GradeMax



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Edexcel

Mark Scheme – Pre Standardisation

January 2021

Pearson Edexcel International Advanced Level

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

Specific Marking Guidance

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.

- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer.
- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Placing a mark within a level

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

Unit 3: Poetry and Prose
Section A: Post-1900 Unseen Poetry

Question Number	Indicative Content
1	***The First Strokes* by Carol Rumens** Candidates may include the following in their answers: • the poem is about acquiring and losing language. The poem also explores the writer's relationship with her father and how he became ill with a stroke, lost his use of language and eventually died. The poem could also be a metaphor comparing the acquisition and learning of the English language with learning to swim. The title *The First Strokes* could relate to the father's illness, the acquisition of language, the first letter written or learning to swim. The poem is in the form of a letter addressed to a friend who, we are told, is 'learning English'. We assume that the speaker is the poet, Carol Rumens. The speaker suggests that both learning a language and swimming require 'a little self-trust as you kick off' • the writer uses the letter to a friend to express her feelings about her father and her relationship with him. She also offers to support her friend in the same way she received support from her father. She uses the metaphor of swimming to encourage her friend to be bold: 'kick off / From the margin' • the speaker reminisces about her relationship with her father, his illness and the time they shared together. Perhaps the father has lost the use of language, which he is poignantly aware of: 'He studied dictionaries / At first with an embarrassed grin, then frowning'. This was just as his daughter was beginning to learn to communicate with him: 'I had almost learned / To talk to him'. This suggests that communication had been difficult between father and daughter • there is a sense of melancholy in the tone of the poem as the speaker refers to the death of her father and how her 'father drowned in silence'. There is a suggestion that the speaker gained new respect for her father: 'obedience I could never risk as a child' • the extended metaphor of how the father taught his four-year-old granddaughter and her mother how to swim is conveyed through the lexicon related to water used throughout the poem: 'drowned', 'sea', 'swim', 'wet', 'swell', 'fish', 'bubbled', 'pool', 'deepest water', 'deep', 'plumbed', 'strokes' • colour imagery is used throughout the poem to give additional depth to phrases: 'that medicinal light', 'soupy green', 'Ran white', 'a blue / Letter' • sibilance is used when describing how the father saved his granddaughter from drowning: 'Scattered her suitors, saved her for the sun' • the power of water is emphasised with the triple and could also be representing the character of the father: 'The solid, patient, unbreakable arm of the water' • the use of dashes indicates asides and different trains of thought. The use of caesura provides time breaks and deliberate pauses for effect: 'I made him teach me. And, in half an hour'. **These are suggestions only. Accept any valid alternative responses.**

Please refer to the specific marking guidance on page 4 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 negative views of family relationships, e.g. Maisie is the only daughter of Beale and Ida Farange and the treatment of Maisie by her parents is shown in a negative light. The family relationship is not close as Maisie's parents exploit her and use her to hurt each other, neglecting their daughter in the process. Maisie's family is dysfunctional; Pip's relationship with his sister is presented in a negative way, as Mrs Joe is cruel to both Pip and his brother-in-law, Joe Gargery. Pumblechook, Pip's uncle, is only interested in personal gain and reputation when arranging for Pip to go to Miss Havisham's. Miss Havisham uses her adopted daughter, Estella, to seek her revenge on men; Celie's relationship with her stepfather, Alphonso, is presented in a negative light, when it is revealed that he sexually abuses her. Celie endures the treatment that she receives as she has no other choice and also to protect her younger sister • comparison of the ways in which negative family relationships result in family members behaving poorly towards each other: Beale Farange spends much time away from home, preferring to be at the Chrysanthemum Club, yachting at Cowes or with his American 'Countess' rather than spending time with his family. When Maisie spends some time with her father, she enjoys his attention and 'helps him pretend' to know her; Mrs Joe's ill-treatment of Joe and Pip. Miss Havisham using Estella as a tool to break men's hearts; Alphonso's sexual abuse and impregnating of Celie. Mr – who exerts male dominance over women and convinces Harpo to beat Sofia • comparisons of the ways in which family relationships can be successful, e.g. Mrs Wix is the most affectionate character and becomes attached to Maisie, treating her as her own daughter. Maisie chooses to live with Mrs Wix rather than with Sir Claude and Mrs Beale; Pip and Joe's relationship as friends and later when Pip realises the true value of Joe. Wemmick's jovial relationship with his father and how he cares for him at their home in Walworth; the loving sisterly relationship between Celie and Nettie and the relationship between Nettie, Samuel and the children in Africa • the effects of negative family relationships on children, e.g. Maisie has learned to be selectively silent and understands situations far more than the adults give her credit for. Maisie gains confidence and independence throughout the novel and is able to make her own decisions; Pip is afraid of his sister and he and Joe suffer together. When Pip goes to London he treats Joe poorly and later realises his mistakes; Celie's experiences of sexual and physical abuse have left her lacking confidence. It is not until Celie meets Shug Avery that she begins to gain personal strength. Adam and Olivia bridge the cultural divide that they have been born into. Olivia befriends Tashi and in adulthood Adam marries her. Adam subverts and defies typical patriarchal beliefs, showing Tashi respect and devotion

