GradeMax



Mark Scheme (Results)

January 2022

Pearson Edexcel International Advanced Level

In English Literature (WET03)

Unit 3: Poetry and Prose

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January 2022

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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.

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

Section A: Post-1900 Unseen Poetry

Question Number	Indicative Content
1	***The Wedding*** **by Moniza Alvi** Candidates may include the following in their answers: • the poem tells a story of migration, and of the self doubts and changes that a migrant may face in a new home as well as the physical 'wedding' between two people and the new life together that this creates • the title 'The Wedding' is singular and metaphorical as well as literal, relating to the marriage that takes place between the cultures of an individual's country of origin and their new home. The poem is written in the first person (repetition of 'I' and 'we' throughout) with reference to 'they' which might highlight the sense of separation and anxiety that the speaker feels. The persona of the poem could be considered to be that of the poet, Moniza Alvi, or of a character that encapsulates the experience of migration • the poem begins with a retrospective image ('I expected a quiet wedding') that hints at disappointment and resignation. This is developed in the image of 'lost city', which is ambiguous and may refer to a country that already feels lost to the speaker or a new environment that doesn't yet feel like 'home'. This is further contrasted with the more firm 'I wanted' in the final stanzas • this sense of ambiguity at the beginning of the poem as to whether the speaker is leaving or has arrived is evident in the simile used to describe the arrival of the wedding guests – 'stealthy as sandalwood smugglers'. The sibilance, which hints at tension, is continued in 'suitcases', 'spilled' and the aggressive verb 'scratched' • throughout the poem a semantic field related to weddings is used: 'wedding', 'bridegroom', 'dream', 'marriage' and 'dowry'. However, these nouns are juxtaposed with other imagery and a tone that is often wistful and melancholic: the ceremony 'tasted of nothing' and 'had little colour' • the use of contrast in tone, atmosphere and surroundings is further developed to expand on the anxieties and doubts that the speaker feels throughout. The image 'traffic lights' forms a contrast with the strong imagery of 'snake-charmer' and 'sandalwood' and highlights the difference in place • England is specifically referenced through custom and place ('England spilled out', 'roads with English names') and contrasted with the other place name mentioned in 'Jinnah Gardens', that the speaker seems to long for • the use of metaphor and simile is powerful and evocative ('tricky as a snake-charmer', 'I wanted to marry a country', 'like buffaloes under dark water'). The 'snake' itself is 'tricky', perhaps hinting that desires and dreams may bring with them complex feelings and changes • the isolation of the couple in their new home, or perhaps in their

	marriage, is emphasised in the last simile: 'imprints like maps on our hands' • the poem follows a loose structure of three-line stanzas, with the consistent use of enjambment allowing for the continual flow of thought. **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: • how the writers portray characters (such as Miss Havisham, Alphonso and the Faranges) who have a destructive influence and the importance of their effect on and relationship with the principal characters in each novel. These relationships are often dysfunctional and have negative and long-lasting effects. The destructive influence that such individuals have may also be contrasted with the positive influence that characters such as Herbert Pocket, Shug Avery and Mrs Wix have • comparison of characters who have a destructive influence, e.g. Miss Havisham and her cruel manipulation of both Pip and Estella; the ripple effect that Compeyson's jilting of Miss Havisham has, and how she has subsequently spent her life 'teaching' Estella how to be cold and ruthless with men; Celie is sexually abused by her stepfather, Alphonso, and emotionally abused by her husband Mr-; Mr-'s influence causes divisions between Harpo and Sofia as Harpo tries to assault his wife; Maisie is used as a tool of revenge by Ida and Beale in the ongoing fallout from their divorce and is used as a 'ready vessel of bitterness' to pass insults and cruelties between them; she learns to be silent and is forced to grow and mature as a result as she is shuttled between them • comparison of the types of relationships principal characters have with family members that are destructive, e.g. the contrast between the relationship that Pip has with Joe and with his sister, Mrs Joe, and her emotional and physical abuse of him as she 'raises him by hand'; the emotionally cold relationship Pip witnesses between Miss Havisham and Estella. Celie's relationship with Alphonso, her stepfather, is one based on fear, abuse and compliance and she attempts to protect the women in her family from the worst of the abuse; Celie cares for Mr-'s children well, even though she feels no emotion for them ('they don't love me neither'); Maisie is the only daughter of Ida and Beale Farange, her love for them used as a weapon by her parents against each other; • comparison of the types of relationships principal characters have with family members or friends that are more positive, e.g. in *Great Expectations*, Pip's childhood friendship with Estella is the defining relationship of his life; Herbert Pocket acts as a mentor and guide to Pip; Pip aids Herbert, begins to care for Magwitch and attempts to spirit him out of London; Shug Avery mentors Celie; the sisterly bond between Celie and Nettie is the driving force within the narrative of *The Color Purple* and is contrasted with the destructive influence of Alphonso and Mr-; Maisie's regard for Sir Claude and her relationship with Miss Overmore; her strong relationship with Mrs Wix and her choice to remain with her at the end of the novel over her step parents and her realisation that she has been more of a 'mother' to her than the other female parental figures in her life

