GradeMax



Mark Scheme (Results)

January 2018

Pearson Edexcel IAL
In English Language (WET03)
Unit 3: Investigating Language



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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- 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 may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Section A: Post-1900 Unseen Poetry

Question Number	Indicative Content
1	***A Day on the River* by Vernon Scannell** Students may include the following in their answers: • the theme of the poem is conveyed with a simple narrative: the story of a childhood memory ('This was summer's self to any child') of spending a day on the river with the exhausted ('punctured') uncles; the scene is initially conveyed in an affectionate, reminiscent tone; the theme develops the underlying menace of the river at the approach of night • the simple image 'friendly as a dog' develops into a more complex and extended metaphor for the 'comforting' and calming river, which is contrasted with 'The river's teeth grew sharp' to become dangerous and ominous with its 'low growl' at the end of the day • vivid imagery of the 'parasites' delight' who move on the metaphorical dog's back add to the movement and natural setting of the poem • the use of onomatopoeia conveys and contrasts the calm before the storm: 'bubbling', 'twanged', 'plop and suck', 'growl' • the scene is described using sensory images, such as the olfactory 'Sweet rankness' • the river comforts the mind as well as the hand: 'comforting / More than the trailing hand'; the speaker uses plosives ('deft … dim / Deliberations') and a term of endearment to convey his appreciation of the river's calming effect: 'Dear river' • the structure is of three unequal stanzas; the first longer stanza sets the scene early in the day and the rhyme scheme mirrors the smooth flow of the water; the second stanza conveys the afternoon's picnic and time that 'Drifted away' and deteriorated; the use of caesura in the second stanza signals the change of mood: 'The sun began to bleed'; the final stanza includes reported speech and describes the change of atmosphere at the end of the day as the idyllic scene becomes one of danger and threat: 'mutilated sky', 'could bite'. **These are suggestions only. Accept any valid alternative responses.**

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

Section B: Prose

Question Number	Indicative Content
2	**Growing Up** Students may include the following in their answers: • how writers present friendship, e.g. Maisie's relationship with Mrs Wix and Sir Claude; Pip's friendship with Joe, Biddy, Herbert, Jaggers and Magwitch; Celie's friendship with Shug and Sofia, Olivia's friendship with Tashi, an Olinka village girl • the effects of friendship on the main characters, e.g. Maisie's childhood innocence is lost when she is forced to grow up because of her separated parents; she becomes close to Sir Claude: 'After dinner she smoked with her friend'; Pip is close to Joe with whom he shares the harsh treatment of Mrs Joe; Celie rebels once she gains confidence from her friendship with Shug and becomes independent, happy and successful • comparison of the narrative methods writers use to convey friendship, e.g. James' use of free indirect style and his worldly narrator to show how Maisie seeks friendship and love through the experiences of her parents' separation and new friendship of their own; Dickens' use of the adult Pip reflecting on his life and his observations of others; Walker's use of Celie's and Nettie's narratives to reveal their relationships with others • how writers present friendship as either cruel, kind or difficult, e.g. Maisie's friendship with Mrs Wix and deciding to stay with her rather than living with Sir Claude; Pip's initially 'enforced friendship' with the cruel Estella; Joe and Pip's shared experiences of Mrs Joe's verbal and physical abuse; Joe's unwavering and constant friendship towards Pip, as when Pip is ill; Olivia's strong friendship with Tashi, defying social expectations and crossing cultural boundaries • comparison of how writers present their views of friendship, e.g. James' negative views of the 'friendship' of Beale and Ida Farange or the tenderness and affection shown for Maisie by Mrs Wix; Dickens' portrayal of true friendship, such as Pip's close bond with Joe and how a close friendship is realised between childhood rivals Pip and Herbert; Walker's presentation of the warmth and affection found with the friendship between Celie and Shug and how this changes Celie's life • how writers link friendship and their contexts, e.g. James' presentation of social conventions and Maisie's friendships that help her overcome her parents' adultery and divorce; Dickens' portrayal of expected social hierarchy and how this puts pressure on Pip's friendship; Walker's portrayal of different cultures and the role of women. • comparisons of the ways modern readers might react to each text. **These are suggestions only. Accept any valid alternative responses.**