	• comparison of the narrative methods writers use to create negative family relationships, e.g. James' use of limited omniscient narration remains close to Maisie's limited perspective and provides a child's-eye-view of the adult world. James' complex narrative mirrors the complexity of Maisie's experiences and situations; Dickens' use of the adult Pip reflecting on his life and his observations of family relationships. The novel follows Pip's development from boyhood to 'gentleman'; Walker's use of Celie and Nettie's epistolary narrative to demonstrate family bonds and the use of African-American Vernacular English (AAVE) • comparison of contextual points, e.g. Henry James was born in New York to one of the most intellectual American families of the time (1843). The family was a close unit and travelled widely: his father was a philosopher, his brother a psychologist and author and his talented sister was a renowned diarist; Dickens' father was put in a debtors' prison and Charles was forced to live alone, working in a factory. Like Pip, Dickens thought he was too good for the job he was doing; Walker's experiences of life, as the eighth child of parents who were sharecroppers, greatly influenced her work. Walker's brother accidentally shot her in the eye, which led her to self-imposed isolation. *The Color Purple* was very controversial when it was published for its portrayal of black culture, communities and men, but was highly praised by black feminists • comparisons of how modern readers might react to each text. **These are suggestions only. Accept any valid alternative responses.**

Question Number	Indicative Content
3	**Growing Up** Candidates may include the following in their answers: • examples of the use of power, e.g. Maisie's parents' abuse of power and position and Maisie's acquisition of power through her manipulation; Magwitch's abuse of power over young Pip. Mrs Joe's power over Pip and Joe. Miss Havisham's power over Estella and the power of the law; the power of men and how they abuse their power in *The Color Purple* and how characters, empowered by love, can overcome adversity • comparisons of the positive uses of power, e.g. Mrs Wix's powerful role in Maisie's life and how she becomes close to Maisie. Maisie's 'selective ignorance' is a powerful tool for her to listen to the adults around her and to piece together what is happening; how Magwitch becomes successful in Australia as a result of the power of his industry and how he uses his fortune to make Pip 'a gentleman'. Money is used to exert power in *Great Expectations*, sometimes in a harmful way. Money affects and changes the lives of characters. Jaggers uses his position of legal power to assert his authority, although not always for good; Shug's influences on Celie and how she introduces her to the concept of female power. Celie's faith in God provides her with strength and a way to express her feelings • comparisons of the abuse of power, e.g. Ida and Beale Farange both abuse their roles as parents as they manipulate and exploit Maisie in order to hurt each other. Sir Claude, Ida's second husband, abuses the power of his position and his relationship with Maisie and is aware that Maisie is attracted to him, almost succeeding in running away with her; Mrs Joe threatening Pip with the 'tickler'. Compeyson's power over Magwitch and how Compeyson jilts Miss Havisham on their wedding day. Miss Havisham using Estella as a tool for her own revenge. Bentley Drummle abuses his wife Estella. Characters abuse power in different ways: Magwich uses money, Estella emotion and Pip uses status; Alphonso's and Mr –'s treatment of Celie, abusing their patriarchal power. Miss Mille, the mayor's wife, abuses her power and position when she has Sofia sent to jail for refusing to be her maid. The abuse of the power of the white men who destroy life and culture in order to build a road • ways in which characters gain power, e.g. Maisie uses the power of silence and gains more power by asking blunt questions in order to gather scandalous information. Maisie gains power with her growing confidence and as she enters adolescence she realises she can be manipulative and have influence over men. She insults Mrs Wix and argues with her father. Maisie realises that she has 'the power to act and thus to influence the world'; Magwitch gaining power through wealth. Estella gaining power over Pip through being unkind. Pip gaining power when he comes into his fortune; Celie gaining inner strength and confidence to stand up for herself. Harpo showing the power of determination to reform his ways and to save his marriage to Sofia