	• comparisons of the ways in which writers use narrative methods to portray how characters are influenced by their relationships, e.g. the use of the epistolary format in *The Color Purple* and the letters sent between Celie and Nettie to reveal the strength of their relationship; the first person, retrospective voice of adult Pip to comment on his experiences and relationships; James's use of the third person focalised perspective to present Maisie's view of the adults in her life • comparison of aspects of social contexts, e.g. the role of society, the bildungsroman genre and approach adopted by both Walker and Dickens; the early life and experiences of Dickens; Walker's portrayal of a patriarchal system in Georgia in the early 20th century; James's treatment of and comment on divorce in the late 19th century and changes to family structures • comparisons of the ways modern readers might react to each text. **Accept any other valid interpretations.**

3	**Growing Up** Candidates may include the following in their answers: • how writers use narrators to reveal life changing experiences, e.g. each novel deals with rupture or experiences of significance in the lives of the central characters and narrators; Dickens' use of first person retrospective narration as Pip looks back upon his life; the use of third person focalised perspective in *What Maisie Knew* that offers judgement on the events surrounding the child protagonist and offers a child's view of a traumatic experience and the damage it inflicts; the first person narrative voices of Celie and Nettie and use of the epistolary format in *The Color Purple.* All three novels, to some extent, are coming of age stories where the central narrators are key in presenting the experiences of the characters • how the writers present life changing experiences, e.g. sympathy is evoked in the reader for Pip at the beginning of *Great Expectations* through the revelation that he is an orphan; his encounter with Magwitch in the graveyard is genuinely terrifying and alters the course of Pip's life; his encounters with Miss Havisham and Estella, his assumption that Miss Havisham is his secret benefactor and that she intends for him to marry Estella; James begins *What Maisie Knew* with the resolution of the Faranges' divorce case and the settlement that Maisie should spend six months with each parent; James presents this as a brutal, life changing event for Maisie that is compounded by her parents' behaviour; even though Maisie is only six when the novel begins, the divorce is presented as the end of her childhood ('an epitaph for the tomb of Maisie's childhood'); Celie suffers a traumatic childhood at the hands of Alphonso, the man she thinks is her father, culminating in the loss of her children and her marriage to Mr- • comparison of narrative methods and language used by the writers in presenting the impact of significant experiences, e.g. the use of the epistolary format and switch in narrative voice between Celie in America and Nettie in Africa allows Walker to express the two characters' innermost thoughts and feelings in an intimate and poignant way; the narrative structure is somewhat 'ellipted', the letters spanning a separation of thirty years with some seeming to cover the events of a few days and with gaps of years between others; use of AAVE; James presents characters who often intuit more than they express; the use of the third person focalised narrative style allows the reader to follow Maisie as she grows, gradually learning more about the characters around her as she does; James presents 'knowing' as a process; the timeframe of the novel: Maisie is six years old at the beginning and a teenager at its conclusion; James' authorial tone is warm and full of admiration for the central character; the use of letters as a narrative device and the motif of games; the use of the bildungsroman genre in *Great Expectations*; the maturity of the adult Pip in reflecting upon his experiences, allowing for a sense of clarity in explaining his experiences and actions that he would not have been aware of as a child; his tone is often regretful, and he refers to himself being 'enlightened' as to the failings in his previous behaviour; the incorporation of dialect and phonetic spelling into the voice of other characters such as Joe

	• comparison of contextual aspects used by the writers, e.g. James' comment on the scandal of divorce and what he perceived to be the death of marriage as an institution; Dickens' general views and opinions on the role of children within society and how they were treated; his discussion of the class structure and social views on crime; Walker's discussion of the treatment of women and racism in the context of the American South • comparisons of the ways modern readers might react to each text. **Accept any other valid interpretations.**

