29
An Easy Passage	Julia Copus	37
The Deliverer	Tishani Doshi	43
The Map Woman	Carol Ann Duffy	47
The Lammas Hireling	Ian Duhig	51
To My Nine-Year-Old Self	Helen Dunmore	52
A Minor Role	U A Fanthorpe	57
The Gun	Vicki Feaver	62
The Furthest Distances I've Travelled	Leontia Flynn	64
Giuseppe	Roderick Ford	66
Out of the Bag	Seamus Heaney	81
Effects	Alan Jenkins	92
The Fox in the National Museum of Wales	Robert Minhinnick	121
Genetics	Sinéad Morrissey	125
From the Journal of a Disappointed Man	Andrew Motion	127
Look We Have Coming to Dover	Daljit Nagra	129
Fantasia on a Theme of James Wright	Sean O'Brien	130
Please Hold	Ciaran O'Driscoll	132
You, Shiva, and My Mum	Ruth Padel	140
Song	George Szirtes	168
On Her Blindness	Adam Thorpe	170
Ode on a Grayson Perry Urn	Tim Turnbull	172

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TOTAL FOR SECTION A = 24 MARKS

SECTION B: Drama

Answer ONE question on your chosen text. Write your answer in the space provided.

TRAGEDY

Doctor Faustus, Christopher Marlowe

- 3 'Repentance is never a serious possibility for Faustus: he is doomed from the start.'

In the light of this comment, explore Marlowe's dramatic presentation of repentance in *Doctor Faustus*. In your answer you must consider relevant contextual factors.

(Total for Question 3 = 48 marks)

OR

- 4 'The forces of evil in the play can be funny as well as frightening.'

In the light of this comment, explore Marlowe's dramatic presentation of the forces of evil in *Doctor Faustus*. In your answer you must consider relevant contextual factors.

(Total for Question 4 = 48 marks)

Answer ONE question on your chosen text. Write your answer in the space provided.

***The Duchess of Malfi*, John Webster**

5 'Antonio is presented as a good man who is simply out of his depth.'

In the light of this comment, explore Webster's dramatic presentation of Antonio in *The Duchess of Malfi*. In your answer you must consider relevant contextual factors.

(Total for Question 5 = 48 marks)

OR

6 '*The Duchess of Malfi* is a tragedy shrouded in darkness.'

In the light of this comment, explore Webster's presentation of the theme of deception in the play. In your answer you must consider relevant contextual factors.

(Total for Question 6 = 48 marks)

Answer ONE question on your chosen text. Write your answer in the space provided.

The Home Place, Brian Friel

7 'Richard Gore is a complex creation – comic, sinister, and perhaps brave.'

In the light of this comment, explore Friel's dramatic presentation of Richard Gore. In your answer you must consider relevant contextual factors.

(Total for Question 7 = 48 marks)

OR

8 'The domestic setting and music heard at the start of the play create a false sense of security.'

In the light of this comment, explore the dramatic presentation of fear in *The Home Place*. In your answer you must consider relevant contextual factors.

(Total for Question 8 = 48 marks)

Answer ONE question on your chosen text. Write your answer in the space provided.

A Streetcar Named Desire, Tennessee Williams

- 9** 'Elysian Fields is a world filled with violence, in which Blanche cannot survive.'

In the light of this comment, explore Williams' dramatic presentation of violence in *A Streetcar Named Desire*. In your answer you must consider relevant contextual factors.

(Total for Question 9 = 48 marks)

OR

- 10** 'Mitch may be a weak character, but his treatment of Blanche is still disturbing and harmful.'

In the light of this comment, explore Williams' dramatic presentation of Mitch. In your answer you must consider relevant contextual factors.

(Total for Question 10 = 48 marks)

Answer ONE question on your chosen text. Write your answer in the space provided.

COMEDY

The Importance of Being Earnest, Oscar Wilde

11 'Wilde constructs comedy by ruthlessly mocking marriage.'

In the light of this comment, explore Wilde's dramatic presentation of marriage in *The Importance of Being Earnest*. In your answer you must consider relevant contextual factors.

(Total for Question 11 = 48 marks)

OR

12 'Gwendolen is comic because she is both outrageous and conventional.'

In the light of this comment, explore Wilde's dramatic presentation of Gwendolen in *The Importance of Being Earnest*. In your answer you must consider relevant contextual factors.

(Total for Question 12 = 48 marks)

Answer ONE question on your chosen text. Write your answer in the space provided.

***The Pitmen Painters*, Lee Hall**

13 'Examining the lives of a group of ordinary men who do extraordinary things.'

In the light of this comment, explore the dramatic presentation of the men's working lives in *The Pitmen Painters*. In your answer you must consider relevant contextual factors.

(Total for Question 13 = 48 marks)

OR

14 'Don't be scared of the world. Take chances. Make something new.'

In the light of this comment, explore the dramatic presentation of the character of Robert Lyon in *The Pitmen Painters*. In your answer you must consider relevant contextual factors.

(Total for Question 14 = 48 marks)

Answer ONE question on your chosen text. Write your answer in the space provided.

***The Rover*, Aphra Behn**

- 15** 'Behn's male characters are typical men – entirely concerned with their own pleasures.'

In the light of this comment, explore Behn's dramatic presentation of masculinity in *The Rover*. In your answer you must consider relevant contextual factors.

(Total for Question 15 = 48 marks)

OR

- 16** 'Blunt brings comedy but also menace to the play.'

In the light of this comment, explore Behn's dramatic presentation of Blunt in *The Rover*. In your answer you must consider relevant contextual factors.

(Total for Question 16 = 48 marks)

Answer ONE question on your chosen text. Write your answer in the space provided.

Waiting for Godot, Samuel Beckett

17 'Beckett makes entertaining drama out of two men simply filling time.'

In the light of this comment, explore Beckett's dramatic presentation of time in *Waiting for Godot*. In your answer you must consider relevant contextual factors.

(Total for Question 17 = 48 marks)

OR

18 'Pozzo and Lucky bring tragedy as well as comedy to the play.'

In the light of this comment, explore Beckett's dramatic presentation of Pozzo and Lucky in *Waiting for Godot*. In your answer you must consider relevant contextual factors.

(Total for Question 15 = 48 marks)

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TOTAL FOR SECTION B = 48 MARKS
TOTAL FOR PAPER = 72 MARKS

Paper 1 Mark scheme

Question number	Indicative content
1	<p>Appropriate selection of poem to accompany <i>An Easy Passage</i>, exploring the shift from childhood to adulthood such as <i>To My Nine-Year-Old Self</i> by Helen Dunmore. Students may refer to the following in their answers:</p> <ul style="list-style-type: none">• the comparative impact of the first-person speaker in one poem and the third-person perspective in the other• the varied effects of structures (e.g. narrative structure of <i>An Easy Passage</i>; Dunmore’s imagined dialogue) and how the poets use these to develop their themes• how each poet conveys a sense of change and movement in the course of the poem (“I won’t keep you then.”, Copus’s use of the present tense throughout)• the distant observations of Copus contrasted with the personal and bittersweet tone of Dunmore’s poem (“...nothing in common beyond a few shared years...”)• the impact of the intervention of the speaker’s voice in the rhetorical question (“What can she know of the way the world admits us less and less...?”)• effects of Dunmore’s use of pronouns – “We” and “I” and how they enable subtle shifts in perspective• the absence of imagery in <i>An Easy Passage</i> in contrast to Dunmore’s sensual description• how both poets focus on vivid detail to convey the intensity of growing up (“hole-punched aluminum lever”, “shimmering oyster”, “nail varnish”)• consideration of the impact of each poem’s ending. <p>Reward any other appropriate poem selection and relevant responses.</p>

Question number	Indicative content
2	<p>Appropriate selection of poem to accompany <i>Chainsaw Versus the Pampas Grass</i> in which poets use ordinary events to explore universal themes such as <i>A Leisure Centre is Also a Temple of Learning</i> by Sue Boyle. Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • how both poems move from the commonplace (cutting grass; a changing room) towards a much wider perspective (human frailty/mutability) • how the poems create a sense of drama (Armitage’s extended metaphor of the personified chainsaw; Boyle’s dramatic pause before the final lines) • how the poets play with language to create effects (the colloquially masculine diction of “Knocked back a quarter pint...”; the strained sensuality of advertising copy – “Toned every muscle”, “gentle exfoliant”) • a consideration of the different types of imagery used by the poets (e.g. Armitage’s images of battle: “the dead zone...” Boyle’s deliberately hackneyed: “...like a waterfall.”) • the poets’ use of sardonic humour to develop their themes, e.g. the deliberately ‘macho’ vocabulary in Armitage’s description of the chainsaw – “juices ran”, “gunned the trigger”; Boyle’s natural imagery being undercut by “chemicals” and “charlatan” • the effect of the poets’ use of literary/biblical allusions (“Corn in Egypt”, the “bee... sip” reference to Keats’s <i>Ode on Melancholy</i>; Boyle’s Greek chorus) • the reminder at the end of each poem of the limitations of human endeavour (“...we know what happens next.”; “...its man-made dreams...”). <p>Reward any other appropriate poem selection and relevant responses.</p>

Please refer to the specific marking guidance on page 2 when applying this marking grid.