	• comparison of the narrative methods used by writers to portray the use or abuse of power, e.g. The child's-eye view of life portrays a corrupt society. The free, indirect style and first-person narrative is punctuated with comment from a narrator, possibly James himself; *Great Expectations* follows Pip's journey of maturation and the story is told by the adult Pip reflecting back on his life; the first-person narrative of *The Color Purple* and Celie's letters to God that are confessional. The narrative develops in the exchange of letters between Celie and Nettie (epistolary narrative); the novels are examples of the bildungsroman genre • comparison of contextual points, e.g. James' presentation of a corrupt society through his portrayal of Victorian society and how people gained power through their social class, wealth and status, such as the wealthy American 'Countess' who wishes to gain social prestige. James was born into a powerful and influential American family. He was fascinated by different narrative techniques and his novel is an experiment in writing through a child's perspective; Dickens' novel is set during a time of great social change, his awareness of disadvantages and cruelties brought by the Industrial Revolution are reflected in his writing about a time several decades earlier. There was a cruel penal system and the novel makes clear political points about inequality and the abuse of power. London was vastly populated and many people moved from sparsely populated rural areas to the city for work and financial opportunities, like Pip; *The Color Purple* is set in rural Georgia and serves as an historical novel, but it does not refer to dates or specific events but is thought to span the years 1910 to 1940. Walker championed African-American civil rights and depicts the struggles faced by black women during the first half of the twentieth century in her novel • comparisons of how modern readers might react to each text. **These are suggestions only. Accept any valid alternative responses.**

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

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

Question Number	Indicative Content
4	**Colonisation and After** Candidates may include the following in their answers: • how writers present the relationships between people of different cultures and traditions, e.g. Conrad's exploration of colonisation and relationships with indigenous people, such as Kurtz's relationship with the tribe and the Company's relationship with the people. Marlow's experiences with indigenous people and the horrors that he witnesses; 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 through their treatment by the British; Forster's exploration of the 'muddle' of India. The friendship between Aziz and Fielding before and after the trial. Mrs Moore's treatment of indigenous Indian people, such as Aziz • how writers present positive relationships between people of different cultures and traditions, e.g. Kurtz's arguably positive intentions with the tribe before being corrupted and, perhaps, his relationship with his African mistress. His desire to be left alone and his abandonment of a European lifestyle, standards and fiancée. Kurtz has established himself as a god with the local people; Bart's relationship with an English girl is positive until her father throws him out of the house because of his colour. Galahad's relationship with Daisy. Tanty gains credit for the immigrants with the backstreet shopkeeper when she tells him to trust them; Fielding is impressed with Adela's friendliness towards Indian people. Mrs Moore meets Aziz when exploring a mosque and the two become friendly • comparison of negative relationships between people of different cultures and traditions, e.g. Conrad's presentation of Marlow and his rejection of the treatment of the indigenous Africans at the hands of the company. Marlow's increasing scepticism of imperialism when he observes indigenous people being badly treated and forced to work for the Company. How the ship is attacked by indigenous tribesmen who fire arrows at the men; Selvon's portrayal of how immigrants could not find work because of racial prejudice at the time. 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 presentation of British rule and the growing Indian rejection of it and its impact on his characters. Forster's Aziz is frustrated by the treatment he receives from the majority of the British. Forster's criticism of oppressive colonialism by people like Ronny Heaslop, who is prejudiced and intolerant. Adela's false accusations that Aziz attempted to rape her. Mrs Turton, the governor's wife, illustrates how badly indigenous people were treated by most colonialists • 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, mood and humour; 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 the diverse nature of relationships between people of different cultures and traditions, e.g. Conrad's use of Marlow's anonymous frame-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 relationships between people of different cultures and traditions relate 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. Forster's ideas are drawn from first-hand experience and he often preferred the company of Indian people to the British. Forster was sympathetic towards the Indian colonial argument • comparisons of how modern readers might react to each text. **These are suggestions only. Accept any valid alternative responses.**

