GradeMax



Mark Scheme (Results)

June 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.

Assessment Objectives: WET03/01

AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
AO2	Analyse ways in which meanings are shaped in literary texts.
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
AO4	Explore connections across literary texts.

Section A: Post-1900 Unseen Poetry

Question Number	Indicative Content
1	***Sea Reading* by Owen Sheers** Students may include the following in their answers: • the poem is an extended metaphor that compares learning the skill of surfing with the skill of reading; words come in waves and are often 'false promises' • the references to punctuation marks and linguistic terminology provide visual images; the gulls are described as 'speech marks' and the heads of the seals 'an ellipsis' • the sea and the waves are personified ('their false promises', 'growing in the mind of the sea') and conveyed as a violent, powerful and dangerous force: 'kamikazing itself', 'rubs us out', 'a diaspora of white water' • the use of sibilance echoes the sound of the sea: 'sitting on surf boards', 'sun we watch each swell' • the description of the smooth, 'blank paper' of the beach contrasts with the 'diaspora of white water' • the moment the surf is ridden, or the reading begins, is conveyed with optimism ('will allow us /our fluency') but the reality is that they must start again, or redraft ideas, as they 'struggle back' • the use of present tense and present participles suggests the speaker is continuous and undeterred in his quest to read: 'learning', 'tracing', 'kamikazing', 'preparing', 'growing' • the structure of six tercets perhaps mimics the motion of the waves; the first three stanzas set the scene and present the wait for the right moment to surf the wave; each of the first three stanzas are separate sentences; the final four stanzas convey the moment that the 'tightrope of the wave' is ridden and enjambment is used to convey the rush of the moment. **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 education, e.g. Maisie's education and the knowledge she gains as she matures, Miss Overmore and Mrs Wix's roles; Pip's education, teaching Joe to read, his life as an apprentice and what he learns in London; Celie's limited education and what she learns and how she develops from her relationship with Shug, Nettie, Samuel and Corrine's missionary work • comparison of the different types of education gained by the characters, e.g. Maisie's private education and her governesses; Pip's basic education, the help he receives from Biddy, becoming Joe's apprentice and his 'education' to becoming a gentleman; Celie's lack of formal education that she is so desperate to gain, but learns from experience and others • the effects of education on the main characters, e.g. Maisie's relationship with her governesses and how her childhood innocence is lost when she is forced to grow up; Pip becomes a gentleman but at a cost; Celie rebels once she gains confidence from her relationship with Shug and becomes independent, happy and successful; Maisie, Pip and Celie all develop as a result of the discovery of truth and from what they have learned; the novels all deal with growing up and coming of age; all novels consider the formation and education of the protagonists and all exemplify the bildungsroman genre • comparison of the narrative methods writers use to present education, e.g. James' use of free indirect style and his worldly narrator to show how Maisie learns through the experiences of her parents' separation and new relationships; Dickens' use of the adult Pip reflecting on his life and his observations of others; Walker's use of epistolary narrative of Celie's and Nettie's to reveal what they have learned and discovered and how they have developed • how writers present the effects on characters when they learn about the truth, e.g. discoveries by Nettie, Celie and Pip tend to have sudden and drastic effects while with Maisie the effects are a more gradual process of maturity • how writers link education to their contexts, e.g. James' treatment of the role of governesses, wealth, divorce and adultery in a society where the appearance of respectability was so important; Dickens' treatment of the role of apprenticeships and social class through the revelation of Estella's origins; Walker's use of discovered truths to highlight racism and abusive patriarchy. Comparisons of the ways modern readers might react to each text. **These are suggestions only. Accept any valid alternative responses.**

