

Mark Scheme

January 2020

Pearson Edexcel IAL

In English Literature (WET03)

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.

Question Number	Indicative Content

1	***Moving House* by Jacob Polley** Candidates may include the following in their answers: • the poem considers the literal moving of a house. It talks about taking the memories of the house with its occupants, and the metaphorical and emotional impact of leaving their house behind • the poem could be considered as an extended metaphor possibly exploring the plight of people forced to leave their homes when being 'utterly unprepared'. The speaker is giving a set of instructions and acknowledges the fact that his readers may 'not have time to memorise' them. The poem could be about displaced people or those affected by conflict: 'stars whistle over your head'. The poem suggests that old memories can be buried ('bury them') and new ones made: 'fashion new ones' • the poem begins with a simile: 'Bubble-wrap the chimney like a vase', suggesting its fragility. The 'wilted smoke' could suggest the loss of life • sensory and strong images are used to endear the reader to the house: 'bouquet of wilted smoke', 'brittle', 'squealing', 'howl' • alliteration and the use of plosives emphasise the fragile nature of the books: 'box a brittle set of books' • present day references are made: 'Bubble-wrap' and 'Flat-pack' • the poet places emphasis on keeping 'perspectives true' when moving the windows, perhaps suggesting that people should remain true to their convictions. There is a suggestion that the windows are fragile and could be torn easily; they need to be gently placed 'on their fresh prospects' • the bath and electricity are zoomorphisised. The bath is likened to a dog and is lead out 'by the plug chain'. The electricity must be enticed out with 'a forked stick' and held down like a snake. A sense of violence is created when the electricity is pinned 'to the ground by its throat' • the doors are personified and the metaphor suggests that they have provided protection in the past and should be looked after: 'they've leant so heavily against the world' • a sense of urgency is implied ('so utterly unprepared', 'fumbled') and there are time shifts: 'sky floods in', 'dark takes place', 'beginning of the day', 'afternoon', 'stars' • the poem is written in free verse and consists of five stanzas of eight lines. There is some suggestion of order amidst the chaos • the poet uses caesura, enjambment and dashes to provide pauses, breaks and continuations in order to convey the speaker's continuous lines of thought • the poem ends with some sense of unease. The 'tables and chairs' are not as comfortably placed as they cannot 'stretch / their old shadows'. The people are advised to make new furniture and memories by their 'little camp fire', which contrasts with the luxury of a chimney and roof of the home they were forced to leave • a sense of danger is created when the 'wolves howl', the weather is harsh ('snow covered hills') and the 'stars whistle', which could possibly be missiles. **Accept any other valid interpretations.**

Section A: Post-1900 Unseen Poetry

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: • the ways writers explore how children learn to survive what happens to them, e.g. Maisie is forced to grow up when her parents separate and use her as a weapon to hurt each other. Maisie is neglected by her parents and the court does not consider her best interests. Maisie must endure her parents' multiple relationships and is brought up by her governesses; Pip is brought up by his sister, Mrs Joe, and is treated harshly by her. Pip's encounter with the convict and how the convict threatens him. Pip responds by doing as he has been told and stealing from his sister's pantry. Pip is desperate to improve his status when Estella calls him a 'common labouring-boy'; Celie is subjected to abuse from her father during a time when it was largely overlooked. Celie endures the treatment that she receives because she has no other choice and to protect her younger sister. Celie must learn to survive in a racially segregated community • comparison of how children cope in their flawed societies, e.g. Maisie accepts and internalises her situation; she does not question or rebel against the positions that she finds herself in; Pip is used to his sister's treatment of him and finds comfort in sharing his experiences with Joe. When Pip meets the criminal for the first time, he is too afraid to disobey him. Estella is unaware of her own cruelty towards Pip, as she is used by Miss Havisham to break the hearts of men. Pip copes with life in London by using and squandering money extravagantly; Celie has learned to accept her situation and is used to Alphonso beating and raping her; he has impregnated her twice. Celie copes and finds strength by writing letters to God. She is amazed by Sofia's defiance of Harpo and Mr – • comparison of the way adults behave and how this forces children to survive, e.g. Beale and Ida Farange are immoral, irresponsible, self-indulgent and more concerned with reputation and status. They exploit their societies by having multiple lovers. Mrs Wix exploits her relationship with Maisie by projecting onto Maisie the life of her dead child; Miss Havisham uses her position and status to secure Pip's attendance at Satis House and to satisfy her desire to see Estella break his heart. Miss Havisham does not give Pip any indication that she is not his benefactor. Magwitch uses his fortune to make Pip a gentleman; Alphonso does not have to account for the abuse of his daughters and gives away Celie's two babies. Alphonso will not allow Nettie to marry and offers Mr – the 'ugly' Celie instead. Harpo and Mr – both demand subservience from their women and treat them as inferiors. The mayor abuses his position when he slaps Sofia for her insubordination towards his wife, Miss Millie. When Sofia retaliates, she is sentenced to work for twelve years as Miss Millie's maid • comparison of the narrative methods writers use to explore how children learn to survive what happens to them, e.g. James's use of free indirect style and his worldly narrator to show how Maisie grows