Question Number	Indicative Content
5	**Colonisation and After** Candidates may include the following in their answers: • how writers use contrasts to establish a main theme, e.g. Conrad's contrasts of England and the Congo or how the cruelty and squalor of the Company's stations compare with the lush jungle that surrounds them; Selvon's use of contrasts in characters and setting conveying a main theme, especially between those who have and have not and the essential loneliness despite being surrounded by people; Forster's contrasts between the British and Indian people, the intellectual (such as Adela), emotional (Mrs Moore) and impulsive (Aziz) • comparison of the contrasts in characters and settings to reinforce central themes, e.g. Marlow and Kurtz, the indigenous people and those from the Company. The contrasts of the River Thames and the Congo; Moses, an 'old hand' and the new arrival Henry Oliver (Sir Galahad). Henry Oliver strolls through London and romanticises about it while Moses has a grimmer view of the city demonstrating their contrasting views; the differing views and treatment of Indian people by Fielding and Major Callendar or Ronny Heaslop. The contrasting behaviour and views of British women: Mrs Moore, Adela, Mrs Turton and Miss Derek, who works for a wealthy Indian family. People who are faithful to British rule (the Nawab Bahadur) and those who are not (the lawyer, Amritrao) • contrasts of past and present situations, e.g. the initial optimism of those who travel to the Congo and the contrast with the ensuing 'darkness'; the contrast between the immigrants' idealised view of London and the reality; Aziz appreciates some Western influences on the country but contrastingly feels the British degrade and oppress his people. The contrast of Fielding's behaviour before and after the trial, emphasising the theme of the influence of colonialism and is also demonstrated by Mrs Moore who wishes to connect with the 'real India' yet suddenly departs • comparisons of how writers use language to present contrasts, 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. Comment on how these contrasts relate to what may be considered as the main theme of each novel • comparison of how narrative points of view convey contrasts to establish their main theme, e.g. Conrad's frame-tale and anonymous narrator; Selvon's episodic plot structure, shifting narrative focus and use of non-standard English to convey the isolation felt by new arrivals to London. Moses is the novel's focaliser who presents the story through his consciousness; Forster's three-part structure: Mosque, Caves and Temple in chronological third-person narrative to present the mystical, magical 'muddle' of India

	• how the social context contributes to the contrasts 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 experiences of the 'Windrush generation'. Selvon was inspired to use varied forms of Caribbean dialect as a consequence of meeting a number of migrants from other Caribbean islands; 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. **These are suggestions only. Accept any valid alternative responses.**

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

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

Question Number	Indicative Content
6	**Science and Society** Candidates may include the following in their answers: • comparison of the ways the writers use fiction to present a message to their society, e.g. the creation and preservation of life. Ishiguro's ideas of human cloning in order to provide body parts for non-clones and the preservation of life and how this can be abused; Atwood's Gilead and enforced reproduction in order to increase birth rates following environmental degradation after nuclear disasters to re-populate; Shelley's presentation of the possibilities of the creation of life and the dangers and consequences associated with it • the ways writers present the reader with a negative message through writing fiction, e.g. how students at Hailsham face inevitable death. As students, they are never fully aware of their fate, their acceptance of becoming donors, the lack of questioning, rebellion or attempt to escape, the acceptance of 'completing'. The fate of the recipients and whether cloning is a success is never explored leaving the reader to consider the morality of cloning; Atwood's presentation of re-population at the cost of human rights for the handmaids and Marthas making the reader consider whether it is ever acceptable to degrade or exploit women; Frankenstein's success in creating life leads to destruction and death. When responsibilities are abandoned, the creature is left to suffer and seeks revenge murdering everyone who is close to Frankenstein, making the reader consider whether it is ethically acceptable to 'play god' • comparison of how writers invite the reader to make judgements, e.g. how each of the three novels results in examples of experimentation and consideration of science challenging religious faith and nature. In *Never Let Me Go* making a judgement about whether cloning has a place in modern society and the possible benefits, such as increased survival rates of recipients following organ transplants; in *The Handmaid's Tale*, the subjugation of women, where the power of men is increased and the power of women is decreased, emphasised by the hypocrisy of the men and the horrors of enforced impregnation. The eventual failure of the totalitarian regime and the state of Gilead; Victor Frankenstein's self-imposed isolation and obsession and the effects these have on his family and fiancée. The use of galvanism and whether it has a place in modern medicine • comparison of narrative methods used by the writers, 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 • comparison of contextual influences, e.g. the effects of cloning and biological engineering in *Never Let Me Go,* 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 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 and was influenced by the works of Luigi Galvani

	• comparisons of how modern readers might react to each text. **These are suggestions only. Accept any valid alternative responses.**

