

Mark Scheme (Results)

January 2019

Pearson Edexcel IA2

International Advanced Level in English Literature

WET03 01

Unit 3: Poetry and Prose



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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	***The Wiper* by Louis MacNeice** Candidates may include the following in their answers: • the poem is an extended metaphor about the journey of life. The speaker describes driving along a road one 'purblind' night when it is raining heavily. The windscreen wiper is personified as it 'Reaps a swathe of water' • life is presented in a negative light and is full of darkness and uncertainty 'But never a gauge nor needle / To tell us where we are going', 'we cannot remember / Where we were when it was not / Night' • a sense of ambiguity is created in the darkness as the road ahead is unclear: 'hardly hold the road', 'see a segment' • anaphora and the present participles of 'Clearing, blurring, clearing' mimic the monotonous action of the wiper blades. 'Cleared' and 'blurred' are repeated in the final stanza. This, together with 'backward and forward', further emphasises the continuous, monotonous and predictable action of the wipers and the journey ahead • the dark road ahead is treacherous: 'hardly / visible camber', 'invisible margins'. The speaker questions whether the darkness will 'be always with us' and remain full of dangers • light and dark imagery are used to enhance the darkness. The only light is from the passing cars that are described metaphorically as 'moving boxes' • the present and past are intermittently clear to see, but the future remains a mystery. The interior of the car contains dials informing of the distance travelled and the speed 'we are going', but it does not have facility to 'tell us where we are going' • harsh verbs are used to emphasise how quickly and unsentimentally the present becomes the past: 'sucked', 'spewed' • an alliterative oxymoron is used to convey the extent of the darkness: 'dazzled by darkness' • the future is not an easy journey ahead, as it must be grasped: 'Haul the black future towards us'. The future is described as being harsh: 'Peeling the skin from our hands'. Despite the difficulties that may lie ahead, we all continue on our journey: 'we hold the road' • the poem is structured in five stanzas of eight lines. Each stanza provides a different aspect of the journey: the view from the car, the road, the interior of the car, the journey and finally returning to the mysterious road that lies ahead and the one 'spewed behind us'. **Accept any other valid interpretations.**

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** Candidates may include the following in their answers: • how writers show obstacles to a happy childhood, e.g. Beale and Ida Faranges' divorce and its impact on Maisie. The relationships that follow the Faranges' divorce and their manipulative treatment of Maisie prevent her from experiencing a happy childhood. Maisie does not have friends of her own age and is always in the company of adults: Miss Overmore, Sir Claude and Mrs Wix; Pip faces a number of obstacles preventing him from a happy childhood: he has lost his parents and siblings, his sister is cruel towards him and he receives only a basic education. Pip is forced to play cards with Estella and is humiliated by her; Celie faces obstacles to a happy childhood as she is sexually abused by her stepfather, Alphonso. Nettie's unhappiness and running away after Mr – makes advances on her. Olivia and Adam, Celie's children, experience a difficult childhood living in Africa and losing their adoptive mother • comparison of how the children cope with the obstacles to a happy childhood , e.g. Maisie being forced to grow up quickly, having governesses to keep her company; Pip's affection for Estella and how he is determined to improve both his education and social standing. Pip's initial meeting with Magwitch and how this eventually shapes his life; Celie enduring her abused childhood and finding comfort in writing letters to God and, later, Nettie. Celie's relationship with Shug • how children overcome obstacles to a happy childhood, e.g. Maisie's relationships with Miss Overton, Mrs Wix and Sir Claude. Maisie eventually shows how she has matured when she decides to live with Mrs Wix in England; Pip and Joe share a strong bond, which helps them cope with Mrs Joe's harsh treatment of them; Celie rebels once she gains confidence from her relationship with Shug. Celie becomes independent and strong; Maisie, Pip and Celie all develop and mature as a result of the lost and unhappy childhoods they have experienced • comparison of the narrative methods writers use to show obstacles to a happy childhood, e.g. James' use of free indirect style and his worldly narrator to show how Maisie copes with her parents' separation and their new relationships; Dickens' use of the adult Pip reflecting on his life and his observations of others. The novel follows Pip's development from boyhood to manhood; Walker's use of Celie and Nettie's epistolary narrative to reveal the obstacles they have faced • how the novels make social comment when showing obstacles to a happy childhood, e.g. James believes that society was becoming too corrupt and decadent. He condemns parents and guardians who abandon their responsibilities; Dickens' presentation of social class, such as Pip's journey from a simple country labourer to a city gentleman; Walker's presentation of the lives of the poor black community, the lack of education and the role of women in rural Georgia in the early 20th century • comparison of obstacles to a happy childhood linked to social 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; Walker's exploration of racism and abusive patriarchy • comparisons of how modern readers might react to each text. **Accept any other valid interpretations.**

