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Mark Scheme (Results)

Summer 2019

Pearson Edexcel IA2
International Advanced Level in English Literature

WET0 03
Unit 3: Poetry and Prose

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Assessment Objectives: WET03/01

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

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Question Number	Indicative Content
1	***Writing* by Andrew Motion** Candidates may include the following in their answers: • the subtle editing of the poem shifts the narrative viewpoint from the woman to the man and provides a poignant anecdotal account. The letter content is presented in italic format to differentiate the narrative from the letters. The first-person narrative account is conveyed through the perspective of a woman: 'Dear Madam'. The poem provides an insight into the lives of both the narrator and the man. It begins realistically and ends in fantasy • the poem begins with the hyperbole: 'After what seemed like a lifetime of rent'. The direct address to the reader is conversational and has an air of irritation: 'But at once, / in less than a week, he was writing' • the narrator refers to 'he'. The identity of the man is not revealed, except for the fact that he and his late wife were the previous owners of the property. In the man's letter to the narrator, it appears that he is suffering from memory loss and is now living in a nursing home: 'the home I have now they are cruel' • active verbs and present participles are used throughout the poem by the narrator to convey the actions and frustration: 'reading', 'throwing', 'frowning', 'wondering', 'spinning', 'telling' • the letter that the man writes to the narrator is conversational and informal ('I hope you won't mind'). The use of the dash suggests a pause for the man to gather his thoughts ('won't mind -', 'Say -') and, ironically, to remind the narrator about when they met. The dash is also used to emphasise the following words ('- and spies'). The man is irrational and distressed. He fears that those who look after him are 'traitors and spies' who treat him cruelly. Contrasts are made between his previous house and 'In the home I have now they are cruel'. The man is desperate to see or receive news from his wife, who has died • the poet uses questions. The man has forgotten that his wife has died and is desperate to see her: 'or give me her news?' The narrator responds by composing a letter claiming to come from his late wife • the poem begins with the past ('After what felt …'), moves to the present ('In the home I have now') and concludes in the unlikely future ('might even turn into love') • the repeated use of caesura provides pauses for new lines of thought and gives the simple sentences and statements a more profound impact: 'There are traitors – and spies.', 'Dearest heart. Forgive me.' The use of enjambment maintains the continuous flow of thoughts • a term of endearment is used to convey affection and compassion: 'Dearest heart' • the narrator is trying to convince herself that her reply is an act of 'kindness', providing some hope and optimism for the man. Her narrative creates a third persona, that of the wife.

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	These are suggestions only. Accept any other valid interpretations.

Section A: Post-1900 Unseen Poetry

Please refer to the specific marking guidance on page 3 when applying this marking grid.

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

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Section B: Prose

Question Number	Indicative Content
2	**Growing Up** Candidates may include the following in their answers: • comparison of how writers portray moving from innocence to experience • how writers portray innocence, e.g. Maisie's childhood innocence before she is forced to grow up following the divorce of her parents; Pip's transition from an innocent boy living at the forge to his transformation; Celie's life as an innocent despite the abuse given to her by the adult world • comparison of the protagonists' experience, e.g. Maisie's realisation of how her parents use her to deliver their malicious messages to each other. Maisie only interacts with adults, the only evidence of childhood experience is of Lisette, her doll that is kept at Ida's. Maisie's awareness of the affairs and how she learns to remain silent. Maisie's growing sense of morality by observing the actions of the adults around her; Pip's meeting with the convict and how he fears for his life. Pip's meeting with Estella gives him a glimpse into the complexity of his emotions; Celie's loss of innocence when she is impregnated by her stepfather, Alfonso. Celie's relationship with Shug Avery and the discovery of her own sexuality • comparison of how adults are instrumental in a child's loss of innocence and their journey to experience, e.g. Maisie's parents use her as a pawn. Beale and Ida Farange's multiple affairs and abandonment of their parental responsibilities. Sir Claude encouraging Maisie to smoke with him; Magwitch's treatment of Pip and how Pip, in fear of his life, steals from his sister's kitchen. Magwitch's determination to make Pip a gentleman. Miss Havisham's determination that Pip should 'play cards' with Estella and how the experiences at Satis House make Pip determined to change; Alfonso's abuse of Celie and how their children, Olivia and Adam, are adopted by Samuel and Corrine. Samuel and Corrine make Nettie realise that Alfonso is not her biological father • how the novels all deal with the loss of innocence and gaining experience, e.g. all three novels consider the formation and education of the protagonists and all exemplify the bildungsroman genre. Maisie begins to understand what is going on around her and transcends from childhood innocence into the reality of adulthood; Pip's journey from innocent childhood to his life as a gentleman in London. Pip realising the errors of his ways and understanding the true meaning of friendship and loyalty. Miss Havisham moves from innocence to embittered experience due to Compeyson; Celie's journey from her physically and sexually abused childhood, to being a young woman who lacked confidence, and was weak and subservient, to her becoming a strong, individual woman. Squeak finding her own voice • comparison of the narrative methods writers use to illustrate the change from innocence to experience, e.g. James' use of free indirect style and his worldly narrator to show Maisie's loss of childhood innocence and how she is forced to learn through the experiences of her parents' separation and new relationships; Dickens' use of the adult Pip reflecting on his life and his observations of others; Walker's use of