		A01 = bullet point 1	A02 = bullet point 2	A04 = bullet point 3
Level	Mark	Descriptor (A01, A02, A04)		
	0	No rewardable material.		
Level 1	1–4	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. Has limited awareness of connections between texts. Describes the texts separately. 		
Level 2	5–9	General understanding/approach <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. Gives general connections between texts. Provides straightforward examples. 		
Level 3	10–14	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. Makes clear connections between texts. Supports with clear examples. 		
Level 4	15–19	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. Makes connections between texts. Uses consistently appropriate examples. 		
Level 5	20–24	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. Makes effective connections between texts. Exhibits discriminating use of examples. 		

Question number	Indicative content
3	<p>Doctor Faustus</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Marlowe’s exposition of Faustus’s moral dilemma at the beginning of the play • dramatic use of the Good and Bad Angels to embody Faustus’s choice • impact of delight Faustus takes in magic and trickery, e.g. rendered invisible, he plays tricks on the Pope and the Cardinal of Lorraine, snatching their food and drink and tormenting them with fireworks • complex dramatic effect of his final speech, eliciting pity as well as horror • impact of occasions when Faustus considers asking forgiveness, e.g. the Good Angel, the Old Man • use of the Chorus to comment and foreshadow, e.g. “He surfeits upon cursed necromancy” • contemporary attitudes to sin, repentance, salvation • the conflict between Faustus’s personal ambition in this world and eternal damnation • the impact of the historical context in which the play was written – the economic, political and intellectual changes taking place in England • the impact of the Renaissance and the Reformation on Marlowe’s dramatic presentation of Doctor Faustus • the extent to which Faustus can be seen as personifying the spirit of the Renaissance and his character being the spirit of the Renaissance man • knowledge and its propensity to doom Faustus in relation to context • Faustus’s conflicting thoughts about his control over his own destiny.
4	<p>Doctor Faustus</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • effect of the dramatic presentation of the Seven Deadly Sins • growing abuse of his powers by Faustus in tricks and escapades, e.g. where he cheats and torments the Horse-Courser • graphic descriptions of Hell in the context of growing realism in Renaissance art • effect of the comic contribution of Robin and Rafe/Wagner and the Clown • the ironical use of Lucifer as a witness to key decisions by Faustus, e.g. “The god thou servest is thine own appetite/Wherein is fixed the love of Belzebub” • how the play dramatises contemporary attitudes to sin and evil and to developing humanist ideas • Faustus as a character who is both exalted and punished, extolled through both comedy and tragedy • the comic and tragic idea of an individual selling their soul to the devil for knowledge • differing interpretations (historically) of Faustus’s quest for knowledge and his interest in earthly pleasures • the impact of Renaissance ideas around the Great Chain of Being – how this is seen in ‘order’ and ‘disorder’ in the play and how it has been interpreted • Marlowe’s choice of structure – dramatic juxtaposition of comedy and tragedy and its impact on the audience/reader • the use of banality in the play and the impact of the comedy on the stature of Faustus as the hero of the play.

Please refer to the specific marking guidance on page 2 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	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 2	5–9	General understanding/approach <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 3	10–14	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. 	
Level 4	15–19	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. 	
Level 5	20–24	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. 	

Please refer to the specific marking guidance on page 2 when applying this marking grid.

		A03 = bullet point 1	A05 = bullet point 2
Level	Mark	Descriptor (A03, A05)	
	0	No rewardable material.	
Level 1	1-4	Recalls information/descriptive <ul style="list-style-type: none"> • Uses a highly-descriptive approach and there is little awareness of the significance and influence contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations. 	
Level 2	5-9	General understanding/exploration <ul style="list-style-type: none"> • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations. 	
Level 3	10-14	Clear understanding/exploration <ul style="list-style-type: none"> • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts. 	
Level 4	15-19	Consistent application/exploration <ul style="list-style-type: none"> • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings to texts. 	
Level 5	20-24	Discriminating application/exploration <ul style="list-style-type: none"> • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently. 	

Question number	Indicative content
5	<p><i>The Duchess of Malfi</i> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Antonio’s function as the choric voice at the beginning of the play – and his role as Webster’s mouthpiece for commentary on a range of social issues • Webster’s use of Antonio and Delio’s dialogue to portray the possibilities of how a court may be run, in contrast to the corrupt court at Amalfi. • dramatic impact of the relationship between Antonio (Steward) and the Duchess and its foregrounding of issues of social status and gender in Jacobean society • Antonio’s use as a device to illuminate the Duchess and her tragedy: “We are forced to woo, because none dare woo us” • Antonio as a foil to the brothers, e.g. he is described by Bosola as “cedar planted by a spring” in contrast to the “plum-trees that grow crooked over standing-pools” • Antonio presented as a man of virtue and stoicism, e.g. “Were there nor heaven, nor hell/I should be honest: I have long serv’d virtue/And ne’re ta’en wages of her.” • dramatic effect of Antonio’s self-deprecating speech on death: “We follow after bubbles, blown in the air”. • Some evaluation of whether Antonio is portrayed as ‘out of his depth’
6	<p><i>The Duchess of Malfi</i> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Webster’s use of the Machiavel (arch dissembler) – a stock character in contemporary drama, e.g. The Cardinal; Bosola • dramatic impact of the deceptive behaviour of the Duchess and her acknowledgement of it in contrast to other characters: “Oh misery, methinks unjust actions should wear these masks and curtains, and not we.” • dramatic effect of Bosola’s soliloquies highlighting his deceptions to the audience • Webster’s use of the Italian setting as a means to make comments on English society and avoid censorship • presentation of the Cardinal (coldly cynical/spying etc) representing Machiavellian ideas – divorcing politics from Christian ethics etc. • presentation of the Julia sub-plot, her adultery, her attempt to seduce Bosola, to develop the play’s major themes • emotional impact of Act III, Scene 2 and the Duchess’s confession to the lying Bosola • dramatic effects of characters’ self-deceptions, e.g. Ferdinand sees himself as an embodiment of the law: “Then the law to him/Is like a foul black cobweb to a spider...” • Webster’s frequent use of darkness, references to night, etc. – references to stagecraft in Webster’s time and later • Some evaluation of other effects of deception in the play, e.g. possible moments of grim humour, etc.

Please refer to the specific marking guidance on page 2 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	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 2	5–9	General understanding/approach <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 3	10–14	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. 	
Level 4	15–19	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. 	
Level 5	20–24	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. 	

Please refer to the specific marking guidance on page 2 when applying this marking grid.

		A03 = bullet point 1	A05 = bullet point 2
Level	Mark	Descriptor (A03, A05)	
	0	No rewardable material.	
Level 1	1-4	Recalls information/descriptive <ul style="list-style-type: none"> • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations. 	
Level 2	5-9	General understanding/exploration <ul style="list-style-type: none"> • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations. 	
Level 3	10-14	Clear understanding/exploration <ul style="list-style-type: none"> • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts. 	
Level 4	15-19	Consistent application/exploration <ul style="list-style-type: none"> • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings to texts. 	
Level 5	20-24	Discriminating application/exploration <ul style="list-style-type: none"> • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently. 	

Question number	Indicative content
7	<p>The Home Place</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Richard’s racial attitudes and beliefs and how they dramatise contemporary attitudes to Darwinism and genetic imperialism, e.g. "a primeval people really." • complex dramatic impact of the measuring experiment • Richard’s attitude in the stand-off with Con Doherty • Richard’s comments on Christopher’s response to the confrontation • use of comedy in his exchange with Clement to develop the theme of English attitudes to Irish culture • dramatic effect of Christopher ordering him to go • Richard as a reflection on contemporary attitudes to race, class and scientific truth, e.g. "If we could break into that vault... we wouldn't just control an empire, we would rule the entire universe." • impact of Richard’s self-belief and the similarities and differences between him and Con Doherty – which add to the dramatic complexity of their encounters • comic effect of the relationship with Perkins and how this heightens the sinister aspects of his views and attitudes • how the comedy heightens the audience’s awareness of how seriously Richard takes himself • impact of Richard’s fearlessness and belief in furthering scientific discovery is ironically undermined by the narrowness and harm of his beliefs • how the play dramatises the experience of English landowners in Donegal and the impending land war.
8	<p>The Home Place</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Friel’s use of dramatic metaphor of the marking of the trees, e.g. "That’s a white birch isn’t it? ‘A five-foot Betula Pendula Tristis.’ A sad birch." • creation of mystery and fear around the death of the landowner and the ‘list’, e.g. "No, only us. Frightened – terrified, for God’s sake: which of us is next on the list?" • tension and menace in the confrontation between Richard and Con • use of domestic detail to emphasise confrontation, e.g. the bills • dramatic effect of Christopher’s collapse at the end of the play • use of Con Doherty to foreshadow conflict • the destabilising of ‘home’ throughout the play, e.g. the "home place" (family seat, origins) and "home" (where one lives and feels at home) never coincide • dramatic metaphors of the falcon and marking of the trees, creating a sense of foreboding – and foreshadowing violent change • dramatic irony of domestic activity to indicate stability; continuity contrasted with the growing tension and fear in the play • irony of the singing indicating a romantic idea of an idealised Ireland, contrasted with the realism of the menace of Con Doherty • English aristocracy/landowners and Irish tenant farmers – "the doomed nexus".