Question Number	Indicative Content
3	**Growing Up** Candidates may include the following in their answers: • how writers explore moral issues, e.g. Maisie's parents' desire to appear morally correct through their wealth and social circles but they are in fact immoral; the dilemmas faced by young Pip when he steals food and the file for the convict. Miss Havisham's treatment of Estella and Pip. Magwitch's life of crime and the justice system. Biddy's strong morals. Pip wants to improve himself socially and, eventually, morally; how Celie develops strong morals in spite of the fact that she had an immoral father • how the writers portray moral issues, e.g. Maisie's parents' immoral and frivolous lives and the effect these have on her. Sir Claude and Mrs Beale living together; Pip's rise and fall, and almost self-destruction. Miss Havisham's lack of moral conscience when encouraging Estella to break Pip's heart; Alphonso's lack of morals beating and abusing Celie. Shug's dubious morals: her affair and behaviour. Mr – hiding Celie's letters and his affair with Shug. Harpo's immoral treatment of Sofia • comparison of how moral issues affect the characters, e.g. Maisie develops a moral sense as the adults around her manipulate her vulnerability. At the end of the novel, Maisie makes the moral choice to stay with Mrs Wix, which demonstrates how much she has matured; Pip's superficial morality leads him to treat others badly, such as Joe. Magwitch's possible desire to amend his own ways; Celie's moral dilemma in relation to sexual morality • comparison of how writers convey their moral views, e.g. James' portrayal of Maisie's development and her desire to learn. Initially, Maisie does not understand morality or the Bible but she develops a moral sense; Dickens' view that affection, loyalty, inner worth and morals are more important than social class, as illustrated through his portrayal of Pip; Walker's presentation of the struggles that Celie and Nettie face and Celie's development throughout the novel • comparison of the narrative methods used by writers to explore morals, e.g. James and Dickens' use of the bildungsroman genre. James' dual point of view through his use of free indirect discourse, third-person style often presented through Maisie's perception with occasional asides in first--person narrative; Dickens' presentation of events through the voice of the older Pip's recount; Walker's use of epistolary narrative to reveal key moments and life-changing events • how writers challenge social contexts, e.g. James' exploration of morals in a society where respectability, wealth and social status were important; Dickens' presentation of the criminal justice system, the law and moral behaviour; Walker's portrayal of women's role in society, sexuality and abusive patriarchy. The struggles of black women in rural Georgia during the early twentieth century and her exploration of black cultural representation, racism and sexism • comparisons of how modern readers might react to each text. **Accept any other valid interpretations.**