3	**Growing Up** Students may include the following in their answers: • how writers portray the effect of money, e.g. Maisie's parents' fortune and their wealthy social circles; the hardships faced by the young Pip, emphasised by Miss Havisham's wealth, Pip's fortune; Celie's life in a rural, poor farming community and her desire to make enough money to be independent, Shug's comparative wealth • how the writers portray the effect of money on characters, e.g. Maisie's parents' immoral and frivolous lives and the effect this has on her; Pip's relative poverty and affluence, and almost self-destruction; Celie gaining independence, strength, confidence and happiness as a result of gaining money • how writers use language to show the negative effects that money can bring, e.g. Maisie's abandonment by her parents; Pip's loss of fortune and ill health; Grady spending Shug's money to live a flamboyant life • comparison of how writers present their views of money, e.g. James' portrayal of money and social prestige and how wealth was obtained, such as the nouveau riche, Mr Perriam or the American 'Countess', or inherited; Dickens' presentation of huge personal wealth that brings unhappiness to those who have it. Joe's indifference to money and Miss Havisham using money for revenge. The effects Magwitch's money has on Pip; Walker's view of financial wealth bringing new opportunities. Commercial gain means the construction of a new road destroys a way of life • comparison of the narrative methods used by writers to present the effect of money on a character's life, e.g. James' dual point of view; Dickens' presentation of events through the voice of the older Pip's recount; Walker's use of epistolary narrative • how writers link money with their contexts, e.g. James' treatment of divorce and adultery in a society where respectability, wealth and social status were important; Dickens' presentation of different social classes; Walker's portrayal of women's role in society, sexuality and abusive patriarchy. Dickens' sentimental portrayal of society where the poor are happy contrasted with Walker's more realistic presentation of poverty. Comparisons of the ways modern readers might react to each text. **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	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: • how writers present friendship in their novels, e.g. Marlow's friends onboard the Nellie who are Marlow's audience, Kurtz's relationship with his beautiful and influential African mistress, the Russian trader devoted to Kurtz; Selvon's Gallahad, Moses, Bart and others and how their friendships unite them; Forster's friendship between Fielding and Aziz, Fielding's impressions of Adela's friendliness, Aziz's friendship with Hamidullah and others • how writers portray friendship, e.g. Kurtz's African mistress, Kurtz's long-suffering fiancée, Marlow's doting aunt; Selvon's presentation of the nature of friendship between the men and the French and Austrian girls; Forster's exploration of whether or not an Indian can be friends with an Englishman. Aziz is surprised when Mrs Moore treats him like a friend • comparison of the ways in which friends are influential, e.g. Marlow's doting aunt who secures him a position with the company and Kurtz's African mistress who has much influence; Tanty, Selvon's most prominent female character, secures credit for her friends and neighbours with the neighbourhood grocer; Fielding persuading Aziz to drop the damage suit against Adela, Godbole's influence after the trial to secure Aziz a post as a personal physician • comparison of different types of friendship that arise out of common interest and are forged through circumstances, e.g. Conrad's portrayal of the casual friendships of shipmates and colleagues; Selvon's satirical presentation of different friendships and relationships of those who find themselves in an immigrant group; Forster's satire and characterisation of typical British attitudes in friendships amongst ex-patriots, excluding outsiders as when Aziz mistakenly believes he can treat Mrs Moore as a close friend • comparison of the narrative methods used by writers to present friendship, e.g. Conrad uses a journey to illustrate movement away from companionship to isolation; Selvon, by the use of an episodic plot structure, shows the fragmentary nature of friendships; Forster presents the reader with a cohesive community of friends that becomes increasingly unstable and is shown to fall apart as the narrative develops • how friendship relates to context, e.g. Conrad's view of European imperial activities and relationships within the novel; Selvon's 'Windrush' generation and life in 1950s London; Forster's presentation of the attitudes of British colonial officials and British rule in India, those who attempt to understand India and those who do not. Comparisons of the ways modern readers might react to 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 portray injustice, e.g. Conrad's view that power over other humans is unjust. The portrayal of the injustice of the nature of imperialism and colonisation with 'suppression' and 'extermination' of indigenous people by Kurtz or the Company's men; Selvon's 'Windrush' generation and the racial injustice experienced; Forster's presentation of colonial British rule and the injustice of Aziz's treatment • comparison of narrative methods and language used to portray injustice, e.g. Conrad's frame-tale and the anonymous narrator, who learns at the same time as the reader of the injustice of European colonialism and of its dark history lacking in civilised behaviour; Selvon's episodic plot structure portrays London as an unreal place of promise rather than a place of opportunity. The use of phonetic West Indian Creole reshapes the use of English in order to convey the feelings and mood of both characters and location; Forster's narrative is straightforward and events follow one another in three sections. The omniscient third-person narrator conveys the injustices experienced. Forster's use of satire and the characterisation of typical British attitudes, particularly those of women, are portrayed as racist, self-righteous and condescending • comparison of how the writers reveal characters subjected to injustice, e.g. Kurtz's influence on others and his treatment of others; Selvon's references to the volatile atmosphere faced by immigrants and the lack of prospects that characters face; Forster's presentation of characters who assume control and who are oblivious to injustice, such as Ronny Heaslop's desire to rise in rank or the way Major Callendar is inconsiderate towards Aziz • comparison of the effects of injustice on others, e.g. Marlow's savage methods of exploitation of indigenous workers and the gulf between cultures; prejudice experienced and alienation felt by Selvon's characters; the trial of Aziz demonstrating the differing attitudes and racial tension of the British towards the Indians • how injustice relates to the contexts, e.g. Conrad's presentation of European colonialism and the ivory trade; Selvon's reality of the 'open door' policy of the 1948 Nationality Act; Forster's contempt for the British Government taking control of India, following unrest when The East India Company assumed power. • 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
6	**Science and Society** Students may include the following in their answers: • comparison of the ways the writers portray the victims of experimentation, e.g. the characters who are donors in *Never Let Me Go* and Kathy's loss of her friends, Ruth and Tommy; Offred as a victim of science when she is separated from her child and husband, Luke, when Gilead is formed in *The Handmaid's Tale;* Victor as a victim of his own scientific experimentation when his obsessive quest to create life results in the deaths of Elizabeth and others close to him. The creature is a victim of science - his loneliness and desire for a companion result in a quest for revenge, which leads to both his and his creator's deaths in *Frankenstein* • different ways in which being a victim is experienced, e.g. the physical and mental suffering in *Never Let Me Go*; the mental and physical hardships experienced when compared with a former life of freedom, equal rights and contentment in *The Handmaid's Tale;* Victor's loss of rational thought through his obsession, the physical loss of Elizabeth, William and Justine. The destruction of the creature's companion and the creature's loss of hope in *Frankenstein* • comparison of narrative methods to portray the victims of experimentation, e.g. the narrator's tone and direct address to the reader in *Never Let Me Go* to present Kathy's personal experiences; the use of flashback in *The Handmaid's Tale* to show life before the establishment of Gilead and glimpses of Offred's former life; the shifting narratives in *Frankenstein* providing a variety of different perspectives from characters who are all victims of experimentation • the ways the writers include details of daily life to create sympathy for the characters who are victims of experimentation, e.g. life at Hailsham School and the friendships that develop in *Never Let Me Go*; the practical details of the Handmaids' lives; the details of Frankenstein's travels and the anguish and guilt that he feels over the loss of his loved ones • comparison of how protagonists are the ultimate victims of experimentation and face death (Kathy in *Never Let Me Go* and Victor and the creature in *Frankenstein*) or uncertainty (Offred in *The Handmaid's Tale)* at the end of the novels • what the contexts reveal about victims of experimentation, e.g. the effects of cloning and biological engineering in *Never Let Me Go*; the loss of a free society and population issues in *The Handmaid's Tale*; 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.**