Please refer to the specific marking guidance on page 2 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	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 2	5–9	General understanding/approach <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 3	10–14	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. 	
Level 4	15–19	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. 	
Level 5	20–24	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. 	

Please refer to the specific marking guidance on page 2 when applying this marking grid.

		A03 = bullet point 1	A05 = bullet point 2
Level	Mark	Descriptor (A03, A05)	
	0	No rewardable material.	
Level 1	1-4	Recalls information/descriptive <ul style="list-style-type: none"> • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations. 	
Level 2	5-9	General understanding/exploration <ul style="list-style-type: none"> • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations. 	
Level 3	10-14	Clear understanding/exploration <ul style="list-style-type: none"> • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts. 	
Level 4	15-19	Consistent application/exploration <ul style="list-style-type: none"> • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings to texts. 	
Level 5	20-24	Discriminating application/exploration <ul style="list-style-type: none"> • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently. 	

Question number	Indicative content
9	<p>A Streetcar Named Desire</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • presentation of Stanley’s generally violent behaviour, e.g. radio, trunk, plates • dramatic impact of Stanley’s physical attack on Blanche • use of Stanley’s psychological cruelty to Blanche to develop character and plot, e.g. his exposure of her past, the ticket back to Laurel • Mitch’s psychological cruelty, e.g. she being ‘not clean enough’ to meet his mother • dramatic impact of the final scene as a challenge to the contention that she ‘cannot survive’ • contemporary social attitudes to male/female relationships etc. • presentation of the physical nature of the relationship between Stanley and Stella in Scene 1 of the play as he ‘heaves’ a package of meat towards her as indicative of how they relate and communicate • dramatic impact of the escalating physical and verbal violence in the play; the role of the language of violence in the play to build dramatic tension • Stanley’s attack on Stella and her ambivalent response to violence • contrast between the overt sex and violence of Elysian Fields and the suppressed sex and violence of Blanche’s world • description of the violent death of Blanche’s husband, foreshadowing the impact of Stanley’s violent attack on Blanche and the psychological impact on her of both • dramatic and structural function of violence which is central to the climactic scene of Stanley’s physical attack on Blanche, precipitating her psychological collapse • the dramatisation of differing social attitudes to the role of violence in sexual relationships and how this reflects the new American taste for realism that emerged following the Depression and World War II.

Question number	Indicative content
10	<p><i>A Streetcar Named Desire</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • dramatic portrayal of Mitch’s positive qualities, e.g. love for his mother • structural parallels between his past and Blanche’s, eliciting sympathy, e.g. "And then the searchlight which had been turned on the world was turned off again and never for one moment since has there been any light that's stronger than this kitchen candle." • use of contrasts between Mitch and Blanche to develop themes of class and education, e.g. "I guess we must strike you as being a pretty rough bunch". • Stanley’s attitude to Mitch, developing dramatic complexity, e.g. "There isn't no millionaire! And Mitch did not come back with roses..." • Mitch’s character as a commentary on contemporary attitudes to masculinity, sexuality and marriage • dramatic effect of the contrast between Mitch and Stanley in the poker scene; his caring qualities contrasted with the more physical and course behaviour of the others • dramatic irony of the attraction between Blanche and Mitch; her perception of him as a gentleman and his perception of her decency • structural parallels between Mitch’s past and Blanche’s, expressed in their mutual need for each other as misfits in the violent world of the Elysian Fields – eliciting sympathy • contrast in Mitch’s behaviour towards Blanche before and after learning the truth about her and the impact of his harm towards her in her subsequent breakdown, e.g.the moment when Mitch tears the paper lantern off the lightbulb is a shocking violation, and it mirrors the rape in the succeeding scene • dramatic contrast between Mitch’s care of and loyalty to his mother and the contrast with his treatment and abandonment of Blanche – indicating his weakness • the use of Mitch to explore gender roles in the 1940s.

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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	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 2	5–9	General understanding/approach <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 3	10–14	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. 	
Level 4	15–19	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. 	
Level 5	20–24	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. 	

Please refer to the specific marking guidance on page 2 when applying this marking grid.

		A03 = bullet point 1	A05 = bullet point 2
Level	Mark	Descriptor (A03, A05)	
	0	No rewardable material.	
Level 1	1-4	Recalls information/descriptive <ul style="list-style-type: none"> • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations. 	
Level 2	5-9	General understanding/exploration <ul style="list-style-type: none"> • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations. 	
Level 3	10-14	Clear understanding/exploration <ul style="list-style-type: none"> • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts. 	
Level 4	15-19	Consistent application/exploration <ul style="list-style-type: none"> • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings to texts. 	
Level 5	20-24	Discriminating application/exploration <ul style="list-style-type: none"> • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently. 	

Question number	Indicative content
11	<p><i>The Importance of Being Earnest</i> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Wilde’s satire on Victorian views of marriage for political and social reasons, e.g. comic effect of Lady Bracknell’s interview with Jack • marriage as a theme typical of comedy of manners and Wilde’s debt to Restoration comedy • mocking of the superficiality of Victorian morality around marriage, e.g. the comic obsession of the women wishing to marry someone called Ernest • inversion of gender expectations in Gwendolen’s relationship with Jack, e.g. where she takes over from the stammering Jack to make sure the proposal goes smoothly: “And to spare you any possible disappointment, Mr. Worthing. I think it only fair to tell you quite frankly before-hand that I am fully determined to accept you” • Wilde’s use of Lane to introduce the theme of marriage and set the tone – “...been married only once... in consequence of a misunderstanding...” • effect of Wilde’s use of epigram to comment on social attitudes towards marriage – “Divorces are made in heaven” • Algernon’s cynicism contrasted with Jack’s romantic nature/Gwendolen’s realistic view of marriage contrasted with Cecily’s fantasies • dramatic resolution in the final betrothals – typical of romantic comedy – even Miss Prism and Dr Chasuble etc • involvement in the late 19th century of parental approval and the social standing and parentage of potential suitors is an obstacle in the marriages of the play – “An engagement should come on a young girl as a surprise, pleasant or unpleasant, as the case may be. It is hardly a matter that she could be allowed to arrange for herself...” • marriage as a means of exploring contemporary attitudes towards the social-climbing merchant class – “Never speak disrespectfully of Society, Algernon. Only people who can't get into it do that. When I married Lord Bracknell I had no fortune of any kind.”
12	<p><i>The Importance of Being Earnest</i> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Wilde’s presentation of Gwendolen as a portrait of conventional Victorian womanhood, e.g. her absurd attachment to the name of Ernest over anything else in a man suggests a morality fixed on superficial appearances over truth and integrity • ways in which Wilde subverts this presentation, e.g. her self-confidence, willingness to go behind her mother’s back etc • effect of Gwendolen as a comic character whose absurd comments allow Wilde to comment on prevailing social attitudes – “In matters of grave importance, style, not sincerity is the vital thing” • ways in which Wilde manipulates similarities and differences between Gwendolen and Lady Bracknell – “You don’t think there is any chance of Gwendolen becoming like her mother in about a hundred and fifty years, do you, Algy?” – “All women become like their mothers. That is their tragedy.” • extent to which the character of Gwendolen reflects the New Woman ideal emerging at the end of the 19th century, e.g. she is the instigator in the relationship with Jack etc • Gwendolen as a foil to Cecily and also as a means of exploring attitudes to the country and the town – CECILY: “When I see a spade I call it a spade”. GWENDOLEN: “I am glad to say that I have never seen a spade. It is obvious that our social spheres have been widely different” • Wilde’s use of Gwendolen as a satirical comment on fashionable London values, e.g. she tries to upstage Cecily’s announcement that her engagement will be in the county newspaper, asserting her higher social standing by declaring that her engagement to Ernest will be in the “Morning Post.”