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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
4	**Colonisation and After** Candidates may include the following in their answers: • how writers explore personal rejection in their novels, e.g. Conrad's exploration of colonisation and its effects on individuals, such as Kurtz; Selvon's exploration of the 'Windrush generation' and how London fails to live up to the expectations of individuals. Moses' and other immigrants' feelings of isolation and personal rejection; Forster's exploration of the 'muddle' of India, the breakdown and rejection of friendship between Aziz and Fielding following the trial • how writers portray personal rejection through characters, e.g. Kurtz's desire to be left alone and his abandonment of a European lifestyle, standards and fiancée. Marlow's scepticism of imperialism through his experiences; Moses' experiences of racial intolerance and widespread unemployment. Henry Oliver's (Sir Galahad) arrival, the chilly welcome he receives and the rejection he faces; Forster's characters face rejection: Aziz is frustrated by the treatment he receives from the majority of the British, Adela's rejection of Ronny Heaslop's proposal • comparison of the reasons for personal rejection, e.g. Conrad's presentation of Marlow and his rejection of the treatment of the indigenous Africans at the hands of the company; Selvon's portrayal of how immigrants could not find work because of racial prejudice at the time; Forster's presentation of British rule and the growing Indian rejection of it and its impact on his characters • other ways in which personal rejection is presented, e.g. Conrad's exploration of how colonisation is rejected. Marlow's suffering because of his experiences of the 'darkness' drives him to tell his story to anyone who will listen; Selvon considers how immigrants feel alienated by systematic racism; Forster's criticism of oppressive colonialism and its flaws as illustrated by Ronny Heaslop, who is prejudiced and intolerant • comparison of aspects of language, e.g. Conrad's use of symbolism and contrast; Selvon's use of a creolised voice in order to convey feelings and mood; Forster's satire and characterisation of typical British attitudes, particularly those of women, who are portrayed as racist, self-righteous and condescending • comparison of the narrative methods used by writers to present rejection, e.g. Conrad's use of Marlow's anonymous narrator and the frame-tale structure; Selvon's episodic plot structure, the use of non-standard English and free indirect style; Forster's three-part structure: Mosque, Caves and Temple in chronological third-person narrative • how personal rejection relates to context, e.g. Conrad's view of European imperial activities and relationships within the novel; Selvon's 'Windrush generation' following The British Nationality Act (1948), life in 1950s xenophobic London and the anti-immigration legislation during a time of mass immigration. The lack of understanding and tolerance, together with the ignorance of the British, led to the widespread disillusionment of immigrants, many of whom moved elsewhere or returned home. Selvon became disillusioned and moved to Canada and eventually returned back to Trinidad in 1993; 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 how modern readers might react to each text. **Accept any other valid interpretations.**

Question Number	Indicative Content
5	**Colonisation and After** Candidates may include the following in their answers: • how writers attempt to present the reality in their novels, e.g. Marlow's story challenges romantic and traditional ideas of exploration, empire and heroism and replaces them with violence, illness and corruption at a time when the 'dark places' of the world were mostly under European control; Selvon's presentation of London with its poor weather, mundane everyday life, believable characters and narrative structure. Forster's descriptions of India and specific locations, contrasting characters, differing viewpoints, cultures and customs all contribute to the realism of the novel • how writers draw on personal experiences to present reality in their novels, e.g. Conrad's journey to and experiences of the Congo in the 1890s and the bad effects it had on his health; Selvon draws on his own experiences of immigrating to London in 1950 and many of his characters are based on other immigrants he met at the hostel where he stayed; Forster's visits to India, his friendship with Syad Ross Masood (similar to the friendship between Fielding and Aziz) and Forster's first-hand experiences of racial oppression and cultural misunderstandings are central to the novel • comparison of the reality of settings of time and place, e.g. Conrad's setting in a Belgian colony and Marlow's journey up the Congo River at a time when colonialism was beginning to fall apart; Selvon's presentation of London and the memories of the Caribbean, the 'Windrush generation' and mass immigration post-war. Selvon's references to real and renamed places provide realism: 'the Water', 'the Circus' and 'the Arch'; Forster's presentation of India and its multifaceted culture during the final years of British colonial rule. Chandrapore is a fictional city, possibly based on Bankipur. The Marabar Caves are also fictional and based on the Barabar Caves • comparisons of realistic characters, e.g. various characters provide contrasts and clashes in customs and cultures. Conrad's Marlow, Kurtz and indigenous Africans; Selvon's Gallahad, Moses and Bart; Forster's Fielding, Aziz, Adela and Mrs Moore • how writers use language to present realistic stories, e.g. Conrad's use of symbolism and contrast; Selvon's use of a creolised voice in order to convey realistic feelings and mood; Forster's satire and characterisation of typical British attitudes and beliefs • comparison of how narrative points of view convey realistic stories, e.g. Conrad's frame-tale is told by the anonymous narrator who listens to Marlow and describes the indigenous Africans and setting; Selvon's episodic plot structure and use of non-standard English to convey the isolation felt by new 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 • how the social context contributes to the reality presented in the novels, 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 'Windrush generation'; Forster's exploration of The British 'Raj', the 'white man's burden', social unrest in India and other colonial countries • comparisons of how modern readers might react to each text. **Accept any other valid interpretations.**