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

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

Question Number	Indicative Content
4	**Colonisation and After** Candidates may include the following in their answers: • the environments and places within the novels that are hostile, e.g. all three novels present landscapes and environments that are vastly different to anything the characters have experienced before and they feel varying degrees of hostility within them and from them. Hostility may be felt from the landscapes as well as from the other inhabitants • comparison of how writers present hostile places and environments, e.g. in *Heart of Darkness*, the setting is the late 19th century in the Congo Free State and Marlow's journey into its interior in search of the elusive Kurtz takes place against a backdrop of hostile and dangerous scenery that reveals the violence and terror of colonisation; the landscape is consistently personified and drawn in predatory, hostile terms ('monstrous and free') that makes it appear to be at war with the colonial traders; the landscape is humid and claustrophobic and contains the constant possibility of attack; the hostility that Selvon's characters face is based on consistent discrimination and racism hidden under the veneer of the 'old English diplomacy'; the struggle to find work ('we only getting the worst jobs it have') and social acceptance is constant alongside a growing tension that Caribbean immigrants are not wanted in Britain ('Now, Jamaican Families Come to Britain'); Forster immediately presents Chandrapore as a divided place and through the mention of the Marabar Caves in part one, foreshadows the hostility that will occur later on between the Indians and British; the streets near the bank of the river are 'mean' and filthy, whereas the houses belonging to the Eurasians stand within a 'city of gardens'; the merciless heat of the second section of the novel, 'Caves', heralds the central point of conflict and brings the hostility between the Indians and colonial British into focus • comparison of the effects that hostile places have on characters, e.g. Conrad presents the hostility of the landscape as a reflection of the psychological journey that Marlow undergoes as he is influenced by Kurtz's vision; Kurtz has completely assimilated, abandoning most of his European customs and ways and uses violence to extract the ivory; Marlow's view of Londoners on his return is dismissive and derisory; Bart's pretence that he is Latin American and his rejection by his girlfriend's father and subsequent search for her; Selvon's characters live in rundown housing and often struggle by in a hand-to-mouth existence; Adela Quested's false accusation of Dr Aziz causes hostility between Aziz and Fielding as Fielding shelters her; Aziz struggles with the presence of the British in India, feeling that they are hostile and oppressive

	• comparison of aspects of language and narrative methods, e.g. Conrad's use of highly descriptive and evocative language; the building sense of hostility and tension as the narrative moves towards the meeting with Kurtz; Selvon's use of creole and his re-appropriation of language used to marginalise and isolate West Indian immigrants such as 'spade'; Forster's use of satire and irony and three part structure of the novel – Mosque, Cave and Temple – that reveals the levels of hostility between British Raj and Indian population • comparison of how writers portray contextual aspects, e.g. Selvon's exploration of the immigrant experience in Britain and his personal understanding of the hostility that migrants faced; Conrad's exploration of the brutal violence of colonialism and the methods used to impose it; Forster's critique of British Imperialism through his portrayal of Indian people and his exploration of the impact of colonialism • comparisons of the ways modern readers might react to each text. **Accept any other valid interpretations.**

Question Number	Indicative Content
5	**Colonisation and After** Candidates may include the following in their answers: • how the writers portray the effects of alienation, e.g. characters within all three novels are alienated and excluded. A deep sense of social alienation is also one of the effects of the loneliness and isolation that the characters feel • comparison of how the experiences of alienation are presented, e.g. in *The Lonely Londoners*, the lure of the city and the 'mother country' promises romance and glamour, but in reality is a cold and alienating experience; the casual and overt racism and discrimination Selvon's characters suffer in their social interactions mark them out as being different to the British; Kurtz's assimilation into the local culture alienates him from European civilisation; similarly, his influence on Marlow and the Russian makes them question the Western values they grew up with; colonialism is presented as a profoundly disturbing and alienating experience for Indians; by the end of the third part of the novel, Aziz has become an anti-Raj nationalist • comparison of the effects of alienation on the characters, e.g. Kurtz's fiancée – his 'intended' – is left alone and in mourning at the end of the novel, as if Kurtz had just died even though he has been dead for a year; it is implied that she has been cut off from her family as the result of her engagement to Kurtz; Moses Aloetta is still homesick, despite having spent years in London; the ties of friendship between Fielding and Aziz dissolve and they lose contact with each other; Adela leaves India after the trial and is socially ridiculed and experiences alienation as a result • comparison of how characters attempt to belong, e.g. Henry Oliver's (Galahad) love of clothes and the amount of money he will spend on them; similarly, Captain goes 'wild' when he arrives in London from Nigeria and wastes his allowance on women and cigarettes; the importance of the 'fetes' for the migrant Caribbean and African communities in London; Tantay's stubborn insistence on using the bus and underground network so that she can say she has used them; Forster presents friendship as one of the most important methods of connection between people, and this is particularly apparent in Aziz and Mrs Moore's developing friendship and the initial presentation of the friendship between Aziz and Fielding • comparison of the narrative methods and language used by writers to present the effects of alienation, e.g. in *The Lonely Londoners*, Selvon uses an episodic plot structure and focalised narrative perspective to present the 'ballads' and stories of the characters he depicts; Marlow is presented as an 'outsider' narrator, his tale of his experiences framed within the novel's anonymous narrator's tale; Conrad's use of symbolism and motif, particularly in his depiction of the Congo River, suggestive of a physical and psychological isolation as Marlow journeys up it; the steamer is trapped within dense fog; Forster's use of symbolism, particularly in his depiction

