GradeMax



Pearson
Edexcel

Mark Scheme (Provisional)

Summer 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.

Section A: Post-1900 Unseen Poetry

Question Number	Indicative Content
1	***The Landlady* by Margaret Atwood** Candidates may include the following in their answers: • the poem is an extended metaphor, possibly highlighting the fears of feeling trapped in life and having no escape. The landlady could be the speaker's conscience and feelings that run deep: 'a raw voice / loose in the rooms beneath me'. Though the voice is ambiguous, the poem could be given a feminist reading and interpreted as being representative of female entrapment. Alternatively, the poem is suggestive of a mental illness, such as severe depression, that controls the speaker just like the landlady • the poem is written in free verse and first-person narrative. The poem begins and ends with stand alone lines. The structure is irregular, perhaps to reflect the chaos the speaker feels and having no sense of order • the alliterative and melodramatic first line is a blunt statement suggesting entrapment: 'This is the lair of the landlady'. The 'lair' suggests animalistic traits, which is echoed in the final stand-alone line, 'solid as bacon' • plosive alliteration 'bicker of blood' possibly reflects the pressure and strength of the pulse • the writer contrasts the speaker's 'meagre eating' with the landlady's vastness, 'bulk' and 'slab', suggesting that the landlady is overpowering • the writer uses the senses when describing the smells, 'eyestrain' and sounds. The landlady invades the speaker's senses: 'my senses / are cluttered'. The smells metaphorically 'bulge in under my doorsill' • the sibilant 'she slams' emphasises the abrupt manner of the landlady • there is a suggestion that the metaphorical landlady controls and owns the speaker's life: 'From her I rent my time' • blunt statements provide a matter-of-fact tone, showing the speaker's resignation and despair: 'Nothing is mine' • the writer makes use of deliberate line breaks. When speaking of walking over the 'vast face', the writer deliberately uses the hyphen in 'land- / lady's' to emphasise the metaphoric nightmare • strong and monosyllabic verbs, nouns and adjectives emphasise the burden of the landlady upon the speaker: 'raw', 'slams', 'bulk', 'knot', 'slab' • a deliberate gap is added after 'swollen in space' in order to emphasise the space and the 'bulk' of the landlady who the speaker cannot see though • the landlady is described as being unalterable and blocking the way to reality, 'immutable, a slab', perhaps suggesting that the fears and worries cannot be overcome. **These are suggestions only. Accept any valid alternative responses.**

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

Section B: Prose

Question Number	Indicative Content
2	**Growing Up** Candidates may include the following in their answers: • examples of tension, e.g. in *What Maisie Knew*, the tensions between Ida and Beale Farange, Mrs Wix and Miss Overmore, and the tensions created through accepted social conventions of the time; in *Great Expectations*, Pip's meeting with the convict, the tensions created by Mrs Joe, the oppressive atmosphere of and events at Satis House, Orlick's attack on Mrs Joe and his failed attempt to murder Pip, Pip's cruel treatment towards Joe when Joe visits him in London, Provis' return and failed escape attempt; in *The Color Purple*, moments of tension include: Celie being a victim of her father's, Alphonso's, abuse, her later discovery that her husband, Albert, has been hiding Nettie's letters from her, the tensions between Sofia and Harpo, the tension when Sofia is slapped by the mayor for insubordination, Celie's relationship with Shug and Celie learning to fight her abusers to become strong and independent • comparisons of the ways tension affects characters and the readers: Maisie is affected by her parents who neglect and use her as a go-between, but she remains passive and silent around the tensions. Readers feel sympathy for Maisie and are shocked by the way her parents treat her and when Sir Claude and Maisie almost run away to Paris together. The readers hope that Maisie makes the right decision when Sir Claude and Miss Overmore try to persuade Maisie to live with them in France. The reader is reassured when Maisie decides to stay with the more reliable Mrs Wix; Pip is affected by the tense moments and the poor treatment he receives from the convict, Mrs Joe and Estella. The readers feel pity for Pip because of the injustices he faces; Celie develops strength through the tensions in her life. When Celie discovers Nettie's letters, with Shug's help, she is overcome with emotion. The readers feel sympathy for Celie • comparisons of the ways tension influences the plot, e.g. following the tensions between Maisie's parents and their divorce, subsequent relationships are fraught with tensions, such as Beale marrying Miss Overmore and his spending much time away from home, Maisie's disagreement with her father about accompanying him to America, Maisie's allegiances that move from Miss Overmore to Mrs Wix and then Sir Claude; Pip's meeting with the convict in the opening chapter dictates the events that follow and, ultimately, Pip's development and progression. Miss Havisham's desire to break men's hearts through Estella moves the plot forward; the discovery of Nettie's letters presents moments of tension and advances the story. Through the letters, Celie learns that her children are alive and that Alphonso was not her biological father • comparison of the narrative methods writers use to create and subdue tension, e.g. James' use of third person narration remains close to Maisie's limited perspective and provides a child's-eye-view of the adult world that is full of emotional tension. Maisie's selective, purposeful silence has power of defusing moments of tension, as she claims to know nothing about the tensions in the