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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	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 2	5–9	General understanding/approach <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 3	10–14	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. 	
Level 4	15–19	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. 	
Level 5	20–24	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. 	

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		A03 = bullet point 1	A05 = bullet point 2
Level	Mark	Descriptor (A03, A05)	
	0	No rewardable material.	
Level 1	1-4	Recalls information/descriptive <ul style="list-style-type: none"> • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations. 	
Level 2	5-9	General understanding/exploration <ul style="list-style-type: none"> • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations. 	
Level 3	10-14	Clear understanding/exploration <ul style="list-style-type: none"> • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts. 	
Level 4	15-19	Consistent application/exploration <ul style="list-style-type: none"> • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings to texts. 	
Level 5	20-24	Discriminating application/exploration <ul style="list-style-type: none"> • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently. 	

Question number	Indicative content
13	<p><i>The Pitmen Painters</i> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • accounts of the men’s experiences as children in the mines and possible audience responses to them, e.g. Jimmy’s story • telling details of physical hardship and how Hall uses these to engage the audience in the story of the miners, e.g. “I’ve been crawling round on my belly all week, man...” • how Hall conveys a sense of the men’s camaraderie, e.g. the crescendo effect of their joint voices at the end of the first act and the singing of the Miners’ Hymn at the end of the play • pride/pomposity of the union official, George, as a source of comedy, e.g. his contemptuous comments about painting in the art class • sense of pride in their work, e.g. Jimmy’s boast: “Miners are small and wiry like me.” • dramatic impact of men never being presented in their working clothes and of the absence of scenes in the mine itself • how Hall dramatises and explores contemporary attitudes to social class and expectations, work, and art, across the decades, e.g. use of slides as backdrop; references to 30s recession/World War II/WEA etc.
14	<p><i>The Pitmen Painters</i> Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Hall’s use of speech to highlight class and other differences between Lyon and the men, e.g. when Lyon mentions Henry Moore – “...I divvint care where you’ve been gallivanting as a student...” • Hall’s use of Lyon as a source of comedy, e.g. his lack of awareness in the opening scenes – LYON: “But what do you mean by meaning?” GEORGE: “... Listen, mate, if you divvint knaa... what bloody chance have we got?” • Lyon as a link between the world of the miners and that of Helen Sutherland – “I’m really sorry. We met at supper on Saturday and I took the liberty of inviting her up here...” • Lyon as a dramatic foil to Oliver – his optimism compared to Oliver’s more grounded approach, e.g. the scene where Oliver offers a harsh critique of Robert’s portrait of him • Hall’s use of Lyon to explore themes of aestheticism and education and lack of opportunities given to working-class people; context of the Workers’ Educational Association • possible audience interpretations of Lyon’s motives, e.g. were they genuinely philanthropic or were the pitmen just a ‘project’? For example, his comments on the Chinese painters: “I don’t think there’s much evidence of any real skill. Quite clearly generic scenes – perfectly ordinary, really.” • how Hall dramatises the biographical material about the Ashington painters and William Feaver in his portrayal of Lyon.

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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	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 2	5–9	General understanding/approach <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 3	10–14	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. 	
Level 4	15–19	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. 	
Level 5	20–24	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. 	

Please refer to the specific marking guidance on page 2 when applying this marking grid.

		A03 = bullet point 1	A05 = bullet point 2
Level	Mark	Descriptor (A03, A05)	
	0	No rewardable material.	
Level 1	1-4	Recalls information/descriptive <ul style="list-style-type: none"> • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations. 	
Level 2	5-9	General understanding/exploration <ul style="list-style-type: none"> • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations. 	
Level 3	10-14	Clear understanding/exploration <ul style="list-style-type: none"> • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts. 	
Level 4	15-19	Consistent application/exploration <ul style="list-style-type: none"> • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings to texts. 	
Level 5	20-24	Discriminating application/exploration <ul style="list-style-type: none"> • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently. 	

Question number	Indicative content
15	<p>The Rover</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • the play as a commentary on male commodification of women in the 17th century - e.g. Florinda: "I would not have a man so dear to me as my brother follow the ill customs of our country and make a slave of his sister" • Behn's handling of stock male characters of Restoration comedy – libertine wit; country squire etc • dramatic impact of the bawdy, debauched exploits of Willmore and his gang of roving cavaliers • Behn's use of male characters to explore class, e.g. Belvile cannot possibly win Florinda – "the Viceroy's son, who has the advantage of me in being a man of fortune" • extent to which Behn portrays Willmore as a lovable rogue and the challenges here for a modern audience • masculine disguises of Hellena and other female characters – the rake heroine and different audience reactions to this. • Behn's use of Belvile and Antonio to comment on wealth versus personal worth, e.g. both are tempted, but only Antonio succumbs – "Florinda! Name not those distant joys; there's not one thought of her will check my passion here" • Behn's critique of cavalier culture through her presentation of Blunt and Lucetta's humiliation of him: "If I understand my Trade, he's mine, he's English too; and they say that's a sort of good natur'd loving People, and have generally so kind an opinion of themselves, that a Woman with any Wit may Flatter 'em into any sort of Fool she pleases."
16	<p>The Rover</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Behn's use of satire to portray Blunt as self-centred and foolish, e.g. "Tis so – she is taken – I have Beauties which my false glass at home did not discover..." • Blunt's pursuit of Lucetta as a dramatic parallel to Wigmore's of Angellica and its effect on the audience • language Behn gives Blunt in order to mark him out from the other male characters , e.g his provincialism in contrast to their urbanity – "... you have been kept so poor with Parliaments and Protectors, that the little Stock you have is not worth preserving – but I thank my Stars, I have more Grace than to forfeit my Estate by Cavaliering" • Blunt as a source of comedy and farce , e.g. visual comedy of the trapdoor scene • Blunt as a stock character of Restoration comedy – naive country squire – comic foil to other characters • Blunt's vengeful attempt to rape Florinda and what this represents in terms of attitudes to women at the time • Behn's use of Blunt to show how women were treated as marketable commodities – "She's damnably in love with me, and will ne'er mind settlements..." • Blunt as a representative of the rising commercial class with excessive wealth.

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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	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 2	5–9	General understanding/approach <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 3	10–14	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. 	
Level 4	15–19	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. 	
Level 5	20–24	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. 	

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		A03 = bullet point 1	A05 = bullet point 2
Level	Mark	Descriptor (A03, A05)	
	0	No rewardable material.	
Level 1	1-4	Recalls information/descriptive <ul style="list-style-type: none"> • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations. 	
Level 2	5-9	General understanding/exploration <ul style="list-style-type: none"> • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations. 	
Level 3	10-14	Clear understanding/exploration <ul style="list-style-type: none"> • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts. 	
Level 4	15-19	Consistent application/exploration <ul style="list-style-type: none"> • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings to texts. 	
Level 5	20-24	Discriminating application/exploration <ul style="list-style-type: none"> • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently. 	

Question number	Waiting for Godot
17	<p>Waiting for Godot Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • effect of any of the numerous references to time in the dialogue, e.g. ESTRAGON: Yes, now I remember, yesterday we were blathering about nothing in particular. That's been going on now for half a century • stratagems used to pass time – forced conversations, hat swapping, vegetables – and their dramatic effects • the dramatic significance of the tree – potential for Christian interpretations of the play; randomness of the leaves sprouting between acts • the significance of the physical changes in Pozzo and Lucky across the Acts • the dramatic implications of the non-appearance of Godot, e.g. the audience is also waiting; Beckett's exploration of Existentialist ideas • Beckett's exploitation of time filling as a source of humour, e.g. the exchange of insults; comic timing – "Charming spot", (pause) "Inspiring prospects" (longer pause) "Let's go." • the use of repeated dramatic structures, exploiting the humour of personal intimacy and predictable routine • attitudes to religion and human identity and how these are dramatised, e.g. Theatre of the Absurd; tragicomedy.
18	<p>Waiting for Godot Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • structural contrasts between Pozzo/Lucky and Vladimir/Estragon and the impact on the audience, e.g. the degeneration of the former, the survival of the latter • ways Beckett uses Pozzo and Lucky to elicit compassion, e.g. maltreatment, blindness • effects of the contrast in the predicaments of the two pairs of characters – e.g. Pozzo and Lucky are physically tied to each other. Estragon and Vladimir are tied to each other by abstract bonds; Vladimir and Estragon are waiting, Pozzo and Lucky seem to be going • significance of the changes undergone by Pozzo and Lucky across the Acts, e.g. Pozzo losing his sight and the reaction of the audience to this • complex physical comedy, e.g. Lucky as Pozzo's beast of burden; Lucky's dance and the symbolism of his entanglement • verbal comedy, e.g. Lucky's monologue – the mixture of classical references with crude corruptions – "Belcher", "Fartov", "Cunard" • complexity of the shifting power relationship between the two and what this might suggest thematically • how these characters are used to explore contemporary ideas about freedom, identity and salvation, e.g. post-war nihilism; context of the Cold War; Britain and Ireland power struggles etc.