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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** Candidates may include the following in their answers: • comparison of the ways the writers invite the reader to make judgements about societies presented in the novels, e.g. Ishiguro's presentation of human cloning in order to provide body parts for non-clones. The ethics of the concept of cloning and consideration of the impact on the donors; Atwood's presentation of Gilead and enforced reproduction in order to increase birth rates following environmental degradation after nuclear disasters. The role of women in a totalitarian society; Shelley's presentation of Victor Frankenstein's quest to create life and whether his decisions are ethical. The dangers and consequences of meddling with science and society • the ways writers invite the reader to make judgements about societies and how characters respond to their situations in the novels, e.g. how students at Hailsham are never fully aware that they are clones and of their future fate, their acceptance of becoming donors, the lack of questioning, rebellion or attempt to escape, the acceptance of 'completing' and the loss of close friends such as Kathy and Tommy; Atwood's presentation of Offred and how she is forcibly separated from her husband and child. The roles of Wives, Handmaids and Marthas and how they are stripped of their names, individuality and women's rights; Frankenstein's creature is abandoned by his creator and society, he is left to suffer alone. The creature seeks revenge and murders everyone who is close to Frankenstein • comparison of how writers invite the reader to make judgements about societies through specific events in the novels, e.g. making a judgement about whether cloning has a place in modern society and the possible benefits, such as possible increased survival rates following transplants in *Never Let Me Go.* The eventual closure of Hailsham and the future of human cloning; increased birth rates in *The Handmaid's Tale*, rituals and executions during 'Prayvaganzas', 'Salvagings' and 'Particicutions', rebellion and the eventual fall of the totalitarian regime and the state of Gilead. Consideration of whether the formation of Gilead was a necessity for survival; Victor Frankenstein's self-imposed isolation and obsession and the effects these have on his family and fiancée. The murder of William and how Justine suffers as a consequence. Victor being accused of Clerval's murder. Elizabeth's murder and Victor's father's death as a result of shock • comparison of narrative methods used by the writers to invite the reader to make judgements about societies, e.g. the narrator's tone and direct address to the reader in *Never Let Me Go* to present Kathy's first-hand experiences as a student at Hailsham and her role as a carer; 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 • comparison of contextual influences when making judgements about societies, e.g. the effects of cloning and biological engineering in *Never Let Me*

	Go, the ethical questions about cloning that emerged during the 1960s and 70s and the first stem cell research, the first successful cloning of an animal, 'Dolly the sheep' in 1996, that has led to further cloning, more research and development; the loss of a free society and environmental concerns in *The Handmaid's Tale.* Atwood's research of the American Puritans influenced ideas for Gilead, Christian activists in the 1970s campaigned for tougher laws to lower the number of abortions and fewer equal rights for women; anxieties about scientific experimentation and the sources of life in *Frankenstein*. Shelley was concerned about how the use of scientific knowledge could be dangerous. Shelley was influenced by the works of Luigi Galvani and personally believed that the dead could be reanimated • comparisons of how modern readers might react to each text. **Accept any other valid interpretations.**