	up in a flawed society; Dickens's use of the adult Pip reflecting on his experiences. The novel follows Pip's development from boyhood to manhood; Walker's use of Celie and Nettie's epistolary narrative to reveal how they have learned to survive. Celie's letters are written in African-American Vernacular English (AAVE) or 'black folk language' and her thoughts are conveyed naturally and exactly how she thinks them • how the novels make social comment when exploring how children learn to survive what happens to them, e.g. James believed that society was becoming too corrupt and decadent. He condemns parents and guardians who abandon their responsibilities and explores this through the effects it has on Maisie; Dickens presents a society in which children are used and exploited by adults to illustrate that money does not buy happiness; Walker presents ways in which children learn to survive through Celie and Nettie's narratives. Celie is urged by Kate, Mr –'s sister, to fight back rather than submit to abuse. At the beginning of the novel Celie lacks confidence but gains strength as the story progresses • comparison of social contexts, e.g. the role of governesses, education, wealth, divor*ce* and adultery in *What Maisie Knew*; the role of apprenticeships, financial wealth and social class in *Great Expectations*; racism, abusive patriarchy, the lack of education and the role of women in rural Georgia in the early 20th century in *The Color Purple* • 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 present the contrast in the attitudes of the older and younger generations, e.g. the contrast between Maisie and her parents, Mrs Wix, Miss Overmore and Sir Claude to convey social expectations and behaviour; the differing attitudes of Pip and his sister, Joe, Magwitch, Miss Havisham, Estella, Herbert, Wemmick and his 'Aged Parent' to convey different types of relationships and attitudes that are dependent on each other; the contrast in attitudes between Celie and Alfonso, Nettie, Shug and Celie. The contrasting attitudes of Miss Millie and her daughter, Eleanor Jane, to illustrate changing points of views and social expectations (continued)