Question Number	Indicative Content
7	**Science and Society** Candidates may include the following in their answers: • comparison of how writers portray the ways in which characters gain awareness and increase their understanding, e.g. the students and their education at Hailsham and life experiences before they complete and arrive at a full understanding of their situation; Offred's experiences at the Red Center and how Gilead prohibits education by forbidding women to read or write, nevertheless the women come to an increasing understanding of their situation; Frankenstein's studies at the university in Ingolstadt and the creature who learns by observing others and his environment, and through the discovery of books leading to the creature's tragic understanding of his plight • comparison of how writers use places of learning, often in an ironic way, to show the extent to which characters do or do not gain awareness and increase their understanding, e.g. Hailsham, despite its apparently liberal values, is shrouded in secrecy and students are not allowed to leave the premises; the Rachel and Leah Re-education Center (The Red Center) is where women are indoctrinated in preparation for their roles as handmaids and where their access to real learning is denied; the setting of the University of Ingolstadt is where Frankenstein brings his creature to life and increases Frankenstein's scientific understanding, but not his awareness of morality • comparison of how in all three novels the reader's awareness is often ahead of the awareness and understanding of the characters. In *Never Let Me Go*, the characters do not fully come to an understanding of their situation until later in the text; in *The Handmaid's Tale*, the characters struggle to understand the past, which is familiar to us, in order to come to terms with the present; in *Frankenstein*, Frankenstein never understands what he has fully done whereas for the creature, awareness only leads to misery • comparison of characters' personal experiences as they gain awareness and increase understanding, e.g. in *Never Let Me Go*, Kathy's, Ruth's and Tommy's friendships at Hailsham remain close but are often challenged and full of arguments as they gain awareness of each other and a gradual understanding of their situation; in *The Handmaid's Tale*, increased awareness and understanding is gained through observation and how others are treated, but they are not allowed to read books, write, or listen to music; in *Frankenstein*, the creature learns from observing De Lacey and his family. When the creature discovers a copy of *Paradise Lost*, he learns more about life and emotions. The creature also learns from his observations of nature around him. Both Victor and the creature learn in isolation • comparison of the narrative methods used by the writers to convey ways in which characters gain awareness and increase their understanding, e.g. Ishiguro's use of narrative techniques, both formal and informal dialogue, flashbacks and three-part structure; Atwood's use of Offred's memories, thoughts and feelings, the alternating 'Night' sections and concluding 'Historical Notes' to provide a sense of realism. Religious terminology and biblical references are used to emphasise Gilead's theocracy; Shelley's use of *in medias res*, epistolary form and varied viewpoints

	• contextual factors, e.g. *Never Let Me Go* the effects of cloning and biological engineering; *The Handmaid's Tale* draws on 17th-century Puritan teachings, 'Free Love' and feminist movements of the 1970s; *Frankenstein* was written during the Industrial Revolution and Shelley contemplates how far advances in science and technology could go. The old anatomy building, which is now a museum, is said to be the setting for *Frankenstein*. It is possible that Shelley visited Ingolstadt when she was visiting the area. A number of locations included in the novel, such as Geneva, would have been on the typical Grand Tour of the time • comparisons of how modern readers might react to each text. **These are suggestions only. Accept any valid alternative responses.**

Please refer to the specific marking guidance on page 4 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 present strong men, e.g. Brontë's presentation of men who are strong, either through wealth or social status, such as Mr Earnshaw, Hindley and Heathcliff; Woolf's presentation of men who are strong because of their social position and class, such as Richard Dalloway, Peter Walsh, Hugh Whitbread, Sir William Bradshaw. Septimus' suicide is considered to show strength of character by Clarissa; Morrison's presentation of men whose claim to strength is through the abuse of power, such as Mr Garner and Schoolteacher. Paul D and Stamp Paid show strength of character • comparison of the ways men attempt to demonstrate their strength, e.g. Hindley's abuse of power and his cruel treatment of Heathcliff, Heathcliff's physical strength and his vengeful, cruel nature towards others, such as his treatment of Isabella and attempted degradation of Hareton; Richard Dalloway, a Member of Parliament, shows strength of purpose and determination in his devotion to social reform. Sir Hugh Whitbread shows strength in his position as a respected and renowned psychiatrist, who craves power; the men demonstrate cruelty but not strength in their treatment of slaves. In contrast, Paul D is one of the few men to demonstrate physical strength and emotional resilience • how writers demonstrate strength in men despite their social status. Heathcliff rises from oppression through the strength of his willpower and possibly because of the strength of his love for Catherine; Richard Dalloway's position in parliament and his association with men of title elevate him socially but do not give him strength of character; Mr Garner has powerful status as a land owner but it is based on cruelty towards slaves who in their turn show strength despite adversity • comparison of the narrative methods used by the writers to present strong men, e.g. Brontë's use of multiple narrators and differing perspectives make the readers engage with the characters and their situations. The novel is in non-chronological order; Woolf's use of the stream of consciousness, different points of view and indirect style convey innermost thoughts and feelings; Morrison's use of shifting narrative viewpoints in a first-person narrative together with an anonymous third-person narrator who remains non-judgemental • comparison of contextual aspects, e.g. Brontë's novel was published in 1847 and received mixed reviews. Readers at the time found the novel shocking and inappropriate, particularly in its portrayal of strong men; Virginia Woolf's novel is set in 1923, at a time of great change. There was disillusionment with the British Empire and the country was still coming to terms with the devastating effects of the First World War. Class systems were being challenged and it was a time of unrest. Positions of power that were held by men were increasingly being challenged by women; Morrison's novel is set during the reconstruction era of the 1870s with flashbacks to the 1850s. The plight of slaves and ex-slaves during this period in history demonstrates the power and strength that some men abused • comparisons of how modern readers might react to each text. **These are suggestions only. Accept any valid alternative responses.**