	of the sky as something that creates connection between people rather than forcing them apart; *A Passage to India* is narrated in the third person, omniscient style giving the reader access to all characters • comparison of the contextual aspects used by the writers, e.g. Selvon's incorporation of creole vernacular was pioneering and drawn from his own experience; Selvon depicts the alienating and dehumanising discrimination experienced by immigrants from the Caribbean who had been told that Britain was their 'mother country' and found the reality to be very different; Conrad's own experiences of working on a steamer in the Belgian Congo and his experiences of the brutality of colonialism in Africa; the realities of the ivory trade during the 19th century; Forster's search for connection in his own private life and his own experiences of witnessing Imperialism and Empire in India • comparisons of the ways modern readers might react to each text. **Accept any other valid interpretations.**

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	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
6	**Science and Society** Candidates may include the following in their answers: • how the writers portray issues of social pressure, e.g. how it is formed in each novel through social structures and values and how characters face or experience social pressures as a result. Candidates may consider the ways in which characters either conform to or reject the pressures placed upon them • comparison of the ways in which social pressures shape characters, e.g. in *The Handmaid's Tale*, women's worth and identity has been defined by the fundamentalist state of Gilead through their reproductive ability and therefore dictates their social roles (Marthas, Wives, Aunts and Handmaids); the loss of identity and pre-Gilead freedoms for women is most obvious in the re-naming of Handmaids with the preposition 'of' applied to the name of the commander that they serve (Offred; Ofglen); Kathy and the other students at Hailsham school are clones whose only purpose is to provide organs for donation; the experiment at Hailsham to demonstrate that the clones have souls and personhood that society regards as inconvenient; the Creature is rejected by Frankenstein because he is 'hideous and gigantic' and his core identity is formed through his abandonment by his 'father'; the Creature meets kindness in the figure of the blind De Lacey but the cruelty he receives from Felix and Agatha helps to confirm his view that he is seen as being evil and monstrous because of his appearance • comparison of how characters conform to social pressures, e.g. the role of the Aunts in the world of *The Handmaid's Tale* is crucial in forcing women to conform to the strict hierarchy of female identities created in Gilead; the punishment given to individuals to conform to expectations of social identity, for instance 'gender traitors' are publicly and often violently executed; the Creature desires to fit in with society; Kathy, Tommy and Ruth follow the social roles and identities laid out for them from birth by becoming carers, passively accepting their fate • comparison of how individuals reject social pressures, e.g. the Mayday operatives who work within Gilead and refuse to bend their individual identities to its pressure; as a result of his exclusion and isolation, the Creature rejects society and subsequently murders William, Clerval and Elizabeth; Miss Lucy reveals the real purpose of Hailsham to the students; Tommy and Kathy try to defer their donations • comparison of the narrative methods used by the writers, e.g. Atwood leaves the reader in doubt as to whether the real names of the characters are revealed; the incorporation of Biblical and oppressive language through terms such as 'unwoman'; the creation of a dystopian setting and the deliberate use of euphemistic language in *Never Let Me Go;* the story is told entirely from Kathy's point of view and it is her own sense of identity that the reader experiences most readily. Shelley uses a framed

	narrative structure in *Frankenstein,* giving the Creature a voice and perspective • comparison of the contextual aspects used by writers, e.g. Atwood famously refers to the novel as 'speculative fiction', using events drawn from reality as inspiration; anxieties about the nature of cloning and genetic technologies in *Never Let Me Go*; contemporary worries about the purpose of science and its conflict with religion in *Frankenstein* • comparisons of how modern readers might react to each text. **Accept any other valid interpretations.**