	adults' relationships. 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 moments of tension. The tone of the adult Pip – which is somewhat regretful – reflects this. The novel follows Pip's development from boyhood to manhood. The imagery and symbolism that help to create tension in *Great Expectations*. Characters who are particularly dangerous are often compared to animals (e.g. Bentley Drummle); Walker's use of Celie and Nettie's epistolary narrative to convey moments of tension, which are shared between characters and the reader at the same time. The device of letter writing is particularly important to the novel as it provides an outlet for Celie and Nettie's innermost thoughts and feelings • comparison of contextual points, e.g. in *What Maisie Knew*, social conventions of the time created tensions in relationships. Adulterous affairs were often tolerated as long as appearances and reputation were maintained. Class structure and social prestige were considered important. Mr Perriam is viewed with suspicion because he is newly rich and the American 'countess' who, although rich, is unacceptable in society due to her ethnicity; the justice system and transportation system create moments of tension in *Great Expectations*. Convict ships or prison hulks were moored in the Thames and were used to transport prisoners to New South Wales. The squalid prison conditions during the Victorian period are explored when Magwitch is dying; *The Color Purple* examines the tensions and struggles faced by many black women living in Georgia during the first half of the twentieth century. Abusive patriarchy and racism feature heavily in the novel, were controversial topics when the novel was published in 1982 and remain so • 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 women in the novels who do not conform to society's expectations, e.g. in *What Maisie Knew*, attractive women of position are generally portrayed in a negative light, being immoral and decadent, lacking the expected maternal instincts, abandoning conventional responsibilities, and more concerned about their physical appearances; in *Great Expectations*, women are often cruel and heartless, contrary to society's expectations of them being gentle, caring and supportive, such as Mrs Joe, Miss Havisham and Estella; in *The Color Purple*, many of the women are presented as initially being subservient to men and are subjected to harsh, abusive existences, however, Celie and Shug refuse to conform to society's expectations and find strength and independence over their oppressors • comparisons of how women are presented in the novels, e.g. in *What Maisie Knew*, Maisie's mother, Ida Farange, is presented negatively as a selfish, attractive woman who is flirtatious and has a number of lovers. Miss Overmore is initially treated favourably because of her attractive looks, but after marrying Beale, she later demonstrates immorality by having an affair with Sir Claude. The decadent 'Countess' is a rich, unattractive black woman who, against society's expectations, pays Beale Farange to be her lover; in *Great Expectations* a number of women are unfeeling, such as Mrs Joe's harsh treatment of Joe and Pip and Miss Havisham's desire for Estella to break men's hearts. Biddy and Herbert's fiancée, Clara Barley, provide contrast by being portrayed with kind, caring and loving personalities, perhaps illustrating that, by conforming, they are considered ideal women by the writer; in *The Color Purple*, Celie is presented as a sensitive woman whose faith in God is tested as she tries to conform to expectations. Her love for her sister, Nettie, and later, Shug, presents Celie as compassionate and loving. Shug is presented as a woman with few morals and does not care about society's expectations of her. Shug, a dynamic character, is revealed to be strong, loving and maternal and empowers Celie • comparison of the narrative methods used by writers to portray women who do not conform to society's expectations, e.g. James' critical portrayal of a corrupt Victorian society is revealed through a child's perspective. James explores how women could gain power or position through their social class, wealth or physical appearance, such as the wealthy American 'Countess' who tries to gain social prestige through her wealth. The free, indirect style presents James' critical views of a negligent and damaged society; *Great Expectations* follows Pip's journey of maturation and the story is told by the adult Pip reflecting back on his life and the women in it; the imagery used to describe Miss Havisham and Satis House suspends her in time and pain (the symbolism of the stopped clock; the description of the wedding dress); in *The Color Purple*, Celie's letters to God are