Question Number	Indicative Content
3	**Growing Up** Students may include the following in their answers: • the contrasts of the passage of time in the novels, e.g. James' novel begins around 1897 and follows Maisie's life from around the age of 6 until her teenage years; Dickens sets his novel during the early 19th century and follows Pip from a young boy to a 'gentleman'; Walker's novel follows Celie's and Nettie's lives through the first half of the 20th century • comparison of the writers' use of narrative methods to reveal the passage of time, e.g. James' use of narrator and Maisie's point of view to reveal the timescale; Dickens' use of Pip recounting events and how the book begins with Pip as a young boy and chronologically follows his experiences in life; Walker's use of epistolary narrative through Celie's and Nettie's letters to present the passage of time, such as comments about the growth and development of the children • writers' use of point of view to trace the development of the central characters, e.g. Dickens and Walker adopt a bildungsroman approach with Pip and Celie where we can see significant change as they grow from child to adult; Maisie's increasing maturity through her developing understanding of the adults • how the writers portray the effects of the passage of time on main characters through key moments in their lives, e.g. Maisie being forced to accept her parents' abandonment of her and how this forces her to grow up and lose her childhood; Pip's rise and fall and almost self-destruction; Celie gaining independence, strength, confidence and happiness • how writers link the passage of time with their contexts, e.g. James' treatment of divorce and adultery in a society where the appearance of respectability was so important; the role of governesses; Dickens' treatment of social class, such as through the revelation of Estella's origins or social aspirations; Walker's use of discovered truths to highlight racism and abusive patriarchy • comparisons of the ways modern readers might react to the passage of time in each text. **These are suggestions only. Accept any valid alternative responses.**

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Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO4 = bullet point 5, 6
	0	No rewardable material.			
Level 1	1–6	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Demonstrates limited awareness of connections between texts. • Describes the texts as separate entities.			
Level 2	7–12	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Identifies general connections between texts. • Makes general cross-references between texts.			
Level 3	13–18	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Makes relevant connections between texts. • Develops an integrated approach with clear examples.			

Level 4	19–24	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Analyses connections between texts. • Takes a controlled discriminating approach to integration with detailed examples.
Level 5	25–30	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Evaluates connections between texts. • Exhibits a sophisticated connective approach with sophisticated use of examples.

Question Number	Indicative Content
4	**Colonisation and After** Students may include the following in their answers: • comparison of how writers present a divided society, e.g. of race, gender, wealth, religion, rank and class: e.g. Conrad's setting in a Belgian Colony and his observation of the indigenous population and slaves; Selvon's presentation of his characters' arrivals in London to a hostile reception; Forster's presentation of India and its divided society of wealthy and poor; the social divisions of rank and divisions of justice • the effects of colonisation and how writers use language to convey a divided society: e.g. Selvon's narrator and characters speak in non-standard English and their separate identity is rooted partly in their slang; Forster uses direct speech to create distinctions between the voices of the Indian characters and the British; Conrad creates difference between the narrative voice of Marlow and the voices of the company agents • comparison of how writers illustrate a divided society through comments on characters, e.g. Aziz on Mrs Moore, the Russian trader on Kurtz, Galahad on white women • a divided society used to develop character, e.g. Mrs Moore's realisation that her notion of one India was an illusion; Moses' increasing compassion towards his fellow migrants as his disillusionment with England grows; Marlow's piecing together of Kurtz's story taking us into the darkness of Kurtz's character • the use of different narrative viewpoints to reveal the divisions in society, e.g. Conrad's frame-tale is told by the anonymous narrator who listens to Marlow and describes the indigenous people and setting; Selvon's episodic plot structure and use of non-standard English to convey the alienation and isolation felt by arrivals to London; Forster's three part structure: Mosque, Caves and Temple in chronological third-person narrative to present the mystical, magical and 'muddle' of India and the quest for the 'real India' • comparison of context and a divided society, e.g. colonisation and trade, the cruelty and barbarism observed during the journey in Conrad's novel and references to Kurtz's report to the 'Society for the Suppression of Savage Customs' and the contempt for the colonised; Selvon's immigrants who had considered England to be their 'mother country' and the 'Windrush' generation; Forster's exploration of the 'white man's burden' and social unrest in India and other colonial countries. Comparisons of the ways modern readers might react to a divided society in each text. **These are suggestions only. Accept any valid alternative responses.**