Question Number	Indicative Content
7	**Science and Society** Students may include the following in their answers: • comparison of how writers present the reader with a disturbing view of the world in their novels, e.g. Ishiguro's presentation of control in *Never Let Me Go* and how donors are produced to provide society with spare organs; the dystopian view of Gilead and its society in *The Handmaid's Tale*; the negative outcomes of scientific experimentation and advancement, exploration and discovery, in *Frankenstein* • comparison of how the writers use settings to present the reader with a disturbing view of the world, e.g. the gradual realisation of the purpose of life at Hailsham, the isolated cottages and the donor recovery centres; the totalitarian society of Gilead with a suggestion that the idyllic location of Cambridge, Massachusetts, is now negatively portrayed as the centre for Gilead's power, Harvard University becomes the detention centre run by the Eyes; the multiple isolated settings in *Frankenstein* reflect the bleakness of the novel • comparison of how a disturbing view of the world is presented through the lives of the characters, e.g. Kathy accepts her fate as a donor, there is no hope of a deferral or of ever living a full life in *Never Let Me Go*; the dystopia of Gilead as experienced by Offred and the subjugation of all women by men in *The Handmaid's Tale*; how the creature experiences rejection by his creator, is beaten and chased away by the family of peasants in *Frankenstein* • comparisons of the writers' craft and the use of description to present a disturbing view of the world, e.g. the apparent normality of Hailsham, the Handmaids' salvaging, the relentless isolation faced by Victor and the creature; the implications of the endings of the novels • comparison of the narrative methods used by the writers to convey a disturbing view of the world, e.g. Ishiguro's use of flashbacks and the novel's division 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. the reader's concerns for the future of humanity; concerns about experiments on humans, cloning and social control; gender inequalities and the contrast of Offred's life prior to the establishment of Gilead in *The Handmaid's Tale*; scientific experimentation and biological engineering in *Never Let Me Go*; the influential works of Dr Darwin (Charles Darwin's grandfather) and Galvani (galvanism), the scientific developments and experiments at the time *Frankenstein* was written. 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: • how writers present the idea of responsibility, e.g. Brontë's presentation of Catherine and Heathcliff's lack of responsibility for their actions and poor treatment of others; Woolf's presentation of Clarissa's responsibilities as a politician's wife and society hostess, Lucrezia's responsibility for Septimus and Doris Kilman's responsibility for influencing Elizabeth; Morrison's presentation of Sethe's responsibility for infanticide, the Garners' and schoolteacher's abuse of slaves, the Bodwins - who are responsible for securing Sethe's freedom • comparison of the ways parents behave responsibly or irresponsibly, e.g. Earnshaw's preferential treatment of Heathcliff and how this has a negative effect on Hindley, Hindley's alcoholism following Frances's death, Heathcliff's irresponsible and cruel treatment of Linton and Hareton; Clarissa's irrational feelings of jealously towards Miss Kilman, Richard Dalloway as a loving father and husband who provides stability for his family; Sethe's murder of her eldest daughter to save her from a life of slavery, Sethe's obsession with Beloved, resulting in Denver seeking help from Lady Jones and the community • how responsibility or irresponsibility is demonstrated through love or passion for others, e.g. Catherine and Heathcliff's relationship and the trail of destruction, hatred and revenge that ensues from it. Isabella's and young Catherine's experience of Heathcliff's cruelty because of their lineage and his desire for revenge; Clarissa's angst and self-questioning as to whether she made the right choice in rejecting Peter Walsh's proposal. Lucrezia's love for her husband, who struggles with his war injuries and is driven to suicide; the cruel treatment that leaves Sethe scarred both physically and mentally. Sethe's desperate measures and guilty conscience for killing her own child, Beloved • comparison of how writers explore ideas of responsibility through social position or ambition, e.g. Brontë's presentation of Catherine's desire for a better social class by marrying Edgar Linton. Hindley's responsibility for Wuthering Heights following his father's death, Heathcliff's elevated position as a gentleman and responsibility for his property; Woolf's contrast of social class and wealth between the Dalloways and Smiths, illustrating a social divide. Clarissa feels responsible for Septimus's suicide: 'It was her disaster – her disgrace'; Morrison's contrasting society of landowners. Baby Suggs' respected and responsible position in society, inspiring Cincinnati's black residents emotionally and spiritually • comparison of the ways narrative methods are used by the writers to present the idea of responsibility, e.g. Brontë's use of multiple narrators to provide different viewpoints to illustrate how characters are responsible for their actions and the effects on others; Woolf's use of the stream of consciousness, different points of view and indirect style to present a day in Clarissa's life and the responsibilities within it; Morrison's use of shifting narrative viewpoints to explore the idea of responsibility • contextual aspects, e.g. the responsibility of the gentry in *Wuthering Heights;* post-World War I in London, politics, the lack of medical treatment and understanding for war veterans like Septimus, wealth and