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	Celie and Nettie's epistolary narrative to reveal their personal experiences and emotions • how writers link the movement of innocence to experience to the social contexts, e.g. James' treatment of the role of parents, governesses, wealth, divorce and adultery in a society where the appearance of respectability was so important. James was making social criticism as he felt that society was becoming too corrupt and decadent; Dickens' presentation of the justice system, education, the role of apprenticeships and the social hierarchy; Walker's use of discovered truths and loss of innocence to highlight issues of racism and abusive patriarchy, replacing this with courage and independence • comparisons of the ways modern readers might react to each text. **These are suggestions only. Accept any other valid interpretations.**

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Question Number	Indicative Content
3	**Growing Up** Candidates may include the following in their answers: • how writers portray success, e.g. financial and emotional in *What Maisie Knew*; rising through social hierarchy and achieving personal fulfilment in *Great Expectations*; rising above prejudice and other obstacles in *The Color Purple.* Some candidates might argue with the concept of 'success' in these novels • comparison of the ways in which the writers portray characters who are successful, e.g. Maisie matures throughout the novel and copes with her parents' divorce. Mrs Wix, who succeeds in gaining Maisie's respect and trust. Ida and Beale Farange's financial success; Pip's journey. Magwitch becomes successful in Australia, thereby achieving his aim of making Pip a gentleman. Wemmick and his 'Aged Parent' who live comfortably in their 'castle'. Joe eventually finds marital success with Biddy; in *The Color Purple* the women are successful: Celie overcomes adversity and becomes a successful businesswoman. Shug's success as a performer. Nettie's eventual happiness • comparison of the ways in which the writers portray characters who are unsuccessful, e.g. Ida and Beale's unhappiness and divorce. Miss Overmore and Sir Claude are unsuccessful in securing Maisie's affection; Miss Havisham who is jilted and is unsuccessful in her attempts to make Estella break Pip's heart. Estella's unhappy marriage to Bentley Drummle. Orlick's unsuccessful life of crime; the Olinka who have their successful way of life destroyed. Alphonso who cannot find true happiness. Mr – who is unsuccessful in controlling Celie • how success affects the lives of others, e.g. Mrs Wix provides Maisie with love, affection and stability. Ida and Beale's financial success that has negative effects on Maisie; Magwitch uses his fortune to make Pip a gentleman. Miss Havisham introducing Pip to Estella and forcing him to play cards with her and, despite Estella's attempts to break his heart, a lasting relationship is formed; Shug's positive influence on Celie. Nettie's experiences and her identification of and relationship with Celie's children • comparison of the narrative methods used by writers to present success, e.g. James' dual point of view through his use of free indirect discourse, third person style often presented through Maisie's perception with occasional asides in the first-person narrative; Dickens' presentation of events through the voice of the older Pip's recount; Walker's use of epistolary narrative to reveal key moments and life-changing events • how writers link success with their social contexts, e.g. James' treatment of divorce and adultery in a society where respectability, wealth and social status were important; Dickens' presentation of different social classes, financial gain and loss, transportation and the law; Walker's portrayal of women's roles in society, sexuality and abusive patriarchy. Racial abuse and claims to white supremacy • comparisons of the ways modern readers might react to each text. **These are suggestions only. 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.			