Question Number	Indicative Content
9	**Women and Society** Candidates may include the following in their answers: • how writers use names of characters or places that have significant or symbolic meanings, e.g. how names of locations and settings reflect atmosphere or are ironic; how titles reflect the main setting or character • comparison of place names and settings, e.g. the name *Wuthering*, meaning strong winds, connotes gothic interpretations and has symbolic importance as the setting is windswept and wild and on the moors. The name is perfect for the tumultuous events that occur there. Thrushcross Grange is the opposite, as it is located in a valley and is protected from harsh elements; places and settings in Mrs Dalloway's London are real and provide a sense of realism: Westminster, Regents Park, and Trafalgar Square. The Dalloways live near Westminster and the chiming of Big Ben is significant when marking the hours passing throughout the day; in *Beloved*, the fictitious name 'Sweet Home Plantation' is ironic as the horrors experienced there are far from 'sweet', but in comparison to other slave owners at the time, the Garners appear benevolent. Settings are real: Cincinnati, Ohio, Alfred and Georgia are used to provide realism • comparisons of the significance of character names, e.g. Heathcliff literally means a cliff near a heath, complementing and linking with the name of Wuthering Heights. Catherine Earnshaw dies shortly after the birth of her daughter, also named Catherine to symbolise the restoration of order at the end of the novel; the surnames Dalloway and Smith provide contrasts, with Dalloway being rare and Smith being one of the most common; Beloved is the word written on the baby's tombstone. Denver is named after Amy Denver who helps Sethe recover when she escapes Sweet Home and again when Sethe gives birth. Stamp Paid is a symbolic name as he feels that his debts have been paid • comparison of the significance of titles, e.g. *Wuthering Heights* is the name of the farmhouse belonging to the Earnshaw family and is where Heathcliff first meets Catherine; Woolf was going to name her novel *The Hours* but decided to call it *Mrs Dalloway* as it charts a day in Clarissa's life; Morrison named her novel *Beloved* after Sethe's murdered but loved child. The main events of the novels centre on the subjects of their titles • comparison of the narrative methods used by the writers when using names of characters or places for significant or symbolic effect, e.g. Brontë's references via her multiple narrators to provide different viewpoints; Woolf's use of the stream of consciousness and third-person free indirect discourse. The omniscient narrator knows everything about the characters; Morrison's use of shifting narrative viewpoints and a third-person narrator. *Beloved* is written in different tenses: present and past. The use of flashbacks and two parts enable the reader understand Sethe's actions and devotion to Beloved

	• comparison of contextual points, e.g. *Wuthering Heights* is a fictional setting based on the ruins of Top Withens on the moors near Haworth where the Brontës lived. In order to get their works published, the Brontë sisters used the assumed names Currer, Ellis and Acton Bell. It was only after the deaths of Anne and Emily that Charlotte revealed the truth about their names and gender; in *Mrs Dalloway* after the First World War, Britain was in transition, social conventions were changing and the British Empire was in decline; in *Beloved*, the 1865 prohibition of slavery and the 1875 Tennessee segregationist laws. How slave owners named their slaves and how slaves were mistreated • comparisons of how modern readers might react to each text. **These are suggestions only. Accept any valid alternative responses.**

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