Question Number	Indicative Content
7	**Science and Society** Candidates may include the following in their answers: • comparison of how writers present friendship in their novels, e.g. the friendships between Kathy, Tommy and Ruth in *Never Let Me Go;* Offred's friendship with Moira, Offglen, the Commander and Nick in *The Handmaid's Tale;* the close friendship between Frankenstein and Clerval • comparison of how friendship develops in the novels, e.g. Kathy becomes friends with Ruth when she is just seven years old, although they frequently argue they remain close friends. Kathy has affection for Tommy, but a relationship develops between Tommy and Ruth. Ruth tries to break Tommy and Kathy's close bond by suggesting that Kathy does not like his drawings; in *The Handmaid's Tale,* Offred has been friends with Moira for a number of years, but they pretend not to know each other when Moira arrives at the Red Center three weeks after Offred, as they did not wish to arouse suspicion. Friendships in Gilead are denied; however, Offred forms a friendship with her shopping partner, Ofglen, who is someone she can talk to and provides a connection to the resistance movement. Offred is horrified and shocked when Ofglen takes an active part in a Particicution. Offred's friendship with Nick develops into a relationship that has been encouraged by Serena Joy in the hope that Offred will become pregnant; the close friendship between Victor Frankenstein and Henry Clerval is formed when Victor meets him at school. The friends become close travel partners and share many fond memories of their walks together. On their return to England, the friends tour the country until Frankenstein continues to the Orkneys alone • ways in which friends help each other, e.g. Kathy's friendship with Tommy develops after she tries to help him when he has a tantrum; she becomes someone he can talk to. Ruth and Tommy become very close and Kathy tries to help when they have an argument. Kathy discovers that Ruth is a donor and becomes her carer. It is Ruth who persuades Kathy to become Tommy's girlfriend and carer; in *The Handmaid's* Tale, the Commander is uncharacteristically more friendly towards Offred, he is kinder to her than most other people and helps Offred by making her life more bearable. Nick informs Offred that the resistance, Mayday members, have come to collect her – it is unclear whether Offred escapes to freedom or is taken to prison; Henry Clerval nurses Frankenstein back to health and encourages him to go out for walks and they continue their travels. Clerval tries to persuade Frankenstein to return from Scotland. At the end of the novel, Walton tries to befriend Frankenstein and helps him by nursing him and encouraging him to talk • comparison of how friendships end, e.g. Kathy decides to become a carer after another argument with Ruth. Kathy leaves the Cottages and spends 11 years working at different donor centres. Kathy loses Ruth and Tommy after their final donations and they 'complete'; Offred's friendship comes to end

	after Moira is never seen again after meeting at Jezebel's. Offglen hangs herself when the secret police come looking for her. The last time Offred sees Nick and the Commander is when she is taken by the Mayday members; Clerval is murdered by the creature but Victor is arrested in Ireland and after falsely confessing is imprisoned until his father, Alfonso, comes to acquit him • comparison of the narrative methods used by the writers to convey friendships, e.g. Ishiguro's use of flashbacks and the novel being divided into three parts. Kathy's story charting her life from the age of seven at Hailsham to her final years as a donor in her early thirties, the story begins with Kathy referring to her age of 'thirty-one'; 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. Victor's story involving the creature covers a time span of approximately seven years (c.1792 to 1799) • contextual factors, e.g. scientific experimentation and biological engineering in *Never Let Me Go* and how friendships are formed and challenged*;* American society prior to the establishment of Gilead in *The Handmaid's Tale.* Restrictions imposed upon handmaids and how friendships are discouraged. Daily life in the totalitarian state*;* the influential works of Dr Darwin (Charles Darwin's grandfather) and Galvani (galvanism), the scientific developments and experiments at the time *Frankenstein* was written and how friendships are necessary during times of isolation and despair • comparisons of how modern readers might react to each text. **Accept any other valid interpretations.**