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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.

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Question Number	Indicative Content
4	**Colonisation and After** Candidates may include the following in their answers: • how writers present disillusionment in their novels, e.g. Marlow's initial optimism and the stark realism of his experiences in the Congo. Marlow's cynical views, eventual illness and recovery. How Kurtz is described as disappointingly 'hollow' by Marlow; Selvon's presentation of characters such as Galahad, Moses, Bart and others and how they are disillusioned by their experiences in London; Forster's Adela Quested and Mrs Moore who embark on a discovery of the 'real India' and become disillusioned by reality. Aziz's disillusionment with the British, how he is treated and his disappointment at how Fielding betrays their friendship by befriending Adela after the trial • how writers portray minor characters that are disillusioned or cause others to be disillusioned, e.g. how the General Manager exerts his power and control over those around him. The Brickmaker who never seems to produce materials and unsettles those around him. Both the General Manager and the Brickmaker fear Kurtz as they feel that he threatens their position. Marlow's observations of the Pilgrims who treat the indigenous population poorly. The men onboard the Nellie who are ignorant of what life is like in the colonies. Marlow's peace-loving predecessor, Fresleven, who is murdered after a dispute with a village chief; Selvon's characters: Galahad's objectification of women and the 'pigeon' episode, the thrifty Bart, the elusive Cap (who avoids work and is attracted to women) and Big City, who is ruled by dreams, are characters who accept their new lives and frustrations; Ronny Heaslop, who becomes prejudiced and intolerant whilst serving in India. Hamidullah, Aziz's uncle, who believes that friendships with the English are more likely to occur in England. Mahmoud Ali, a lawyer, who feels pessimistic about the English because of his experiences with them. The Nawab Bahadur, who is so disillusioned that he gives up his title in protest after Aziz's trial • comparison of the ways in which society and settings add to the feeling of disillusionment, e.g. Marlow's presentation of the Congo from the Outer Station to the Inner Station and the torture and cruelty he observes. Marlow's shock at how the Company treats the indigenous Africans and his disillusionment with colonialism. The dense jungle and oppressive silence that make Marlow and others uneasy; Selvon's presentation of London and how it is not the idealised city of myth but almost 'unreal'. The cold welcome that the immigrants receive, both literal and metaphorical. The loneliness, racial intolerance and unemployment experienced by the immigrants making them feel disillusioned; the experiences at the Marabar Caves. Mrs Moore's strange, mystical experiences at the caves, her prompt departure to England and her death en route • aspects of language, e.g. Conrad's use of symbolism and contrast; Selvon's use of a creolised voice in order to convey feelings of disillusionment; Forster's satire and characterisation of typical British

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	attitudes, particularly those of women, who are portrayed as racist, self-righteous and condescending • comparison of the narrative methods used by writers to present disillusionment, e.g. Conrad's use of Marlow's anonymous narrator and the frame-tale structure; Selvon's episodic plot structure, the use of non-standard English and free indirect style; Forster's three-part structure: Mosque, Caves and Temple in chronological third-person narrative • how disillusionment relates to context, e.g. Conrad's view of European imperial activities and his disillusionment with imperialism; Selvon's 'Windrush generation' and life in 1950s London; Forster's presentation of the attitudes of British colonial officials and British rule in India, those who attempt to understand India and those who do not. Indian disillusionment with the British East India Company and the failed Sepoy Rebellion of 1857 • comparisons of the ways modern readers might react to each text. **These are suggestions only. Accept any other valid interpretations.**