Please refer to the specific marking guidance on page 2 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	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 2	5–9	General understanding/approach <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. 	
Level 3	10–14	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. 	
Level 4	15–19	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. 	
Level 5	20–24	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. 	

Please refer to the specific marking guidance on page 2 when applying this marking grid.

		A03 = bullet point 1	A05 = bullet point 2
Level	Mark	Descriptor (A03, A05)	
	0	No rewardable material.	
Level 1	1-4	Recalls information/descriptive <ul style="list-style-type: none"> • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations. 	
Level 2	5-9	General understanding/exploration <ul style="list-style-type: none"> • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations. 	
Level 3	10-14	Clear understanding/exploration <ul style="list-style-type: none"> • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts. 	
Level 4	15-19	Consistent application/exploration <ul style="list-style-type: none"> • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings to texts. 	
Level 5	20-24	Discriminating application/exploration <ul style="list-style-type: none"> • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently. 	

Pearson Edexcel Level 3 GCE

English Literature

Advanced Subsidiary

Paper 2: Prose

Sample assessment materials for first teaching
September 2015

Time: 1 hour

Paper Reference

8ET0/02

You must have:

prescribed texts (clean copies)

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 44.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read the question carefully before you start to answer it.
- Check your answer if you have time at the end.

Turn over ►

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PEARSON

Answer ONE question on your chosen texts. Write your answer in the space provided.

Childhood

Texts

Pre-1900: *What Maisie Knew*, Henry James; *Hard Times*, Charles Dickens

Post-1900: *Atonement*, Ian McEwan; *The Color Purple*, Alice Walker

- 1** Compare the ways in which the writers of your **two** chosen texts present moments in childhood that have lasting consequences.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(Total for Question 1 = 44 marks)

OR

- 2** Compare the ways in which the writers of your **two** chosen texts present the loss of innocence.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(Total for Question 2 = 44 marks)

Answer ONE question on your chosen texts. Write your answer in the space provided.

Colonisation and its Aftermath

Texts

Pre-1900: *Heart of Darkness*, Joseph Conrad; *The Adventures of Huckleberry Finn*, Mark Twain

Post-1900: *A Passage to India*, E M Forster; *The Lonely Londoners*, Sam Selvon

- 3** Compare the ways in which the writers of your **two** chosen texts present characters of different backgrounds.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(Total for Question 3 = 44 marks)

OR

- 4** Compare the ways in which the writers of your **two** chosen texts present the idea that colonisation results in greed.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(Total for Question 4 = 44 marks)

Answer ONE question on your chosen texts. Write your answer in the space provided.

Crime and Detection

Texts

Pre-1900: *Lady Audley's Secret*, Mary Elizabeth Braddon; *The Moonstone*, Wilkie Collins

Post-1900: *In Cold Blood*, Truman Capote; *The Murder Room*, P D James

- 5** Compare the ways in which the writers of your **two** chosen texts present the methods of investigating crime.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(Total for Question 5 = 44 marks)

OR

- 6** Compare the ways in which the writers of your **two** chosen texts present suspicious behaviour.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(Total for Question 6 = 44 marks)

Answer ONE question on your chosen texts. Write your answer in the space provided.

Science and Society

Texts

Pre-1900: *Frankenstein*, Mary Shelley; *The War of the Worlds*, H G Wells

Post-1900: *Never Let Me Go*, Kazuo Ishiguro; *The Handmaid's Tale*, Margaret Atwood

- 7** Compare the ways in which the writers of your **two** chosen texts attempt to make their stories believable.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(Total for Question 7 = 44 marks)

OR

- 8** Compare the ways in which the writers of your **two** chosen texts portray the impact of science on social order.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(Total for Question 8 = 44 marks)

Answer ONE question on your chosen texts. Write your answer in the space provided.

The Supernatural

Texts

Pre-1900: *The Picture of Dorian Gray*, Oscar Wilde; *Dracula*, Bram Stoker

Post-1900: *The Little Stranger*, Sarah Waters; *Beloved*, Toni Morrison

- 9** Compare the ways in which the writers of your **two** chosen texts convey the threat or presence of death.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(Total for Question 9 = 44 marks)

OR

- 10** Compare the ways in which the writers of your **two** chosen texts make use of significant locations in their texts.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(Total for Question 10 = 44 marks)

Answer ONE question on your chosen texts. Write your answer in the space provided.

Women and Society

Texts

Pre-1900: *Wuthering Heights*, Emily Brontë; *Tess of the D'Urbervilles*, Thomas Hardy

Post-1900: *Mrs Dalloway*, Virginia Woolf; *A Thousand Splendid Suns*, Khaled Hosseini

11 Compare the ways in which the writers of your **two** chosen texts portray the experience of growing up.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(Total for Question 11 = 44 marks)

OR

12 Compare the ways in which the writers of your **two** chosen texts present difficulties in the lives of women.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- the relevance of contextual factors.

(Total for Question 12 = 44 marks)

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TOTAL FOR PAPER = 44 MARKS

Paper 2 Mark scheme

Question number	Indicative content
1	<p>Childhood</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of how writers present moments of change, e.g. third-person narrative of how Sissy is taken into the Gradgrind household compared with Walker’s use of first-person narrative to describe Nettie’s flight from Mr _____; Walker’s epistolary narrative; James’ use of the child’s point of view • times when children are coerced, e.g. Louisa marrying Bounderby; Celie marrying Mr _____ – and the effect of these descriptions on readers • how writers present decisions: Maisie’s thoughts when deciding whether or not to remain with her mother and Sir Claude; Briony’s thoughts when she decides to accuse Robbie of rape; Walker’s use of letters • comparison of how writers present abandonment, e.g. how James and Dickens evoke sympathy for Maisie and Sissy • the social context of children’s rights at the time the novels were written and how modern readers might react to them • the effects of misunderstanding, e.g. Briony witnessing and misconstruing the love making of Robbie and Cecilia; Celie’s belief that Nettie is dead and the effect this has on her • what the texts reveal of the contexts of parenthood, marriage and the status of children and attitudes towards them at the time and for modern readers • how writers present realisation of truth, such as the ways in which James reveals Maisie’s increasing grasp of the situation around her.
2	<p>Childhood</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • writers’ uses of narrators, including how reliable they are: Dickens’ intrusive narrator; James’ adoption of Maisie’s point of view and the ways this affects the reader’s understanding; Celie’s letter to God (and the changes in address in the course of the book) • whether the loss of innocence is sudden or gradual, e.g. for Dickens’ Tom and Louisa and for James’ Maisie it is a gradual process, while for McEwan’s Briony, it is a sudden trauma • comparison of how writers present the causes of the loss of innocence: direct, raw account in Celie’s first letter; James’ account of the divorce of Maisie’s parents and its complicated, drawn-out consequences • comparison of how writers present the effects of loss of innocence, e.g. Louisa’s inner turmoil or Maisie’s astute assessment of her parents’ failings • how writers present the signs of loss of innocence, e.g. Dickens’ portrayal of Tom’s dissipation, McEwan’s portrayal of the rift in the Tallis family • the significance of social/cultural context in the loss of innocence: what the reactions of characters tell us about attitudes at the time, etc • consideration of whether the loss of innocence is in some way desirable, e.g. idea that both Maisie and Celie become stronger and more assertive • how childhood is conceptualised as a time of innocence at the time of writing the texts • how the loss of innocence is understood positively/negatively and how they may be different today.

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Guidance	AO1 = bullet point 1 Descriptor (AO1, AO2, AO3)	AO2 = bullet point 2	AO3 = bullet point 3
	0		No rewardable material		
Level 1	1-7	Low (1-2 marks) Qualities of levels are inconsistently met	Recalls information/descriptive	<ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft. Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. 	
		Mid (3-5 marks) Qualities of level are largely met			
		High (6-7 marks) Qualities of level are convincingly met			
Level 2	8-14	Low (8-9 marks) Qualities of levels are inconsistently met	General understanding/exploration	<ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer's craft. Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. 	
		Mid (10-13 marks) Qualities of level are largely met			
		High (13-14 marks) Qualities of level are convincingly met			
Level 3	15-21	Low (15-16 marks) Qualities of levels are inconsistently met	Clear understanding/exploration	<ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft. Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. 	
		Mid (17-19 marks) Qualities of level are largely met			
		High (20-21 marks) Qualities of level are convincingly met			
Level 4	22-29	Low (22-23 marks) Qualities of levels are inconsistently met	Consistent application/exploration	<ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft. Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. 	
		Mid (24-27 marks) Qualities of level are largely met			
		High (28-29 marks) Qualities of level are convincingly met			
Level 5	30-36	Low (30-31 marks) Qualities of levels are inconsistently met	Discriminating application/exploration	<ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft. Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. 	
		Mid (32-34 marks) Qualities of level are largely met			
		High (35-36 marks) Qualities of level are convincingly met			

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 2	1-2	Recalls information/descriptive <ul style="list-style-type: none">• Has limited awareness of connections between texts. Describes the texts separately.
Level 3	3-4	General straightforward approach <ul style="list-style-type: none">• Gives general connections between texts. Provides straightforward examples.
Level 4	5-6	Clear exploration <ul style="list-style-type: none">• Makes clear connections between texts. Supports with clear examples.
Level 5	7-8	Consistent exploration <ul style="list-style-type: none">• Makes connections between texts. Uses consistently appropriate examples.