Question Number	Indicative Content
7	**Science and Society** Candidates may include the following in their answers: • the reasons why writers build narrative tension, e.g. all three novels work towards a moment of high drama and tension at the end of each that places the protagonist or central characters in danger or at risk. All of the narrators recount past experiences to the reader or other characters and there may also be tension between the versions of events provided by the central narrator or narrators and how reliable or truthful they are • comparison of the forms of tension created by writers, e.g. the tension is gradually revealed in *Never Let Me Go* as the reader becomes aware of the horrors of the role of the donor and the reasons for Hailsham school's existence; the romantic tension that exists between Tommy, Kathy and Ruth; Shelley creates immediate tension by placing Walton in peril on his journey to the North Pole, and then gradually increases it by introducing the character of Victor Frankenstein and the horror of his tale; the Creature's narration is highly emotional and full of tension; Elizabeth's murder at the hands of the Creature is a moment of genuine suspense and terror for the reader; in *The Handmaid's Tale*, the horrors and oppression that women suffer within Gilead build up to a vague and ambiguous ending that doesn't reveal whether Offred managed to escape; the tensions that exist between men and women as created by the state and related by the central narrator through the repetition of Biblical imagery and language ('under his eye') • comparison of how writers use narrative voice to build tension, e.g. all three novels rely upon first person narration to create a sense of immediacy for the reader; the use of Walton's letters to frame the central narrative in *Frankenstein*; the use of first person in both Victor Frankenstein's and the Creature's narratives creates competing versions of events for the reader; similarly, in *Never Let Me Go,* Kathy reveals to the reader through direct address that she has a somewhat vague recollection of events, thus making her an unreliable narrator; Offred uses flashbacks and retrospective narration to intersperse events pre Gilead with the reality of her life as a Handmaid; • comparison of the narrative methods and language used by writers to build tension, e.g. each novel intersperses flashbacks and retrospective narration to build a picture of events; the tension between imagery associated with light and dark in *Frankenstein* and the use of poetic, highly evocative language in the Creature's narration; the use of the epilogue and Dr Pieixoto's attempt to put the tape recordings into context in *The Handmaid's Tale* to hint at Offred's fate; the use of scientific language by Ishiguro and the retrospective narration • comparison of the contextual aspects, e.g. social tensions raised over cloning and the purpose of genetic engineering by Ishiguro; issues of religious and sexual control raised in *The Handmaid's Tale*; Shelley's focus on the rapid development of scientific

	knowledge in *Frankenstein* and the tensions this raised in society • comparisons of the ways modern readers might react to each text. **Accept any other valid interpretations.**

Please refer to the specific marking guidance on page 3 when applying this marking grid.					
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO4 = bullet point 5, 6
	0	No rewardable material.			
Level 1	1–6	• 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 the writers present past events and how they affect characters in the present, e.g. in each novel many of the characters are unable, in varying ways, to break away from people they knew or events that took place years before with significant consequences as a result • how the writers present painful or vivid pasts, e.g. in *Beloved*, both Sethe and Paul D are consumed with thoughts and memories of the trauma they suffered at Sweet Home and their treatment by the Garners and Schoolteacher and this has prevented them from being able to move on with their lives; 124 is haunted by the physical manifestation of past actions through the form of Beloved's ghost, a growing, changing figure who seeks both love and retribution from her mother; in *Wuthering Heights*, Heathcliff is a character defined by his uncertain parentage; his adolescent relationship and obsession with Catherine prevents him from finding happiness and is the single factor that dominates the present lives of the inhabitants of Wuthering Heights and Thrushcross Grange and this affects his relationships with his adopted family; despite her marriage to Edgar Linton, Catherine is affected by the powerful memories of her childhood with Heathcliff; for Clarissa the past seems to be more vivid than the present and she continually returns to bittersweet thoughts of her youth at Bourton and her friendship, and later kiss, with Sally Seton; she constantly measures the intensity of her previous experiences and feelings against her current life; Peter Walsh finds the past painful, and he is unable to move on from his failed relationship with Clarissa. • comparison of how the writers show the impact the past has on present events, e.g. in *Wuthering Heights,* the novel begins with Lockwood recounting his experiences of Catherine's apparition; Heathcliff becomes obsessed with the memory of Catherine; Brontë uses the motif of ghosts to symbolise the power of the past to haunt the present; the impact of the First World War and shell shock on Septimus has meant that he is unable to function in the present, his waking life is constantly disrupted by gruesome visions and hallucinations and he eventually chooses to kill himself in order to escape them; Sethe is reluctant to share stories from her past with her daughter and Denver feels isolated from her mother as a result; Sethe labels powerful images 're-memory' and feels pain as she re-lives past events; use of the tobacco tin metaphor to convey Paul D's repression of memory and feeling • comparison of the ways in which the writers use narrative methods to present how the past shapes and affects the present, e.g. Mrs Dalloway follows the course of one day with retrospective narration interspersed; Clarissa's party is the catalyst for the stirring of memories and reminiscing for many characters; thoughts of the past constantly interrupt the present thoughts of