	almost confessional and like diary entries. The narrative develops in the exchange of letters between Celie and Nettie (epistolary narrative); the novels are all examples of the bildungsroman genre and follow the development of the central protagonists; the symbolism of the colour purple itself and its link to Celie's development from child to woman • comparison of contextual points, e.g. James' presentation from a child's perception of an innocent in a corrupt Victorian society. The story was first serialised in *The Chap-Book* and later in the *New Review* in 1897. James was part of the fin de siècle movement that considered moral and social concerns; *Great Expectations* was also first serialised in *All the Year Round* (1860-1861). Originally, the novel ended with Estella and Pip parting forever, but Dickens' friend, Bulwer-Lytton, persuaded him to change the ending to a happier one with a possible reconciliation; *The Color Purple* is set in rural Georgia and 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 • 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 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 use a variety of narrative voices to engage the reader, e.g. Conrad creates differences between the narrative voice of Marlow and the voices of the company agents to illustrate different positions of power; Selvon makes distinctions between the voices of Galahad and Bart; Forster uses direct speech to create distinctions between the voices of the Indian characters and the British • how writers use a variety of narrative voices to present characters, e.g. Conrad's creation of the sceptical Marlow, a master storyteller who can gain his listeners' attention. Kurtz's voice and how his eloquent pamphlet ends with 'Exterminate all the brutes!' demonstrating his fragile state of mind; Selvon's protagonist, Moses, speaks of the feelings of isolation living in London and is contrasted with Galahad who has a more optimistic outlook; Forster's inquisitive and free thinking Adela Quested, the elderly and religious Mrs Moore, the impetuous and blunt Aziz, Mrs Turton, who is snobbish, rude and prejudiced, provide illuminating contrasts • comparison of how writers use different narrative voices to reveal to the reader significant aspects of characters, e.g. the Russian trader on Kurtz, Galahad on white women, Aziz on Mrs Moore • the revealing effects of colonisation on language, e.g. the effect on Kurtz seen in 'the horror'; Selvon's use of a non-standard English that gives the immigrants their group identity yet separates them from white society; the gulf Forster shows between the Indian and British characters despite a common language • comparison of aspects of language, e.g. Conrad's use of symbolism and contrast; Selvon's mix of standard English to begin his novel and the non-standard English, slang and phonetic West Indian Creole voice contrast in order to convey feelings, mood and humour, and create an almost musical, jaunty syntax. Selvon renames locations such as 'the Water', 'the Arch' in order for his characters to gain some ownership of the English locale; 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 ways structure is used to shape the reader's experience, e.g. Conrad's use of Marlow's anonymous narrator and the frame-tale structure; Selvon's episodic plot structure, the use of non-standard English and free indirect style. A typical London summer is written in the stream of consciousness; Forster's three-part structure in chronological third-person narrative • the ways in which narrative voice is related to context, e.g. Conrad's use of the voices of the company agents and of Kurtz to show the colonists' contempt for the colonised; Selvon's use of narrative voice to express his characters' response to colonisation or after; Forster's use of the British voices to demonstrate the distance between those who attempt to understand India and those who do not • 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 present inequality in society at the time the novels are set, e.g. Conrad's criticism of imperialism, the presentation of corruption, alienation and confusion and the contrasts between England and the Congo; Selvon's London of the 1950s and the experiences of the immigrants coming from the Caribbean; Forster's exploration of racial oppression, cultural misunderstandings and interactions between the native Indians and English towards the end of the British occupation of India. • comparison of different class structures and positions to present inequalities in societies, e.g. Conrad's presentation of the brutality and inefficiency of the Company and the positions of Kurtz, the controlling General manager and the lesser Brickmaker and Pilgrims compared with the ill-treatment of the indigenous people of the Congo; Selvon's