Question number	Indicative content
3	<p>Colonisation and its Aftermath</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • the comparative effects of contexts in which the 'Windrush' generation of West Indians came to London; attitudes and expectations regarding the relationship between the native workers and the Company agents in the Congo; Forster's reflections on the British Raj and the Indian Independence Movement; the background of the Slave Trade in Huckleberry Finn etc • how writers use language and dialogue to convey the different backgrounds of their characters, e.g. Selvon's narrator and characters use a creolised form of English; Forster's British and Indian characters have broadly the same English language but different modes of expression; Twain's use of the vernacular for Huck and its impact on the reader etc • comparison of the ways writers present relationships between characters from different backgrounds • how writers use the backgrounds of characters to develop the theme of colonisation and its effects, e.g. Conrad and Forster create a sense of the gulf between their European/British imperialists and the indigenous African/Indian characters; ironies that emerge from the prejudices of the frontier man, Huck; Selvon's linking of the 'old hand' Moses with the newly-arrived Galahad etc • colonial attitudes in the texts compared with ways in which people of different backgrounds are viewed by readers today • how writers use key episodes to present characters, e.g. the trial of Aziz accentuates different attitudes in the British characters towards the Indians and vice versa; Marlow's encounter with Kurtz shows the depravity that can result from imperialism • how the writers' use of narrative structure dictates a reader's response to a character, e.g. the distancing effect of Conrad's frame narrative; the engagement of Twain's first-person narrative; the impact of the shifting narrative focus in <i>The Lonely Londoners</i>; Forster's use of symbolism in his presentation of character etc.

Question number	Indicative content
4	<p>Colonisation and its Aftermath</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • how writers show the exploitation of the colonised by the coloniser, e.g. the lives of West Indian immigrants in the context of Racism; how the duke and dauphin exploit Jim's status as a runaway slave to 'sell' him to a farmer; the savagery of Marlow's methods of exploitation • comparison of how writers present the materialism that accompanies colonisation, e.g. the omnipresence of 'money' as a theme or plot device in <i>Huckleberry Finn</i>; Galahad's enthusiasm for the materialism of London; Adela's materialistic desire to be presented with 'the real India'; Conrad's critique of the desire for profit – "The word 'ivory' rang in the air, was whispered, was sighted. You would think they were praying to it." • consideration of types of greed other than financial, e.g. the greed for power and control in 'Heart of Darkness' and 'A Passage to India' • comparison of how writers present the effects of greed on the colonisers, e.g. Conrad's portrayal of Kurtz's depravity; Twain's depiction of the itinerant life and scams of the duke and dauphin • not all colonisers are motivated by greed in these texts: how Twain balances the slave hunters and con men with several kind characters such as the Grangerfords; characters such as Mrs Moore and Fielding act as a balance to the more arrogant aspects of British rule in India; the ambivalent portrayal of Kurtz as an agent of progress – "Each station should be like a beacon on the road towards better things, a center for trade of course, but also for humanizing, improving, instructing"; Selvon's occasional focus on the positive side for immigrants of living in London – "... and in the night the world turn upside down and everybody hustling that is life that is London oh lord Galahad say when the sweetness of summer get in him he say he would never leave the old Brit'n as long as he live..." • comparison of how writers present the effect of colonial greed on the colonised, e.g. through a range of different voices and narrative perspectives and their impact of these on post-colonial readings of the texts.

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Guidance	AO1 = bullet point 1 Descriptor (AO1, AO2, AO3)	AO2 = bullet point 2	AO3 = bullet point 3
	0		No rewardable material		
Level 1	1–7	Low (1–2 marks) Qualities of levels are inconsistently met	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. 		
		Mid (3–5 marks) Qualities of level are largely met			
		High (6–7 marks) Qualities of level are convincingly met			
Level 2	8–14	Low (8–9 marks) Qualities of levels are inconsistently met	General understanding/exploration <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. 		
		Mid (10–13 marks) Qualities of level are largely met			
		High (13–14 marks) Qualities of level are convincingly met			
Level 3	15–21	Low (15–16 marks) Qualities of levels are inconsistently met	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. 		
		Mid (17–19 marks) Qualities of level are largely met			
		High (20–21 marks) Qualities of level are convincingly met			
Level 4	22–29	Low (22–23 marks) Qualities of levels are inconsistently met	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. 		
		Mid (24–27 marks) Qualities of level are largely met			
		High (28–29 marks) Qualities of level are convincingly met			
Level 5	30–36	Low (30–31 marks) Qualities of levels are inconsistently met	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. 		
		Mid (32–34 marks) Qualities of level are largely met			
		High (35–36 marks) Qualities of level are convincingly met			

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 2	1-2	Recalls information/descriptive <ul style="list-style-type: none">• Has limited awareness of similarities, differences or links between texts.
Level 3	3-4	General straightforward approach <ul style="list-style-type: none">• Gives general similarities, differences or links between texts.
Level 4	5-6	Detailed exploration <ul style="list-style-type: none">• Makes clear connections between texts with clear examples.
Level 5	7-8	Consistent exploration <ul style="list-style-type: none">• Makes connections between texts with consistently appropriate examples.

Question number	Indicative content
5	<p>Crime and Detection</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • context of scientific or technological progress, e.g. Robert Audley makes frequent use of telegrams and express trains, Dalgliesh is assisted by a forensic scientist • the influence of Victorian medical science on investigation methods, e.g. hereditary insanity in <i>Lady Audley's Secret</i>, psychology in <i>The Moonstone</i> • comparison of the narrator's role in presenting investigative methods, e.g. Capote's journalistic presentation of the police investigation while becoming himself, as narrator, a kind of investigator, Collins' use of multiple narrators to offer different perspectives • relationship between fiction and fact, fictional criminals and 'real-life' crime, e.g. the historical crimes presented in the museum, the murders of <i>The Murder Room</i> and the novel's reflection on contemporary power and politics • comparison of the ways writers present the character of the investigator and link it to the investigative method, e.g. the reluctance of the barrister Robert Audley to act • use of coincidence and its relationship with investigative method, e.g. Ackroyd's persuasion of Dalgliesh to join his trip to the Dupayne Museum, George Talboys' discovery in the list of deaths in <i>The Times</i> • role of social class in methods of investigation, e.g. Robert Audley's use of status and money to gain information from Phoebe and Luke Marks • writers' control of information and its gradual release towards the final denouement, in relation to the detection of both the reader and the fictional detective, e.g. through use of subplots, flashbacks, chapter and volume structure in <i>Lady Audley's Secret</i> • range of narrative and structural features used to reflect research and detection in the text, such as the use of newspapers, letters and Robert Audley's journal in <i>Lady Audley's Secret</i> • how writers use dialogue to present investigation, e.g. Capote's presentation of the interrogation of Hickock and Smith; the clipped imperatives of Dalgliesh when he sets the investigation in motion • how writers present the police and their methods – the shared psychological obsessiveness of Al Dewey and Adam Dalgliesh, the attention to detail of Dalgliesh – “a symmetrical red-brick wall” etc • comparisons of how the methods of 'non-detectives' are presented, e.g. Braddon's presentation of Robert Audley, Collins' presentation of Franklin Blake.