3	Growing Up (continued) • comparisons of how the writers present the older generations, e.g. Maisie's parents are presented as amoral and self-absorbed. They have little care for their daughter and are only interested in their positions in society. Mrs Wix has a deep affection for Maisie, but her desire to care for Maisie may be for selfish reasons as she does not have a child of her own to dote on. Maisie is besotted with Sir Claude, who is several years older. He enjoys Maisie's attention and almost succeeds in taking her to Paris with him; the frightening convict, Magwitch, scares the young Pip into helping him and is presented later as a mellow father-like figure when he is revealed as Pip's benefactor. Pumblechook, Pip's arrogant great uncle, is obsessed with money and believes that Pip's fortunes are due to his introduction of Pip to Miss Havisham. Miss Havisham is presented as bitter and cruel in her attempts to break Pip's heart through Estella's treatment of him; Alphonso, Celie and Nettie's stepfather, is abusive. He rapes Celie and impregnates her. Samuel and Corrine adopt Celie's children and, as missionaries, they go to work in Africa. Samuel reveals that Alphonso is not Celie and Nettie's biological father and Corrine demonstrates her jealousy of Nettie when she suspects her husband is having an affair with her. Miss Millie, the Mayor's wife, is used to illustrate the racist society. Grady, Shug's husband, is a womaniser and spends Shug's money. The adult males are generally portrayed as being cruel and unfaithful to their partners • comparison of how the writers present the younger generations, e.g. Maisie is initially presented as being innocent and oblivious to the events surrounding her. She is six years old at the beginning of the novel and a teenager at the end; as a child, Pip is presented to be innocent and endearing. Pity is evoked for Pip as he is an orphan and suffers from the poor treatment of the convict, Mrs Joe and Estella; Celie must endure her stepfather's abuse without protest. Children are often used and abused by the adults around them and do not have a voice; however, children tend to show respect for their elders and are forgiving • comparison of the narrative methods used by writers to present contrasting attitudes of the older and younger generations, e.g. James's dual point of view through his use of free indirect discourse and third-person style, often presented through Maisie's perception with occasional asides in first-person narrative; Dickens's presentation of events through the voice of the older Pip's recount; Walker's use of epistolary narrative to reveal age gaps and differences • how writers present the contrasts in attitudes and how these link to social contexts, e.g. James's exploration of morals in a society where respectability, wealth and social status were important and viewed through a child's perspective; Dickens's presentation of the criminal justice system, the law and moral behaviour; Walker's portrayal of Celie's development through her experiences of abusive patriarchy. The struggles of black women in rural Georgia during the early twentieth century and the exploration of black cultural representation, racism and sexism • 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.

Question Number	Indicative Content
4	**Colonisation and After** Candidates may include the following in their answers: • how writers present the harmful effects of colonisation and its aftermath, e.g. Conrad's exploration of colonisation and its effects on indigenous peoples and individuals, such as the tribes and Kurtz; Selvon's exploration of post-colonisation and the 'Windrush generation' who discovered how London failed to live up to their expectations brought about by the after-effects of colonisation. Selvon explores Moses' and other immigrants' feelings of isolation and rejection; Forster's exploration of the 'muddle' of India and the relationships between the Indians and British, such as the relationship between Aziz and Fielding. Mrs Moore and Adela Quested both have a romantic, though mistaken, idea of the 'real India' • how writers present the harmful effects of colonisation and its aftermath through characters, e.g. Marlow's account of the brutality he has observed in the Company's stations. Marlow observes how the indigenous people have been forced to work for the Company and how they are overworked and ill-treated. Marlow is sceptical of the effects of imperialism. Kurtz has an elevated position and is treated almost god-like by the tribe. Kurtz has accompanied the tribe on brutal ivory raids and has abandoned much of his European ways; Moses Aloetta has spent ten years in London and is still homesick. Immigrants, such as Henry Oliver (Galahad) and Bart, were promised better lives in their 'Motherland' but are faced with unemployment and racial hatred; Aziz is frustrated with the poor treatment that he receives from the British, such as Major Callendar summoning Aziz to go to him, and Adela offensively asking Aziz how many wives he has. Aziz is subjected to false accusations and following the trial both Adela and Mrs Moore become ill • comparison about the harmful effects of colonisation and its aftermath due to prejudiced views, e.g. Conrad's presentation of characters that are brutal towards indigenous people. The General Manager exerts control over the indigenous people and the Pilgrims treat them badly in their greed for ivory. The cannibals show restraint and calmly accept their situation; 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. Mrs Turton is stereotypically rude and prejudiced towards the indigenous people of Chandrapore. Aziz is a man of contradictions and embodies Forster's 'muddle of India' - he accepts and appreciates some modernising influences but cannot tolerate how the English oppress and degrade his fellow Indians • comparison of aspects of language, e.g. Conrad's use of complex language and atmospheric descriptions reflect the moral 'haze' of Marlow's journey; Selvon's use of a creolised voice in order to convey feelings and mood; Forster's poetical tone, atmospheric descriptions and use of figurative language