characters who are exploited, given the worst living conditions and jobs and subjected to racial discrimination in a city of false promises; Forster's Fielding, the Principal of the Government College, the prejudiced and intolerant magistrate, Ronny Heaslop, the Governor of Chandrapore, Mr Turton, and intellectuals, such as Adela Quested and how these are juxtaposed with indigenous Indian people, such as the impulsive Aziz, who is frustrated by the poor treatment he receives from the British. The caste system and religious differences demonstrate inequalities • comparison of contrasting societies and cultures, e.g. Conrad's London and the Congo; Selvon's portrayal of memories of the Caribbean and the reality of London, the working-class areas of London and the social divide preventing access to the unobtainable affluent areas; notions of an idealised England compared with the mystery and 'muddle' of India • comparisons of how writers use language and structure to present inequality in society at the time the novels are set, e.g. Conrad's use of symbolism and contrast, frame-tale and anonymous narrator; Selvon's use of a creolised voice in order to convey realistic feelings and mood, the use of episodic plot structure and shifting narratives; Forster's satire and characterisation of typical British attitudes and beliefs, the three part structure in chronological third-person narrative • how context is illustrated, e.g. Belgian colonisation of the Congo, and the ivory trade, the cruelty observed during Marlow's journey. 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'; Forster's personal experiences and observations of his visits to India, the end of British Rule, the failed Sepoy Rebellion of 1857 and eventual independence in 1947 • 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.			
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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 how people have gained power over others, e.g. how the students at Hailsham are conditioned and controlled by people of authority, such as Madame and the staff, some students gain power over others through strength of personality; how in *The Handmaid's Tale* religious extremists have taken power and created Gilead. Gilead's oppressive power structure has enforced a return to traditional values and gender roles, and the subjugation of women by men. Gilead's own vocabulary that is used as a tool of control and power, such as: Wives, Handmaids, Marthas, 'Unwomen'; Victor Frankenstein has gained power in his quest to create life, the creature gaining power over Frankenstein and Walton, who has gained some power through ambition • comparison of characters who have power over others, e.g. Madame at Hailsham and how she takes best pieces of artwork for the Gallery. Students' possessions are controlled by organised 'exchanges'. Miss Lucy who informs students why they were created. Ruth's manipulation and power over Kathy and Tommy. Ruth exerts her power when threatening to expel members of her 'secret guard' protecting Miss Geraldine. The cottage veterans, Chrissie and Rodney, when they tell Ruth that they spotted her possible match. Kathy gaining some power over Ruth when, despite their earlier differences, she becomes her carer. Ultimately, Kathy has power as she controls what she tells the reader; The Commander has control of Gilead and Offred. Serena Joy has power over Offred when she offers to show a picture of Offred's daughter, if Offred agrees to sleep with Nick. Aunt Lydia's power being assigned to indoctrinate the Handmaids; Walton's power over his crew, Victor Frankenstein's power over the creature he has created and how, later, roles are reversed when the creature seeks revenge, Clerval's power as a friend helping Victor to recover • the ways people do not have or lose power, e.g. Hailsham students have a lack of personal identity - Miss Emily believes the best way for students to experience a childhood is by keeping the truth concealed from them. Kathy and Tommy learning that a deferral system does not exist; Offred and other women lose their independence and power of freedom when forcibly indoctrinated into Gileadean society; Frankenstein and the creature lose their power over others when their obsessions lead to their deaths • 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 novel is structured in three parts - Hailsham, the Cottages and the carer section, but all link to Hailsham and suggest that Kathy can never leave Hailsham emotionally. The novel combines psychological realism with science fiction. Kathy's chatty, informal and realistic narrative is frequently interrupted by her reminiscing; the use of flashback in *The Handmaid's Tale* to show life before the establishment of Gilead and glimpses of Offred's former life providing a