Question number	Indicative content
6	<p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • the extent to which suspects are given a guilty conscience, e.g. how Braddon presents Lady Audley as quite ruthless and yet not perhaps entirely without conscience • comparisons between the ways writers explore motive, e.g. Capote and James reflect endlessly on motive, e.g. Perry’s abuse by the nuns – where the Victorian writers tend to focus more on the red-herring issues, e.g. the assumptions about the guilt of the Indians in <i>The Moonstone</i> • whether writers present the behaviour of suspects in a way that makes them suspicious to the reader, e.g. Collins deliberately introduces Godfrey Ablewhite with qualities that would deflect suspicion before revealing him as a sham, Capote makes no attempt to hide the fact that Hickock and Smith are the murderers • how writers use narrative structure in relation to suspicion/guilt, e.g. how Collins uses multiple narrators to obscure the narrative outcomes • how writers use dialogue to present suspects, e.g. Capote’s presentation of the interrogation process that leads to the confessions of Hickock and Smith; James’ use of dialogue to arouse suspicion in the reader, e.g. dialogue between Muriel and Tally • comparison of how writers use a narrative point of view, e.g. how Braddon gives confessional narrative to Lady Audley and Luke Marks • the contextual factors that influence the presentation of suspects, e.g. Victorian attitudes towards class and gender as the context for Lucy Graham’s actions and then Lady Audley’s, Hickock and Smith as marginalised characters excluded from the American Dream typified by the Clutter family • writers’ sympathy for the criminal, e.g. Braddon’s interjections on women and class in <i>Lady Audley’s Secret</i> and the detail of the contents of Lady Audley’s ‘secret drawer’ in Chapter 3 • presentation of class and money to encourage readers’ suspicion of a breadth of characters, e.g. Ryan and various family members related to the museum in <i>The Murder Room</i>.

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Guidance	AO1 = bullet point 1 Descriptor (AO1, AO2, AO3)	AO2 = bullet point 2	AO3 = bullet point 3
	0		No rewardable material		
Level 1	1–7	Low (1–2 marks) Qualities of levels are inconsistently met	Recalls information/descriptive	<ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. 	
		Mid (3–5 marks) Qualities of level are largely met			
		High (6–7 marks) Qualities of level are convincingly met			
Level 2	8–14	Low (8–9 marks) Qualities of levels are inconsistently met	General understanding/exploration	<ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. 	
		Mid (10–13 marks) Qualities of level are largely met			
		High (13–14 marks) Qualities of level are convincingly met			
Level 3	15–21	Low (15–16 marks) Qualities of levels are inconsistently met	Clear understanding/exploration	<ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. 	
		Mid (17–19 marks) Qualities of level are largely met			
		High (20–21 marks) Qualities of level are convincingly met			
Level 4	22–29	Low (22–23 marks) Qualities of levels are inconsistently met	Consistent application/exploration	<ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. 	
		Mid (24–27 marks) Qualities of level are largely met			
		High (28–29 marks) Qualities of level are convincingly met			
Level 5	30–36	Low (30–31 marks) Qualities of levels are inconsistently met	Discriminating application/exploration	<ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. 	
		Mid (32–34 marks) Qualities of level are largely met			
		High (35–36 marks) Qualities of level are convincingly met			

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 2	1-2	Recalls information/descriptive <ul style="list-style-type: none">• Has limited awareness of similarities, differences or links between texts.
Level 3	3-4	General straightforward approach <ul style="list-style-type: none">• Gives general similarities, differences or links between texts.
Level 4	5-6	Detailed exploration <ul style="list-style-type: none">• Makes clear connections between texts with clear examples.
Level 5	7-8	Consistent exploration <ul style="list-style-type: none">• Makes connections between texts with consistently appropriate examples.

Question number	Indicative content
7	<p>Science and Society</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • writers' uses of narrators, including how reliable they are, e.g. first-person voice in <i>The Handmaid's Tale</i> and in <i>Never Let Me Go</i> and the effect on the reader; the effect of using a first-person narrator in <i>The War of the Worlds</i>, how the narrator introduces himself to the reader, his background and other ways Wells attempts to make his tale credible • ways in which writers create a tone of voice for their narrators, reveal uncertainty, create doubt about their recall of events, etc the narrator's tone and addresses to the reader in <i>Never Let Me Go</i>: 'I've heard it said enough, so I'm sure you've heard it plenty more...'; how the narrator in <i>The War of the Worlds</i> addresses the reader, talks of 'the strangest sense of detachment for myself and the world about me,' etc • use of both a first-person narrator and the voices and letters of other characters in <i>Frankenstein</i>; Atwood's use of the 'Historical Notes' in <i>The Handmaid's Tale</i> and the effect this section has on the reader's perception of the Ofred as narrator at the end of the novel • other narrative techniques, e.g. Wells' use of reports from newspapers and other characters such as his brother and how these devices affect the reader • how writers include details of the science behind their stories, e.g. the initial observations of Mars in <i>The War of the Worlds</i> and later descriptions of the Martians' physiology and activities when on Earth and how humans are unprepared for the Martians' powers; Ishiguro's gradual revelation of the origins and fate of the students • Well's presentation of daily life in <i>The War of the Worlds</i>; Atwood's portrayal of daily life in Gilead, the work of handmaids, econowives, Eyes, etc; how these details contrast with normal daily life at the time of writing and in the present • what texts reveal about the societies in which the authors lived, e.g. social unrest in the time of Wells, the environmental concerns reflected in <i>The Handmaid's Tale</i>, concerns about experiments on humans in both <i>Frankenstein</i> and <i>Never Let Me Go</i> • reactions of modern readers to the contextual concerns at the time of writing, e.g. demands for women's rights reflected in both <i>The War of the Worlds</i> and <i>The Handmaid's Tale</i>.

Question number	Indicative content
8	<p>Science and Society</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • narrative and structural methods used by the writers, e.g. the first-person voice in Wells, Atwood and Ishiguro, ways Shelley uses letters and other framing devices in <i>Frankenstein</i> – and how these methods affect the reader • how narrators portray the social order, such as the ways Kathy H in <i>Never Let Me Go</i> mentions and appears to accept her fate; how the life of donors is gradually revealed and the impact of this on readers • the ways the writers describe the impact of science behind their stories: descriptions of the Martians’ physiology and activities on Earth in <i>The War of the Worlds</i> and the contrast to the reactions of human society to the invasion, such as the behaviour of the narrator, soldier and curate • the ways in which Gilead is organised in <i>The Handmaid’s Tale</i>, e.g. the emphasis on childbearing, the indoctrination of the handmaids • contexts such as the unease about the future of humanity at the end of <i>The War of the Worlds</i>; environmental concerns reflected in <i>The Handmaid’s Tale</i>, along with social issues behind the novel • reflections in the chosen texts of contemporary anxieties about the impact of science on social order: experiments on the human body in <i>Frankenstein</i>; cloning in <i>Never Let Me Go</i> • possible reactions of modern readers to concerns about the impact of science on social order and the ways they are portrayed.

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Guidance	AO1 = bullet point 1 Descriptor (AO1, AO2, AO3)	AO2 = bullet point 2	AO3 = bullet point 3
	0		No rewardable material		
Level 1	1–7	Low (1–2 marks) Qualities of levels are inconsistently met	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. 		
		Mid (3–5 marks) Qualities of level are largely met			
		High (6–7 marks) Qualities of level are convincingly met			
Level 2	8–14	Low (8–9 marks) Qualities of levels are inconsistently met	General understanding/exploration <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. 		
		Mid (10–13 marks) Qualities of level are largely met			
		High (13–14 marks) Qualities of level are convincingly met			
Level 3	15–21	Low (15–16 marks) Qualities of levels are inconsistently met	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. 		
		Mid (17–19 marks) Qualities of level are largely met			
		High (20–21 marks) Qualities of level are convincingly met			
Level 4	22–29	Low (22–23 marks) Qualities of levels are inconsistently met	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. 		
		Mid (24–27 marks) Qualities of level are largely met			
		High (28–29 marks) Qualities of level are convincingly met			
Level 5	30–36	Low (30–31 marks) Qualities of levels are inconsistently met	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. 		
		Mid (32–34 marks) Qualities of level are largely met			
		High (35–36 marks) Qualities of level are convincingly met			

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 2	1–2	Recalls information/descriptive <ul style="list-style-type: none">• Has limited awareness of similarities, differences or links between texts.
Level 3	3–4	General straightforward approach <ul style="list-style-type: none">• Gives general similarities, differences or links between texts.
Level 4	5–6	Detailed exploration <ul style="list-style-type: none">• Makes clear connections between texts with clear examples.
Level 5	7–8	Consistent exploration <ul style="list-style-type: none">• Makes connections between texts with consistently appropriate examples.