	• comparison of the narrative methods used by writers when considering the harmful effects of colonisation and its aftermath, e.g. Conrad's use of Marlow's storytelling technique that entrances his listeners. Much of the story is conveyed through what Marlow has observed. The use of the 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 the harmful effects of colonisation and its aftermath relate to context, e.g. Conrad's personal experiences of taking control of a steam ship in the Belgian Congo in the 1890s and how this influenced his writing. Conrad suffered illness and was forced to return to England to recover. Many of the world's 'dark places' were under the control of corrupt Europeans and tensions were beginning to spiral into wars or riots. Often, indigenous people were treated brutally and eventually many commercial enterprises ceased trading; Selvon presents the difficulties faced by the 'Windrush generation' following The British Nationality Act (1948). People who arrived from British colonies found that life in 1950s xenophobic London was far from what they had expected. A 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; he eventually returned to Trinidad in 1993; Forster's observations are from personal experience, first visiting India in 1912, and he conveys his sympathies for indigenous people. He presents the attitudes of British colonial officials and British rule in India. Forster presents characters who attempt to understand India and those who do not. The British had ruled India since 1858, following the Sepoy Rebellion of 1857 that saw Indian people attempting to regain control from the British East India Company • 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 explore characters struggling to adapt in new environments, e.g. Marlow's experiences and the brutality and inefficiency of colonisation that he witnesses in the Congo lead to him becoming ill. The positions of the General Manager and the brickmaker are threatened by Kurtz's position. The Russian trader appears to be suffering mentally and Kurtz appears to be suffering both mentally and physically. Kurtz dies on Marlow's ship, uttering 'The horror! The horror!'; Henry Oliver (Galahad) arrives in London wearing his light summer suit and is unprepared for the cold and is surprised when Moses explains that finding a job is not easy: 'they don't want coloured fellars'; Adela Quested questions English behaviour towards the Indians and decides to reject Ronny Heaslop's proposal of marriage as she does not wish to become a typical colonial wife. Adele suffers with a guilty conscience after accusing Aziz of attacking her. It makes her question her own mind and she cannot forgive herself for the harm she has caused. Mrs Moore is, at first, a kind-hearted elderly woman but changes when she visits the caves and hears strange echoing sounds and feels impelled to leave India • comparison of reasons why characters struggle to adapt in new environments, e.g. Marlow's shock in what he experiences. Kurtz has become too integrated with the indigenous people and although he still exerts power, he does not comply with the expected rules of colonial conduct and does not maintain appearances. Kurtz loses the respect of other Company employees; Selvon's characters are frustrated, facing daily rejection both in their quest for work and acceptance in society. Henry Oliver is desperate for food and tries to kill a pigeon in the park until he is chased off by an elderly woman. Moses chides him and tells him the pigeons are to 'beautify the park' and warns him that people would 'kill you if you touch a fly'. Bart is made to feel ashamed that he is black and tells people he is Latin American; Adela's desire to visit the caves is solely for intellectual purposes and she never truly connects with the 'real India', she feels that she has no place in the country. Mrs Moore is initially successful in her relationships with the Indian people, but following her disturbing experiences in the caves she abandons India. Ronny Heaslop has become suspicious of Indian people since his arrival in India. Adela and his mother, Mrs Moore, both notice how he has changed since he came to India. Ronny has become a narrow-minded British Indian official who clashes with both Adela and Mrs Moore due to the effects of the colonial system and its expectations of him • comparison of settings and how these impact on characters who struggle in new environments, e.g. the novels focus on characters who experience vastly contrasting environments and embark on life-changing journeys, such as 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 characters' memories of the Caribbean. Selvon's