Question Number	Indicative Content
5	**Colonisation and After** Students may include the following in their answers: • how writers use the settings in their novels, e.g. Conrad's setting in a Belgian colony and Marlow's journey up the Congo River to meet Kurtz, possibly early 1890s; Selvon's presentation of London in 1948 and 1950s and contrasted with the memories of the Caribbean; Forster's presentation of India, possibly early 1910s and 1920s, and its multifaceted culture • how writers use language to describe settings, e.g. Conrad's use of symbolism and contrast; Selvon's use of a creolised voice in order to convey the feelings and mood; Forster's satire and characterisation of typical British attitudes and beliefs • comparison of different settings in the novels, e.g. Conrad's description of the Thames in London compared with Marlow's journey along the Congo River; Selvon's presentation of London compared to life in the Caribbean; Forster's presentation of India, such as the fictional Chandrapore, Mau and Marabar Caves – possibly based on the Barabar Hills • comparison of the diversity of settings in novels, e.g. the presentation of London and the country the characters have travelled to and from; the comparison of religious beliefs and customs • the use of different narrative viewpoints to reveal the diversity of settings, e.g. Conrad's frame-tale is told by the anonymous narrator who listens to Marlow and describes the indigenous population and setting; Selvon's episodic plot structure to convey the strangeness felt by the arrivals in London about their new setting; Forster's three part structure, each one titled with reference to particular settings: Mosque, Caves and Temple in chronological third-person narrative to present the mystical, magical and 'muddle' of India • how the settings relate to context, e.g. colonisation and trade, the cruelty and barbarism observed during the journey in Conrad's novel and references to Kurtz's report to the 'Society for the Suppression of Savage Customs'; Selvon's immigrants who had considered England to be their 'mother country' and the 1948 'Windrush' generation; Forster's exploration of the 'white man's burden' and social unrest in India and other colonial countries. Comparisons of the ways modern readers might react to the settings in each text. **These are suggestions only. Accept any valid alternative responses.**

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Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO4 = bullet point 5, 6
	0	No rewardable material.			
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Level 2	7–12	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Identifies general connections between texts. • Makes general cross-references between texts.			
Level 3	13–18	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Makes relevant connections between texts. • Develops an integrated approach with clear examples.			
Level 4	19–24	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances			

		and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Analyses connections between texts. • Takes a controlled discriminating approach to integration with detailed examples.
Level 5	25–30	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Evaluates connections between texts. • Exhibits a sophisticated connective approach with sophisticated use of examples.

Question Number	Indicative Content
6	**Science and Society** Students may include the following in their answers: • how writers ask fundamental questions about the purpose of life, e.g. Ishiguro's exploration of the role of donors and cloning to preserve life; Atwood's presentation of the genetic problems affecting Gilead and the need for reproduction; Shelley questioning the dangers of meddling with science and the creation of life • comparison of how characters accept or question their roles and purposes in life, e.g. Kathy's unquestioning role and destiny as a carer and donor, Kathy and Tommy's desire to gain extra time together only to discover this is not an option as it is not their purpose in life; Offred's role as a Handmaid and Serena Joy's purpose in life as a wife and potential mother-figure; Victor's obsession and purpose to create life, Walton's life of exploration and discovery, the monster's lonely existence and need for a companion to provide a purpose for living • writers' use of narrators to present the impact of existence on others, e.g. the use of first person narrative: Kathy's gradual revelation of her purpose in life, revealed when addressing the reader; Offred's reflections on her former life and her role in Gilead; Shelley's varied narrative viewpoints to provide different perspectives • comparison of the ways the writers reveal aspects of the scientific background to their stories to explore the purpose of life, e.g. the need for 'donations' in *Never Let Me Go*; the genetic problems affecting Gilead in *The Handmaid's Tale*; scientific and medical experimentation in *Frankenstein* and the use of galvanism • comparison of how writers structure their novels when they ask fundamental questions about the purpose of life, e.g. Ishiguro's use of flashbacks and the novel being divided into three parts; Atwood's use of Offred's memories, thoughts and feelings, the alternating 'Night' sections and concluding 'Historical Notes' to provide a sense of realism; Shelley's use of *in medias res*, epistolary form and varied viewpoints • contextual factors, e.g. cloning and social control in *Never Let Me Go*; the abuse of technology for social control and environmental pollution in *The Handmaid's Tale* and American society prior to the establishment of Gilead; anxieties about science in *Frankenstein*. Comparisons of the ways modern readers might react to each text. **These are suggestions only. Accept any valid alternative responses.**