	powerful portrayal of a totalitarian society. Aunt Lydia's use of slogans and maxims enforces Gilead's ideology; the shifting narratives in *Frankenstein* providing a variety of different perspectives and shifting positions of power • comparison of contextual influences, e.g. the effects of cloning, stem cell research and biological engineering in *Never Let Me Go*; the loss of a free society and fears of scientific and nuclear development in *The Handmaid's Tale.* Atwood's research of the American Puritans influenced ideas for Gilead, Christian activists in the 1970s were growing in power and had campaigned for tougher laws to lower the number of abortions and allow fewer equal rights for women; anxieties about scientific experimentation and the sources of life in *Frankenstein*. Shelley was concerned about how the use of scientific knowledge could be dangerous • 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 make fictional worlds they create seem convincing and credible, e.g. by use of realistic settings, emotions, combining science fiction with reality, presenting fictional details as facts, through narrative voice • comparison of settings to convey a sense of reality, e.g. the idealised setting of Hailsham and real locations, such as Norfolk; the setting of Gilead based on Cambridge and Boston, Massachusetts with its close links to the Puritans. Harvard University buildings are used as a detention centre and the steps of the library used for Salvagings or executions. Canada is also referred to and is where Offred had tried to escape to with Luke; real locations are used in *Frankenstein*, such as Ingolstadt University, Geneva, the Alps, and locations in England and Scotland • comparison of emotions to create convincing and credible characters, e.g. Tommy's tantrums, Kathy's dilemmas such as revealing Ruth as a liar, typical teenage rebellion and curiosity, such as Kathy liking the cover of the album *Songs of Dark* because it shows the singer smoking or how at the cottages Kathy looks at pornographic magazines; how Moira's independent spirit is crushed after her unsuccessful escapes, Serena Joy's bitterness and lack of compassion for Offred, the Commander's need for companionship and Offred's sympathy for him; Walton's feelings expressed in his letters to his sister, Frankenstein's exhaustion and feelings of distress over the deaths of his loved ones, the creature's feelings of isolation and desolation • comparison of how science fiction is combined with science to create credible worlds, e.g. the possibility of cloning humans at a time when scientific development of cloning became a reality; how the threat of nuclear testing has become reality and how society deals with repopulation; how Shelley was influenced by the work of Galvani and used contemporary scientific descriptions of fainting in her novel to give a sense of reality to events • ways in which fictional details are presented as facts, e.g. Miss Emily telling Tommy and Kathy about the Morningdale scandal and how this led to the closure of Hailsham; the epilogue of *The Handmaid's Tale* presented by Professor Pieixoto who, in his lecture, explains the significance of Offred's narrative; how Frankenstein refers to scientific research and writings of eminent scientists that have influenced him • comparison of the narrative methods used by the writers to create convincing and credible environments, e.g. Ishiguro's use of realistic narrative both formal and informal, flashbacks and three part structure beginning with Kathy's experiences at Hailsham from the age of seven until moving to The Cottages when she is 16. The uses of the first-person and non-chronological narratives and colloquialisms convey Kathy's experiences and memories and make events believable; 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 embrace