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Question Number	Indicative Content
5	**Colonisation and After** Candidates may include the following in their answers: • how writers present resilience in their novels, e.g. Marlow, the novel's protagonist, is presented as a tough, independent and able man. Kurtz is treated as a hero for his resilience and almost worshipped as a god by the indigenous Africans; Selvon's Galahad, Moses, Bart and others and how they are resilient in their attempts to settle in London and their determination to survive and find contentment; Forster's Cyril Fielding, who demonstrates a resilient understanding of indigenous Indians and becomes a good friend to Aziz • comparison of resilient actions, e.g. some resilient figures are concerned with survival. They understand and share the realism of their experiences. Marlow's story of survival and how he attempts to save Kurtz. Marlow delivering Kurtz's letter to his fiancée; Moses' attempts to welcome newcomers to London and how he explains city life to them, such as what treatment to expect at the employment office. The multidimensional personalities are endearing and can be seen as resilient when they show how determined they are to survive in a foreign society. Tanty could be considered to be aiding resilience when she persuades the grocer to extend credit to Caribbean customers; Fielding's sympathetic attitude towards the indigenous Indian population and his friendship with Aziz. Fielding supported Aziz to be resilient when Aziz was accused of attempted rape. Mrs Moore shows resilience as she is the only English person to try and understand and connect with Hinduism • aspects of language, e.g. Conrad's use of symbolism and contrast to show resilience; Selvon's use of a creolised voice, slang and stream of consciousness in order to convey feelings and mood; Forster's satire and characterisation of typical British attitudes, particularly those of women, who are portrayed as racist, self-righteous and condescending the opposite of being resilient • comparison of the narrative methods used by writers to present characters and their resilience, e.g. Conrad's use of Marlow's anonymous narrator and the frame-tale structure; Selvon's episodic plot structure, the use of non-standard English and free indirect style; Forster's three-part structure: Mosque, Caves and Temple in chronological third-person narrative • how resilience illustrates contextual features, e.g. Conrad's view of European inflexible imperial activities and relationships within the novel; Selvon's 'Windrush generation' as flexible and resilient in their life in 1950s London; Forster's presentation of the inflexible attitudes of British colonial officials and British rule in India, those who attempt to understand India and those who do not • comparisons of the ways modern readers might react to each text. **These are suggestions only. Accept any other valid interpretations.**

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Level 2	7 - 12	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Identifies general connections between texts. • Makes general cross-references between texts.			
Level 3	13 - 18	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Makes relevant connections between texts. • Develops an integrated approach with clear examples.			
Level 4	19 - 24	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.			

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		• 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.

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Question Number	Indicative Content
6	**Science and Society** Candidates may include the following in their answers: • comparison of the ways in which the writers portray isolation, e.g. the students at Hailsham who never leave until they reach adulthood, the lives of carers and donors in *Never Let Me Go*; in *The Handmaid's Tale* the subjugation of women by men, women's loss of basic human rights such as not being able to vote, read or write leading to their feelings of alienation and isolation. Offred's role as a Handmaid and her bare, isolated room at the Commander and Serena Joy's house; Victor's self-imposed isolation in his quest to create life, Walton's exploration of the Arctic, Elizabeth's isolation from Frankenstein, the creature's isolation when he is abandoned and his need of a companion in *Frankenstein* • different ways in which isolation can be experienced, e.g. the physical and mental isolation in *Never Let Me Go*, Tommy's isolation at Hailsham, a social outcast because of his tantrums, the isolation experienced when friends 'complete', Kathy spending so long alone driving to centres; Offred's restricted freedom, only being allowed to leave the house if she is going shopping - the Eyes watch her every move. The Commander feels isolated and his meetings with Offred are often just to satisfy his needs in *The Handmaid's Tale*; Frankenstein's obsession, self-imposed isolation and his eventual illness. The creature's enforced isolation and his quest for revenge. Walton's isolation being stranded in the Arctic and almost facing a mutiny from his crew in *Frankenstein* • comparison of narrative methods to present isolation, e.g. the narrator's tone and direct address to the reader in *Never Let Me Go* to present the feelings of isolation that Kathy experiences; the use of flashback in *The Handmaid's Tale* to show life before the establishment of Gilead, Offred's former life compared to the isolation she now experiences; the shifting narratives in *Frankenstein* to convey different perspectives and the effects of isolation on individuals. Epistolary narrative reinforces the isolation of the characters • the ways the writers present the effects of isolation in their novels, e.g. the students in *Never Let Me Go* are initially unaware of their fates, when they realise that they are destined to become carers and donors, they do not question or challenge. Being 'different' isolates them from the rest of society and their isolation only results in death when they 'complete'; the details of the Handmaids' daily lives and how some attempt escape; the details of Walton and Frankenstein's travels, the anguish and guilt that Frankenstein feels over the loss of his loved ones • comparison of how isolated settings are essential to the novels. Remote settings allow pursuits in the name of science to be conducted in relative secrecy, e.g. Hailsham, The Cottages and remote English countryside in *Never Let Me Go*; Gilead, the Commander and Serena Joy's home and Offred's room in *The Handmaid's Tale*; the frozen wastelands, Frankenstein's laboratory, the isolated locations such as the DeLacey's home and the remote Scottish island in *Frankenstein*