Question Number	Indicative Content
7	**Science and Society** Students may include the following in their answers: • how writers use narrative voice, e.g. Ishiguro's use of Kathy as a first-person narrator looking back over her experiences; the first-person narrative in *The Handmaid's Tale*; the effect of the different voices for the epistolary narrative in *Frankenstein* • comparison of aspects of narration, e.g. the use of flashback in *The Handmaid's Tale*; the narrator's tone and direct address to the reader in *Never Let Me Go* and Kathy's acknowledgement that she does not recall everything accurately – perhaps making the reader doubt the reliability of the narrator as her memories are blurred; the way the narrative is pieced together from various sources in *Frankenstein* • the use of devices such as Atwood's 'Historical Notes' in *The Handmaid's Tale*; Walton's framing narrative in *Frankenstein*; the slowly revealed narrative in *Never Let Me Go* as the reader is gradually made aware of the role of the donor • the ways the writers include details of daily life, e.g. of Hailsham School in *Never Let Me Go*; the practical details of the Handmaids' lives; the details of Frankenstein's travels • how writers use narrative voice to present characters and settings, e.g. Kathy telling her story of future scientific events that is set in the past (in the 1990s) in non-chronological order; Atwood's presentation of a totalitarian state, a dystopian society and the roles within it, such as the Unwomen, Handmaids and Marthas; Shelley's use of Walton's letters, Frankenstein's and the creature's experiences and feelings • comparison of how narrative voice is used to convey key events and moments of drama in the novels, e.g. Kathy changing the subject to talk about something else ('But that's not really what I want to talk about just now'); Atwood's ambiguous ending as to whether Offred survives or is executed is deliberate, the epilogue provides the reader with some hope that Nick did attempt to secure Offred's escape; Shelley's different narrative voices to provide different perspectives on Victor's and the creature's experiences • writers' attempts to make scientific aspects of their stories credible, e.g. the explanation of the events leading to the creation of Gilead in *The Handmaid's Tale*; the consequences of donations in *Never Let Me Go*; references to galvanism and scientific study in *Frankenstein* • what the texts reveal about context, e.g. environmental concerns in *The Handmaid's Tale*; cloning and biological engineering in *Never Let Me Go*; anxieties about scientific experimentation and the sources of life in *Frankenstein*. Comparisons of the ways modern readers might react to each text. **These are suggestions only. Accept any valid alternative responses.**

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Level 2	7–12	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Identifies general connections between texts. • Makes general cross-references between texts.			
Level 3	13–18	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Makes relevant connections between texts. • Develops an integrated approach with clear examples.			
Level 4	19–24	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.			

		• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Analyses connections between texts. • Takes a controlled discriminating approach to integration with detailed examples.
Level 5	25–30	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Evaluates connections between texts. • Exhibits a sophisticated connective approach with sophisticated use of examples.