	references to real and renamed places provide realism: 'the Water', 'the Circus' and 'the Arch'. The housing for Moses and fellow immigrants is run down and lacks hot water; 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 and provide the setting for Adela's confusion and Mrs Moore's unsettling experience when she hears strange sounds • how writers use language and narrative points of view to present characters who struggle to adapt in new environments, e.g. Conrad's use of symbolism and contrast. Conrad's frame-tale is told by the anonymous narrator who relates Marlow's experiences; Selvon's use of a creolised voice in order to convey realistic feelings and mood. Selvon's calypsonian episodic plot structure to convey the isolation felt by new arrivals to London; Forster's satire and characterisation of typical British attitudes and beliefs. Forster's three-part structure in chronological third-person narrative to convey the struggles experienced • how context contributes to the struggles experienced by characters, e.g. colonisation and trade during the nineteenth century, the cruelty and barbarism observed during Marlow's journey in *The Heart of Darkness*; Selvon's immigrants who had considered Britain to be their 'mother country' and the 'Windrush generation'; Forster's exploration of The British 'Raj', the 'white man's burden', the 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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Question Number	Indicative Content
6	**Science and Society** Candidates may include the following in their answers: • comparison of the ways the writers use locations that make a significant contribution to the novels, e.g. the isolated and idyllic settings in *Never Let Me Go* and *Frankenstein* contrasting with Gilead in *The Handmaid's Tale*. Institutions of learning feature in the novels, such as Hailsham, the university at Ingolstadt and the former Harvard University • comparison of the ways the writers use contrasting locations within novels, e.g. Hailsham, the cottages and the donor recovery centres contrasting with the open countryside. Hailsham is secluded and idyllic and is where Kathy and her friends live for 16 years. Hailsham is a place of safety, but once Kathy moves away from it she can never relocate it. The Cottages are a contrast to Hailsham, as they are uncomfortable, run-down and lack heating in order to prepare the students for the harsher realities of their lives; the setting of Cambridge, Massachusetts and the totalitarian, dystopian Republic of Gilead, where there is a return to 'traditional values' and the subjugation of women by men, is in contrast to former lives of freedom. Offred's basic and sparsely furnished room at the Commander's house contrasts with the hotel room at Jezebel's. Offred discovers the phrase *Nolite te bastardes carborundorum* scratched into the door of her cupboard and the stains on her bed remind her that she is one of a long line of Handmaids; in *Frankenstein* the frozen waters of the Arctic contrast with the romantic settings of Europe. Various European locations are used in the novel, including Geneva, the Alps, France, England, Scotland and the university at Ingolstadt, Germany • comparison of the ways locations are significant, e.g. Hailsham is significant as it is where its students are prepared for their lives as donors whereas The Cottages provide a place for the students to develop as people. The recovery centres are actually where donors eventually complete. Kathy spends much time driving around the English countryside. She enjoys her visits to Norfolk where she looks at the shops, an opportunity of momentary relief; the re-education centre or Red Centre in Gilead is where women are indoctrinated and central to Offred's experiences; the Arctic is significant, providing a vast inhospitable landscape where Walton discovers Victor. It is aboard his ice-locked ship that Victor tells Walton his story and where Victor and the creature see their demise. Ingolstadt is significant as it is where the creature is born and where Victor isolates himself • comparison of narrative methods used by the writers when describing locations, e.g. the narrator's tone and direct address to the reader in *Never Let Me Go*; 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, such as Walton's letters describing the harsh