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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** Candidates may include the following in their answers: • how writers portray family relationships as a source of conflict, e.g. Brontë's presentation of the Earnshaw and Linton families; Woolf's presentation of the Dalloways and Clarissa's relationships with her extended family and Doris Kilman; Morrison's presentation of Sethe and her extended family • comparisons of the ways the course of events results in sources of conflict within family relationships, e.g. Mr Earnshaw's adoption of Heathcliff and Hindley and Catherine Earnshaw's reactions. Hindley's revenge and cruelty towards Heathcliff, particularly after the death of Francis. The relationships and tensions with the Lintons. Heathcliff's marriage to Isabella and Heathcliff's treatment of his son, Linton; Clarissa's relationship with Elizabeth and Doris Kilman. Elizabeth enjoys spending time with her father in the country and is closer to him. Clarissa's struggles with feelings of social confinement, particularly in the company of her elderly Aunt Helena, who is the epitome of strict society life. Clarissa's relationship with other members of her family, such as her 'dull' cousin, Ellie Henderson. Septimus and Lucrezia Smith's relationship and the effects of Septimus's illness has on them both; Sethe's life as a slave and how she commits infanticide when she murders her own child, Beloved, to save her from a life of slavery; the arrival of Paul D and his relationship with Sethe is subject to Beloved's and Denver's jealousy • how difficult relationships between parents and their children result in sources of conflict, e.g. Earnshaw's preference for Heathcliff over his own children and how this impacts on the siblings' adult lives. Heathcliff's poor treatment of Linton; Clarissa's jealousy of Elizabeth's relationship with Miss Kilman. Clarissa has irrational fears that Elizabeth is too easily influenced by Miss Kilman and that Elizabeth could be falling in love with her. Elizabeth does not share her mother's interests in shopping, fashion or parties; the way the spirit of Beloved becomes abusive and controlling over the family and how this affects the lives of others, such as when Howard and Buglar (Baby Suggs' sons) leave home, and how Denver's life is affected and she is driven to seek help from the community • comparison of how family relationships contribute to the source of conflict, e.g. Hindley's jealousy and cruel treatment of Heathcliff; Clarissa's jealousy of Doris Kilman; Sethe's neglect of Denver and Beloved's tyranny over Sethe • comparison of the ways narrative methods are used by the writers to present family relationships as a source of conflict, e.g. Brontë's use of multiple narrators to provide different viewpoints; Woolf's use of the stream of consciousness, different points of view and indirect style to present a day in Clarissa's life; Morrison's use of shifting narrative viewpoints • comparison of contextual aspects, such as the writers' own experiences of unhappy families, e.g. Brontë's troubled brother, Branwell, who suffered with drug addiction, alcoholism and depression; Virginia Woolf's childhood and the effect of her mother's death when Woolf was 13. Woolf's severe depression and eventual suicide; Morrison's family's experiences of racism when she was young. Her failed marriage to Harold and the death of her son • comparisons of how modern readers might react to each text. **Accept any other valid interpretations.**

Question Number	Indicative Content
9	**Women and Society** Students may include the following in their answers: • writers' use of different settings for effect, e.g. Brontë's presentation of Wuthering Heights to contrast with Thrushcross Grange and the isolation of the moors; Woolf's presentation of contrasting areas of London; Morrison's presentation of Sweet Home plantation and 124 • the comparison of how the passage of time is conveyed through settings, e.g. Brontë's *Wuthering Heights* tracks the history of the house and its inhabitants; Woolf's London and the area of Westminster and Big Ben; Morrison's haunted 124 Bluestone Road and the events in the past at Sweet Home, Kentucky • comparison of how writers use nature to make settings more effective, e.g. the landscape of the moors is symbolic, as they are wild and threatening, and mirror the personalities of Catherine and Heathcliff; trees and flowers are symbolic in *Mrs Dalloway,* Clarissa shops for flowers and Richard handles roses awkwardly, Clarissa believes that souls survive in trees; the significance of trees in *Beloved* as a source of comfort and for concealing the horrors of Sweet Home, Sethe's scars are described as a 'chokecherry tree'; • use of settings for supernatural effect, e.g. Catherine's spirit appearing to Lockwood at Wuthering Heights and the alleged sightings of Heathcliff's ghost; the presence of Beloved at 124 • writers' use of settings to convey constraint, e.g. the use of boundaries to restrict movement in *Wuthering Heights*; Sweet Home where slaves are trapped in *Beloved;* the affluent areas of London where Clarissa feels constrained • comparison of how different points of view present the settings and contrasting elements of society, e.g. Brontë's presentation of the Yorkshire moors, 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 the ways narrative methods are used by the writers to present settings for effect, e.g. Brontë's use of multiple narrators to provide different viewpoints to emphasise the topography and meteorology; Woolf's use of the stream of consciousness, different points of view and indirect style to emphasise the artificiality of the city location; Morrison's use of shifting narrative viewpoints to emphasise the harsh locations of Sweet Home and the isolation of 124 • how settings convey 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 how modern readers might react to each text. **Accept any other valid interpretations.**

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.