	Gilead's theocracy. Atwood insisted that the novel should be labelled a 'speculative fiction' as she believes such events could occur; Shelley's use of *in medias res*, epistolary form and varied viewpoints • comparison of contextual factors, e.g. *Never Let Me Go*, the moral implications of cloning. Ishiguro's novel combines psychological realism with science fiction. At the time of writing, America was developing stem-cell research*; The Handmaid's Tale* draws on 17th-century Puritan teachings, Free Love and feminist movements of the 1970s*.* Atwood draws on the religious teachings of the Puritans; *Frankenstein* was written during the Industrial Revolution and Shelley contemplates how far advances in science and technology could go and draws upon the scientific works of Galvani, Agrippa, Paracelsus and others. A number of locations included in the novel, such as Geneva, would have been on the typical Grand Tour of the time and Ingolstadt University in Bavaria was notorious as a place of unorthodoxy • 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 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 portray women who struggle to survive in difficult circumstances, e.g. through the presentation of surviving difficult circumstances, failed relationships, the cruelty of others, the injustices of society, torment and suffering and how women must adapt to survive • comparisons of how women survive in difficult circumstances, e.g. Brontë's presentation of the younger Catherine surviving the restrictions placed on her by her father and later her father-in-law. Nelly Dean who survives others to tell the story; Woolf's presentation of Lucrezia who struggles to live with her husband's illness: Clarissa's struggles with finding the true meaning of life and her role in society - believing people survive through others and the power of nature. Clarissa finds comfort in hoping for survival of the soul, Miss Kilman surviving anti-German discrimination; Sethe and other slaves and their treatment at Sweet Home plantation. How people shun Sethe and her family at 124 and Denver seeking help from Lady Jones and the community to help her mother and to exorcise Beloved • how women must adapt in order to survive in their societies, e.g. the young Catherine must adapt to her situation in order to eventually find happiness with Hareton; Lucrezia gains the readers' sympathy because she must survive difficult circumstances and carry the burden of her husband's illness alone; Morrison's Sethe must learn to survive the horrors of slavery and her personal experiences. Sethe lives with the guilt of infanticide. Denver gains the readers' sympathy for having to learn to survive with Beloved's presence and being isolated • comparison of the narrative methods used by the writers to portray women who struggle to survive in difficult circumstances, e.g. Brontë's use of multiple narrators and differing perspectives makes the readers engage with the women and their situations. The novel is in non-chronological order and told through flashbacks in diary entries; Woolf's stream of consciousness, different points of view and indirect style convey innermost thoughts and feelings; Morrison's use of shifting narrative viewpoints in first-person narrative together with an anonymous third-person narrator who remains non-judgemental • comparison of contextual aspects, e.g. Brontë's novel, published in 1847, received mixed reviews as some readers at the time found the novel shocking and inappropriate. Victorian readers felt little sympathy for the women; Virginia Woolf's *Mrs Dalloway* is set in 1923, at a time of great change following the end of World War I. Class systems were being challenged and it was a time of unrest; Morrison's novel is set during the reconstruction era of the 1870s with flashbacks to the 1850s and the plight of slaves and ex-slaves during this period in history evokes sympathy from the reader • 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 make use of contrasts in their novels, e.g. through the use of settings, characters, plots in order to create memorable narratives • comparison of contrasting settings, e.g. the lives of those living at Wuthering Heights contrasted with those at Thrushcross Grange, both locations also contrast with Thrushcross being sheltered from the harsh elements, providing settings to reflect different personalities and lifestyles; settings in Mrs Dalloway's London are real and used to provide a sense of reality: Westminster, Regents Park, and Trafalgar Square. The Dalloways' comfortable living is contrasted with the less privileged homes of Septimus and his neighbours; Home Farm plantation is contrasted with 124 Cincinnati. The settings exist and make the story believable: Cincinnati, Ohio, Alfred and Georgia • comparisons of contrasting characters within and between novels used to highlight the social divisions, e.g. the Lintons and Earnshaws; the Dalloways, Septimus and Lucrezia Warren Smith and landed gentry, such as Lady Bruton and Sir William Bradshaw, and the working class Mrs Filmer and her daughter, Mrs Peters; Mr and Mrs Garner's comparative benevolence at Sweet Farm is contrasted with Schoolteacher's vicious racism and brutality. Within all three novels the contrasts are between those of wealth and those of poverty or different classes • comparison of the narrative methods used by the writers to convey contrasts, e.g. Brontë's references via her multiple, contrasting narrators to provide different viewpoints; Woolf's use of the stream of consciousness, omniscient narrator and third-person free indirect discourse; 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 enables the reader to understand the contrasting perspectives and timescales • comparison of contrasting contextual points, e.g. despite *Wuthering Heights* achieving little success when it was published in 1847, under the pseudonym of Ellis Bell, it has become one of the most popular works of English Literature. Emily Brontë's identity as author remained a secret until after her death and, in contrast to her reception at the time of publication, she is now viewed as one of the finest writers of the nineteenth century; Woolf's narrative style is in direct contrast to the novels of the time, which were stereotypically Victorian in style. Woolf desired to use a style that highlighted the violent contrasts and realities in the world. *Mrs Dalloway's* world was changing at a rapid pace - the British Empire was in decline and contrasting political parties, the Conservatives and Labour, were fighting for power. The role of women was changing post WWI and women were demanding equal rights; *Beloved* is set during the Reconstruction era of 1873 and the lives of slaves are contrasted with their lives in relative freedom. The novel relies heavily on the true story of Margaret Garner, whose life closely mirrors Sethe's. The novel confronts the history of slavery and racism

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

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