	environment and weather conditions and the creature's descriptions of the countryside • comparison of contextual influences when presenting locations, e.g. Ishiguro deliberately separates children from an adult's world. Hailsham is a large estate with its many rooms and sports pavilion, the building being stereotypical of an English boarding school; Cambridge and Boston, Massachusetts, were centres for the Puritans in the seventeenth century. The church in Gilead has been converted into a museum and was once a Puritan Church. The setting of Cambridge is symbolic as it provides a direct link to the Puritans. Harvard University is used as a detention centre and the wall around the building is used for Salvagings. The establishment of Gilead transforms a place of learning to a place of repression and torture. The name of Gilead refers to a location in ancient Israel and is mentioned in the Bible (Psalms); many of the locations in *Frankenstein* were part of the Grand Tour that was popular with wealthy people at the time of writing. Mary Shelley began to gather ideas for her novel in 1816 when she was staying in Geneva and the novel was published two years later. Percy Shelley, Lord Byron and friends challenged each other to create a gothic story. The Gothic genre was very popular at the time and the use of isolated settings is often a feature. The name of Frankenstein was inspired by Frankenstein Castle where legendary alchemists worked and is a short distance from where Mary Shelley stayed during her travels through Germany • 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 injustice, e.g. the injustice felt by Kathy and Tommy when they cannot get a deferral before they complete in *Never Let Me Go* and the sense of injustice the readers may feel for the characters*;* Offred being forcibly separated from her husband and child and having no choice in becoming a handmaid in *The Handmaid's Tale;* the injustice of the treatment received by the creature by Frankenstein, the creature's campaign of murder and the legal injustice of Justine's trial in *Frankenstein* • comparison of how characters are victims of injustice, e.g. Tommy faces injustice at Hailsham when he gets left out of the game of football and reacts to the rejection with a tantrum. Tommy cannot control his temper and becomes a target for other students' pranks, teasing and bullying. Life beyond becoming a donor is not an option. When Kathy dances with a pillow to 'Baby, baby, never let me go', we realise later that she will never have any children of her own and a sense of injustice may be felt by the reader. Ruth eventually admits that she deliberately tried to keep Kathy and Tommy apart and realises her injustice towards them. Miss Emily tells Kathy and Tommy that there is no such thing as a deferral and soon after this Tommy

	dies following his fourth donation. The reader may be left feeling injustice for the clones as there is no happy ending; in *The Handmaid's Tale*, there is injustice when Offred is separated from Luke and their child and the state annuls their marriage. Offred and other handmaids lack any freedom and the Eyes monitor every movement. Women are indoctrinated and subservient. Offred, and the other handmaids, must unjustly endure having sex with the husbands of the households they are forced to live in. Offred's friend, Moira, is captured when she tries to escape and is forced to work at Jezebel's. Executions are part of everyday life and corpses are suspended from the walls around what was Harvard University. Victims can be subject to a Particulation (or group execution) at a cruel Salvaging (or saving) event, where women kick the victims to death in order to preserve society from potential threats; in *Frankenstein* the creature is a victim of Victor's abandonment and unjust treatment. Justine is falsely accused of William's death and is hanged for it. The De Laceys must live in exile and the creature is accepted by the blind old man but the creature is beaten by Felix and chased away. Victor destroys the creature's companion and the creature feels a victim of unjust treatment. Victor claims responsibility for Clerval's death and receives a prison sentence • comparison of how other characters react to the injustice of others, e.g. Kathy takes pity on Tommy. Madame sobs when she observes Kathy dancing with her pillow as she knows the truth of Kathy and others' fates. Kathy ignores Ruth's taunts and jealousy and leaves the cottages without resolving the conflict; Offred is shocked by witnessing a Particulation. Ofglen says that she took part as she wanted to save the victim from further pain. The Commander appears to genuinely like Offred but his wife, Serena Joy, often treats Offred unjustly because she is jealous and frustrated. Moira's spirit is broken by the totalitarian state. Ofglen hangs herself rather than face torture; the creature in *Frankenstein* seeks revenge on Victor by murdering William, Elizabeth and Clerval. Victor becomes ill because of what the creature has done. Victor's father, Alphonse, cannot cope with the loss of his son and dies broken-hearted. The creature weeps over Victor's body and tells Walton that he too is ready to die • comparison of the narrative methods used by the writers to present injustice, 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; 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. the novels are examples of the dystopian genre, written at different periods of time, serving as a warning: experimentation and biological engineering in *Never Let Me Go* and how clones face the injustice of the situation society has placed them in. Towards the end of the novel, Miss Lucy explains her own and Madame's role at Hailsham in trying to make the lives of clones as normal as they possibly could. Miss Lucy provides Kathy and Tommy with the fictional historical background to the development of human engineering and the controversial work of James Morningdale and how

	this led to the establishment of Hailsham*;* American society prior to the establishment of Gilead in *The Handmaid's Tale.* Restrictions imposed on handmaids and how injustice is accepted. 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 injustice is experienced by those as a result of science or by the decree of a court • 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.