Question Number	Indicative Content
8	**Women and Society** Students may include the following in their answers: • writers' presentation of strong women in their novels, e.g. Brontë's presentation of the ambitious and headstrong Catherine and young Catherine, the strength of Ellen (Nelly) Dean, who is chief narrator, Mrs Linton, whose strength is shown by social position, her negative feelings about Heathcliff and her influence on Catherine; Woolf's presentation of Clarissa Dalloway and her position in society, Lucrezia's strength in supporting her husband, Sally Seton's strong, independent personality and her social position as Lady Rosseter, Doris Kilman's strength of character, influence and resilience; Morrison's presentation of Sethe as a strong women who overcomes adversity, Denver's strength when overcoming isolation and her fear of Beloved, Baby Suggs' strength and influence on the black community and how she inspires them • comparison of women with strong personalities, e.g. Catherine, Clarissa and Sethe, compared with women who are strong through their social status, e.g. Mrs Linton; Lady Bruton and Aunt Helena; Mrs Garner • different ways women show strength by overcoming adversity, e.g. young Catherine, Heathcliff's poor treatment of her and her relationship with Hareton; Lucrezia's strength when supporting her husband through his illness; Sethe's physical strength together with her strength of character, which both help her to escape from slavery • comparison of how writers use strong women to convey social themes, e.g. Brontë's presentation of Catherine's desire for a better social class and her scornful treatment of Heathcliff; Woolf's contrast of social class between Clarissa Dalloway and Lucrezia Smith; Morrison's contrasting society of landowners and slaves • writers' use of narrative point of view to explore strong women within the novels, e.g. Brontë's use of multiple narrators; Woolf's free indirect style shifting from one character to another; Morrison's use of shifting narrative viewpoints of characters, interior monologues, stream of consciousness and the omniscient narrator • relevant contextual aspects, e.g. social conventions, such as marriage, social class and the role of women in *Wuthering Heights;* the First World War and its effects on women in *Mrs Dalloway*; slavery and the role of women in *Beloved*. Comparisons of the ways modern readers might react to each text. **These are suggestions only. Accept any valid alternative responses.**

Question Number	Indicative Content
9	**Women and Society** Students may include the following in their answers: • writers' presentation of social class in their novels, e.g. Brontë's presentation of Catherine and Heathcliff, the Earnshaws and Lintons and their staff; Woolf's presentation of class structure, Clarissa, Septimus, Lucrezia, Lady Bruton; Morrison's presentation of slavery compared with the lives of plantation owners, the Garners • writers' use of point of view to explore social class within the novels, e.g. Brontë's use of multiple narrators; Woolf's free indirect style shifting from one character to another; Morrison's use of shifting narrative viewpoints • comparison of how writers use social class and hierarchy to gain readers' sympathy for characters, e.g. for Heathcliff, Septimus and Sethe • comparison of how different points of view present the settings and contrasting elements of society, e.g. difference between Wuthering Heights and Thrushcross Grange; Woolf's London and areas around the wealthy area of Westminster compared with the life of working-class veteran, Septimus Smith and his wife, Lucrezia; Morrison's presentation of Sweet Home plantation, the prison in Alfred and Sethe's home at 124 in Cincinnati • comparison of how writers use point of view to convey social themes, e.g. Brontë's presentation of the different classes – Catherine's desire for a better social class compared with a potential life with Heathcliff; Woolf's contrast of social class between Clarissa and Septimus and Lucrezia Smith, illustrating the social divide; Morrison's contrasting society of landowners and slaves • how narrative point of view conveys contextual aspects, e.g. social conventions, such as marriage and the desire to rise in social class in *Wuthering Heights;* the First World War and its effects in *Mrs Dalloway*; Morrison writing about 19th century slavery, 1865 prohibition of slavery and the 1875 Tennessee segregationist laws. Comparisons of the ways modern readers might react to each text. **These are suggestions only. Accept any valid alternative responses.**

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Level 1	1–6	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Demonstrates limited awareness of connections between texts. • Describes the texts as separate entities.			
Level 2	7–12	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Identifies general connections between texts. • Makes general cross-references between texts.			
Level 3	13–18	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Makes relevant connections between texts. • Develops an integrated approach with clear examples.			
Level 4	19–24	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and			

		carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Analyses connections between texts. • Takes a controlled discriminating approach to integration with detailed examples.
Level 5	25–30	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Evaluates connections between texts. • Exhibits a sophisticated connective approach with sophisticated use of examples.