	characters through Woolf's use of stream of consciousness; in *Beloved* there is a continual shift between present day and retrospective narration with the act of story-telling used as a device to keep the past alive; in *Wuthering Heights*, Lockwood notes the date above the door of Wuthering Heights, and in the process presents the house as a constant link through the narrative; Lockwood is a somewhat unreliable narrator who records Nelly's memories of the past; multiple narrative voices to present events • how past events and their continuing effect upon the present are conveyed through contextual aspects, e.g. the aftermath and impact of the First World War in *Mrs Dalloway*; the effects of slavery and its impact on collective suffering and the continual poor treatment of African Americans in *Beloved*; the Victorian preoccupation with nostalgia in *Wuthering Heights* • comparisons of the ways in which modern readers might react to each text. **Accept any other valid interpretations.**

Question Number	Indicative Content
9	**Women and Society** Students may include the following in their answers: • how the writers portray women's experience of isolation, e.g. most of the female characters in all three novels experience a sense of isolation within society. Candidates may consider both the self-imposed and external aspects of isolation and how they are experienced • comparison of how isolation is caused through external sources, e.g. in *Wuthering Heights*: Isabella and Catherine Linton are both controlled by Heathcliff, isolated and kept as prisoners; Sethe is isolated at Sweet Home both through her race and gender; the inhabitants of 124 are shunned as a result of Sethe's murder of her own child; Denver is isolated and driven away by Beloved's jealousy and Sethe's inability to challenge it; Doris Kilman has suffered from society's anti-German prejudice and feels loneliness and bitterness as a result; Lucrezia Smith is isolated in a foreign country and trapped by the burden and worry of Septimus's mental illness • comparison of the ways in which the writers show how isolation is self-imposed, e.g. Catherine Earnshaw's need for status and decision to marry Edgar Linton removes her from Heathcliff; Catherine slides into depression as a result of the pressure of isolation from her love; Sethe's sense of isolation and internal alienation is complete when she overhears Schoolteacher telling his pupils about her 'animal characteristics'; Sethe feels a sense of completeness with her recognition of Beloved as her daughter and she rejects and isolates herself from the outside world to self-destructive effect; Clarissa feels isolated within her marriage and disconnected from the world outside despite her love of social occasions and parties; Elizabeth is cool and aloof and feels isolated within the social world of her parents • comparison of how the writers present the need for human connection, e.g. Woolf's use of the metaphor of fish and thread to show the thin connections between individuals and of how isolation leads to loneliness and longing; Denver longs for company and welcomes the ghost of her sister; Catherine longs to be reunited with Heathcliff. • comparison of the different narrative methods, e.g. the use of rural and isolated locations as typified in the wild setting of Wuthering Heights itself; Brontë uses multiple narrative voices, highlighting the isolation of the female characters; Woolf's use of stream of consciousness and indirect style flits between characters, revealing the juxtaposition between the richness of their interior lives and their sense of isolation from the outside world; the narrative structure of *Beloved* gradually reveals why 124 was shunned; the incorporation of Denver and Beloved's voices shows their sense of abandonment and isolation • the ways in which the writers portray contextual aspects, e.g. the critique of the social conditions of women in *Wuthering Heights* and Emily Brontë's own experiences as a female writer in the 19th century; the history of slavery presented in *Beloved* and Toni

	Morrison's own experience of racism; postwar Britain in *Mrs Dalloway* • comparisons of the ways in which modern readers might react to each text. **Accept any other valid interpretations.**

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	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			

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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.

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