Question Number	Indicative Content
8	**Women and Society** Candidates may include the following in their answers: • how writers explore the use of memories in their narratives, e.g. Brontë's use of Nelly Dean's memories and Lockwood's recollections of what she told him; Woolf's presentation of Clarissa Dalloway's day and the memories that she recalls during the preparations for the party. The memories of Peter Walsh and Septimus; Morrison's presentation of Sethe's fragmented memories of the horrors she faced during her life as a slave • the different types of memory conveyed: Nelly Dean, an unreliable narrator, recalls her childhood and how she became a servant at Wuthering Heights. She tells Lockwood the family story of the Earnshaws and Lintons from her somewhat biased perspective in order to persuade the reader into particular ways of perceiving the characters; memories are used to bring the past into the vivid present in *Mrs Dalloway*; Sethe's memories of slavery are inescapable and used to form part of the haunting motif of the novel. The arrival of Paul D triggers memories of Sweet Home plantation and Baby Suggs • comparisons of the ways memories are used to show pain, e.g. Nelly Dean recalls painful memories of how Hindley treated the young Heathcliff. She painfully recalls Hindley's alcoholism and abusive treatment of Heathcliff. Heathcliff's memories of Catherine are used to demonstrate obsession, which drives the rest of the novel; Peter Walsh's painful memories have a similar function. Septimus Warren's suffering from shell shock is used to depict the horrors of war; Sethe's memories demonstrate both physical and mental pain. Paul D's memories are used to expose the horrors of slavery • comparison of how memories are used to have an effect on others, e.g. Lockwood is shocked to hear about the history of Thrushcross Grange from Nelly. Obsessed with his memories, Heathcliff yearns for death as does Catherine; grief isolates Lucrezia Smith, who must support her husband and cope with their situation on her own; Denver is entrapped by her mother's memories and seeks help when Sethe wastes away • comparison of the ways narrative methods are used by the writers to explore the use of memories, e.g. Brontë's use of multiple narrators to provide different viewpoints. Narratives include Nelly Dean's account, Lockwood's diary and the contents of letters, such as Isabella's letter to Nelly. Flashbacks recorded in diary entries are not always in chronological order. Nelly Dean's narrative is her biased account of events that could have become distorted. Lockwood's account may not be an accurate record of what Nelly told him; 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 memories recalled throughout it; Morrison's use of shifting

	narrative viewpoints and timescales. The novel is written in three parts and is set in 1873 with flashbacks to the early 1850s. The omniscient and anonymous third-person narration is interspersed with first-person narratives or monologues of the characters and, as a result, the tone varies from character to character • comparison of contextual aspects, e.g. *Wuthering Heights* was published in 1847 and received mixed reviews. Readers found the story inappropriate and shocking. *Mrs Dalloway* was published in 1925 and portrays the realities of post-war England and how emotions were challenged. Woolf incorporates ideas of time and psychology in her novel, in similar style as the modernist writers Marcel Proust and James Joyce. The time setting of the novel was a time of political change and challenge. Woolf, who struggled with mental illness, writes with first-hand knowledge of how people were treated by the medical profession at the time; *Beloved* is set during the reconstruction era of the 1870s. Memories of slavery are inescapable for characters like Sethe and these memories had a psychological impact. Morrison was influenced by the true story of Margaret Garner who escaped slavery and was forced to commit infanticide • comparisons of how modern readers might react to each text. **Accept any other valid interpretations.**