	social class in *Mrs Dalloway*; the history of slavery 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' portrayal of parents, e.g. Brontë's presentation of Mr and Mrs Earnshaw and Heathcliff; Woolf's presentation of Clarissa and Richard Dalloway; Morrison's presentation of Sethe and Baby Suggs • the comparison of the roles of parents, e.g. Brontë's portrayal of the role of Mr Earnshaw and how he adopts and favours the 'orphaned' Heathcliff and its consequences. Heathcliff's cruelty and hatred towards his own son, Linton, contrasted with Edgar's treatment of Catherine in *Wuthering Heights*; Clarissa's relationship with Elizabeth and how she feels Miss Kilman has stolen Elizabeth from her. Elizabeth's close relationship with her father and how she enjoys the time spent in the country with him. Sally Seaton's 'five boys'; Sethe's memories of her own mother and being suckled by another woman. Baby Suggs, Sethe's mother-in-law, is denied knowing her children as adults because of slavery. Baby is a mother figure to Sethe and the black community who highly respect her as a source of spiritual inspiration. Sethe's role as a devoted mother who would rather kill her own children than their being enslaved. Beloved and Sethe's role reversal and, possibly, Beloved being a vision of Sethe's own mother • comparison of the emotions felt by parents, e.g. Mr Earnshaw favouring Heathcliff and his preference of him over his own son, creating resentment. Heathcliff's contemptuous treatment of Linton and use as a tool for his revenge; Hindley's neglect of Hareton; Clarissa's dislike of Miss Kilman. Miss Kilman's negative views of Clarissa Dalloway (whom she would like to 'fell' like a tree) and how she adores Elizabeth. Peter's observations on how motherhood has changed Clarissa; Sethe's feelings of abandonment by her own mother and feelings of guilt and anguish for her infanticide in *Beloved* • comparison of how writers use parents' treatment of their children as central to their narratives, e.g. the contrast of Edgar's parental love for Catherine and the negligence displayed by Heathcliff; Clarissa's relationship with her daughter and how she fears Miss Kilman who Clarissa sees as a rival parent; Sethe's story of survival and loss. Baby Suggs' influence and the stabilising effect she has on Sethe and Denver • comparison of the ways narrative methods are used by the writers to portray parents, e. g. Brontë's use of Lockwood's narration from his diary entries, narrated from Nelly's point of view in the past tense; Woolf's use of the stream of consciousness, different points of view and indirect style; Morrison's shifting narrative viewpoints. The primary narrator is anonymous and omniscient with some parts narrated by the characters themselves • contextual aspects, e.g. social conventions, such as family relationships, marriage and childbirth in *Wuthering Heights*; the role of education and

	tutors in *Mrs Dalloway*; slavery and the role of mothers in *Beloved*. Comparisons of the ways modern readers might react to each text. **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	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.