Question number	Indicative content
9	<p>The Supernatural</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • ways writers introduce the threat or presence of death: Dorian Gray’s increasing horror when viewing his picture, culminating in the deaths at the end of the novel; the ‘spiteful’ nature of 124 in <i>Beloved</i>; the marks on the walls and the uncanny noises in Hundreds Hall in <i>The Little Stranger</i> • writers’ use of structure, the ways which Morrison reveals Sethe’s story in <i>Beloved</i> and the effect of this • roles of the narrators or characters in the chosen novels in conveying bravado, fear, etc: Doctor Faraday’s dismissal of Betty’s fears about a ‘bad thing’; Jonathan Harker’s attitudes to the warnings from the innkeeper’s wife • comparisons of the writers’ uses of settings: Count Dracula’s castle and its surroundings, Wilde’s descriptions of places such as the studio, the theatre and the opium den; the grandeur and decay at Hundreds Hall • attitudes towards death and the supernatural at the time each text was written: e.g. Victorian values in <i>The Picture of Dorian Gray</i> • how attitudes of the time may be criticised: Lord Henry in <i>The Picture of Dorian Gray</i>, the Doctor’s professional and sceptical approach in <i>The Little Stranger</i> • comparisons of the ways modern readers might react to the values implied in each text, e.g. attitudes to slavery in <i>Beloved</i> or to women in <i>Dracula</i>.
10	<p>The Supernatural</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparisons of scene setting: Dr Faraday’s home and surgery in <i>The Little Stranger</i>, contrasted with Hundreds Hall and his memories of it when he was a child; Basil Hallward’s studio in <i>The Picture of Dorian Gray</i>; Jonathan Harker’s journey to Count Dracula’s castle • comparison of the ways writers might choose to use a few significant settings (Hundreds Hall in <i>The Little Stranger</i>, 124 in <i>Beloved</i>) or a range of locations (e.g Wilde and Stoker) and the reasons for these choices • effects of the locations on the characters: Harker’s reactions to Count Dracula’s castle; Roderick’s attempts to keep Hundreds Hall and the estate, the reactions of Doctor Faraday to the house • ways writers use settings to indicate social class, wealth, etc, and their significance: contrasts between the beauty of Hallward’s house and other upper-class settings and the squalor of the opium den by Wilde; the former grandeur of Hundreds Hall, its present decay – and the houses of labourers visited by Doctor Faraday in <i>The Little Stranger</i>; what these details tell us about society at the time • writers’ choices about the periods in which the chosen texts are set and how they affect the ways we respond to settings: mid-nineteenth century USA in <i>Beloved</i> (and the significance of the historical and social context), the immediate post-war period in <i>The Little Stranger</i> in a small country town, with a doctor as narrator, contrasted with the views of those from London (possible comment on the effect of this and why Waters might have chosen to set her novel in the past) • comparisons of the ways modern readers might react to the settings in each text.

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Guidance	A01 = bullet point 1 Descriptor (A01, A02, A03)	A02 = bullet point 2	A03 = bullet point 3
	0		No rewardable material		
Level 1	1-7	Low (1-2 marks) Qualities of levels are inconsistently met	Recalls information/descriptive	<ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft. Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. 	
		Mid (3-5 marks) Qualities of level are largely met			
		High (6-7 marks) Qualities of level are convincingly met			
Level 2	8-14	Low (8-9 marks) Qualities of levels are inconsistently met	General understanding/exploration	<ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer's craft. 	
		Mid (10-13 marks) Qualities of level are largely met			
		High (13-14 marks) Qualities of level are convincingly met			
Level 3	15-21	Low (15-16 marks) Qualities of levels are inconsistently met	Clear understanding/exploration	<ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft. Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. 	
		Mid (17-19 marks) Qualities of level are largely met			
		High (20-21 marks) Qualities of level are convincingly met			
Level 4	22-29	Low (22-23 marks) Qualities of levels are inconsistently met	Consistent application/exploration	<ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft. Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. 	
		Mid (24-27 marks) Qualities of level are largely met			
		High (28-29 marks) Qualities of level are convincingly met			
Level 5	30-36	Low (30-31 marks) Qualities of levels are inconsistently met	Discriminating application/exploration	<ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft. Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. 	
		Mid (32-34 marks) Qualities of level are largely met			
		High (35-36 marks) Qualities of level are convincingly met			

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 2	1–2	Recalls information/descriptive <ul style="list-style-type: none">• Has limited awareness of similarities, differences or links between texts.
Level 3	3–4	General straightforward approach <ul style="list-style-type: none">• Gives general similarities, differences or links between texts.
Level 4	5–6	Detailed exploration <ul style="list-style-type: none">• Makes clear connections between texts with clear examples.
Level 5	7–8	Consistent exploration <ul style="list-style-type: none">• Makes connections between texts with consistently appropriate examples.

Question number	Indicative content
11	<p>Women and Society</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparisons of narrative methods used: free indirect style as Clarissa recalls her youth and comments on her daughter; the use and effect of multiple narrators in <i>Wuthering Heights</i> and their different views of women growing up (comments of Nelly and others on both the older Catherine and her daughter, etc) • ways in which key narrative details are presented as pivotal points in the process of growing up: the description of the 'country girls' at the May-Day dance in <i>Tess of the D'Urbervilles</i>, Mrs Dalloway's recollections of her life at 18, the birthday when Mariam calls at Jalil's house in Herat in <i>A Thousand Splendid Suns</i> • comparison of the ways writers describe the contexts in which the women in their novels are growing up: attitudes to education of boys and girls in <i>A Thousand Splendid Suns</i> and in <i>Wuthering Heights</i>, the expectations and ambitions of the young women in each novel • ways authors describe attitudes to girls and young women in the context of the societies of their novels: Afghan society in Hosseini's novel; the worlds of <i>Wuthering Heights</i> and Thruschcross Grange; the social circles in which Clarissa Dalloway moves; the pressures put on Tess by her family • how writers state or imply views on social attitudes (such as those of Angel Clare and his family in <i>Tess of the D'Urbervilles</i> or of the Taliban on women in <i>A Thousand Splendid Suns</i>) ways these attitudes are shown to be under pressure or criticised by the authors at the time of writing and how readers today might respond.

Question number	Indicative content
12	<p>Women and Society</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • narrative devices such as Woolf’s mingling of reminiscence of Clarissa’s youth with her preparations for the party, allowing the character to reflect on frustrated hopes and adult disappointments, the ways Hardy presents Tess facing ‘the mess of events in her own life’, a series of events outside her control that increasingly determine her fate (death of the horse, etc) • ways the writers describe everyday life of their characters: Tess as the mother of an illegitimate child and at Flintcomb-Ash; Mariam’s experiences as an illegitimate child, her marriage and her relationship with her husband and his second wife in <i>A Thousand Splendid Sons</i> • use of different viewpoints to convey difficulties the women face: Miss Kilman and Rezia Smith in <i>Mrs Dalloway</i> and Nelly Dean in <i>Wuthering Heights</i> • ways writers convey the restrictions on the imaginative lives of female characters, illustrated by appropriate examples: Catherine’s longing for freedom on the moors (and the counter-attractions of Thrushcross Grange); Clarissa Dalloway’s teenage memories; Mariam’s ambitions and how they are thwarted • comparisons of the social expectations and restrictions on female characters: expectations that press on Clarissa Dalloway compared to the pressures on Tess to help her family • exploration of attitudes to women at the time the texts were written: contrasts between the times before and after the Taliban take power; Clarissa’s role as hostess in <i>Mrs Dalloway</i>; Hardy’s comments on the education received by Tess and her mother • comparisons of the ways these aspects of attitudes to women might affect readers at the time of writing and today.

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Guidance	AO1 = bullet point 1 Descriptor (AO1, AO2, AO3)	AO2 = bullet point 2	AO3 = bullet point 3
	0		No rewardable material		
Level 1	1–7	Low (1–2 marks) Qualities of levels are inconsistently met	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft. Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. 		
		Mid (3–5 marks) Qualities of level are largely met			
		High (6–7 marks) Qualities of level are convincingly met			
Level 2	8–14	Low (8–9 marks) Qualities of levels are inconsistently met	General understanding/exploration <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft. 		
		Mid (10–13 marks) Qualities of level are largely met			
		High (13–14 marks) Qualities of level are convincingly met			
Level 3	15–21	Low (15–16 marks) Qualities of levels are inconsistently met	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. 		
		Mid (17–19 marks) Qualities of level are largely met			
		High (20–21 marks) Qualities of level are convincingly met			
Level 4	22–29	Low (22–23 marks) Qualities of levels are inconsistently met	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. 		
		Mid (24–27 marks) Qualities of level are largely met			
		High (28–29 marks) Qualities of level are convincingly met			
Level 5	30–36	Low (30–31 marks) Qualities of levels are inconsistently met	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. 		
		Mid (32–34 marks) Qualities of level are largely met			
		High (35–36 marks) Qualities of level are convincingly met			

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 2	1–2	Recalls information/descriptive <ul style="list-style-type: none">• Has limited awareness of similarities, differences or links between texts.
Level 3	3–4	General straightforward approach <ul style="list-style-type: none">• Gives general similarities, differences or links between texts.
Level 4	5–6	Detailed exploration <ul style="list-style-type: none">• Makes clear connections between texts with clear examples.
Level 5	7–8	Consistent exploration <ul style="list-style-type: none">• Makes connections between texts with consistently appropriate examples.

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