Question Number	Indicative Content
9	**Women and Society** Candidates may include the following in their answers: • how writers question inequality, e.g. the writers explore inequality through the presentation of their use of characters, social classes, gender and settings • comparison of how inequality is demonstrated through characters, e.g. Brontë's presentation of the orphaned Heathcliff and his arrival at Wuthering Heights and the contrasting treatment he receives from Mr Earnshaw and Hindley; Woolf's presentation of the Dalloways and their acquaintances that are contrasted with the lives of Septimus and Lucrezia Smith and those who know them; Morrison's presentation of the lives of the slaves: Sethe, Paul D, Halle, Stamp Paid and others compared with the lives of the slave owners: Mr and Mrs Garner, Schoolteacher and those who try to help bridge the inequality and support the black community, such as Mr and Miss Bodwin, who actively win Sethe's freedom, and Amy Denver who helps Sethe deliver her fourth child • comparison of how inequality is demonstrated though social class, e.g. Nelly Dean is a servant and was young Catherine's nursemaid. Her role is working class in comparison to the middle and upper-class Earnshaws and Lintons. Heathcliff is treated as a common labourer by Hindley following the death of Mr Earnshaw. Catherine's desire for social advancement makes her marry Edgar Linton despite her love for Heathcliff. Heathcliff's revenge eventually makes him the owner of both Wuthering Heights and Thrushcross Grange. Although his fortunes and status have changed, they bring nothing but temporary happiness; Clarissa and her politician husband, Richard Dalloway, enjoy a privileged life. The class structure in *Mrs Dalloway* includes those of both higher and lower social status. Successful and landed characters, such as Hugh Whitbread, Sir William Bradshaw, and Lady Rosseter (Sally Seton) and Lady Bruton, contrast sharply with the working-class characters of Septimus and Lucrezia, Evans and Mrs Filmer; inequality is demonstrated through the slave owners and the slaves they own. Slaves are dehumanised. Schoolteacher is cruel to the slaves and prompts Paul D, Halle, Paul A and Sixo to plan their escape. When they are recaptured, Schoolteacher burns Sixo to death, hangs Paul A and shackles Paul D. The abolitionist Quaker, Edward Bodwin, helps Sethe gain her freedom from slavery and helps her and Denver find work. Miss Bodwin buys Denver gifts, such as cologne, and hopes that she will become a student at Oberlin. Although the Bodwins seek some equality, their way of life is in stark contrast. The Bodwin's house has thick carpet and cabinets full of valuable items • comparison of how inequality is demonstrated through settings, e.g. Brontë's presentation of the Yorkshire moors, Wuthering Heights, which is exposed to the elements and the more stately Thrushcross Grange in a sheltered valley; 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, Sethe's home at 124 in Cincinnati and the Bodwins' house provide contrasts of the poor conditions black people lived in compared to the white people • comparison of the ways narrative methods are used by the writers to present inequality, e.g. Brontë's use of multiple narrators to provide different viewpoints of events and to express the feelings of characters; Woolf's use of the stream of consciousness, different points of view and indirect style to emphasise society's inequalities. Clarissa considers that Septimus was brave for committing suicide; Morrison's use of shifting narrative viewpoints to present different perspectives of events. The narrative follows two different stories: the circumstances surrounding Beloved's death and the second being the exorcism of Beloved. The structure provides a narrative of incomplete events that are continued or developed later in the novel • comparison of contextual aspects, e.g. social conventions such as marriage and the desire to rise in social class in *Wuthering Heights;* the differences in social classes at the time, the world of politics, the First World War and its effects in *Mrs Dalloway*; Morrison writing about nineteenth century slavery, 1865 prohibition of slavery and the 1875 Tennessee segregationist laws. In September 1850, Congress passed a bill containing a Fugitive Slave Law in an endeavour to appease slave owners by returning their slaves to them. The Society of Friends, the Quakers, was at the height of its abolitionist drive during the 1850s • comparisons of how modern readers might react to each text. **Accept any other valid interpretations.**

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