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	• what the texts reveal about isolation in relation to context, e.g. cloning and biological engineering in *Never Let Me Go*; the loss of a free society and environmental concerns in *The Handmaid's Tale*; anxieties about scientific experimentation and the sources of life in *Frankenstein* • comparisons of the ways modern readers might react to each text. **These are suggestions only. Accept any other valid interpretations.**

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Question Number	Indicative Content
7	**Science and Society** Candidates may include the following in their answers: • comparison of how writers portray inequality in their novels, e.g. how Hailsham students will never be allowed total freedom. How Kathy and Tommy cannot 'defer' as they have no choice but to be carers and donors before they 'complete' in Ishiguro's *Never Let Me Go*; how women's rights have been totally removed in a totalitarian regime in *The Handmaid's Tale*; the role of women as dutiful partners, wives and mothers with little opportunity; the abandonment of the creature, different social classes such as the Frankenstein family, Clerval and the DeLaceys in *Frankenstein* • comparison of how characters are affected by inequality, e.g. in an unequal society, carers and donors are cloned to provide body parts for the rest of society. The carers and donors do not question their inequality or opportunities. Madame is acutely aware of the inequality and her treatment of the students at Hailsham reflects this; Offred is acutely aware of the inequality: her enforced separation from her husband and daughter, the Handmaids being indoctrinated and having no choice in serving as child bearers for elite couples. Moira rebels against Gilead's values and tries to escape because of her sexuality. She is recaptured, but her spirit is broken and she is forced to work as a prostitute for the Commanders who visit Jezebel's. The whole society is based on inequality; how the creature realises the inequality of his situation when he observes the love and companionship enjoyed by the DeLacey family compared to the abandonment and isolation that he endures and when he is denied a companion. How the creature observes inequality when Justine is falsely accused of William's death and is executed for it • comparison of how inequality is central to the novel, e.g. how the clones are prepared for their lives as carers and donors and how the narrative follows Kathy's experiences until she too becomes a donor; the unjust conditions in which women must serve men and become subservient in everything that they do. Offred had taken her feminist freedoms in her former life for granted; Frankenstein's treatment of the creature results in the creature's quest for revenge on Frankenstein and all those who are dear to Frankenstein • comparison of the narrative methods used by the writers, e.g. Ishiguro's use of flashbacks and the novel being divided into three parts; Atwood's use of Offred's memories, thoughts and feelings, the alternating 'Night' sections and concluding 'Historical Notes' to provide a sense of realism; Shelley's use of *in medias res*, epistolary form and varied viewpoints • contextual factors, e.g. concerns for the future of humanity; concerns about experiments on humans, cloning and social control; the American society prior to the establishment of Gilead in *The Handmaid's Tale*; scientific experimentation and biological engineering in *Never Let Me Go*; the influential works of Dr Darwin (Charles Darwin's grandfather) and Galvani (galvanism), the scientific developments and experiments at the time *Frankenstein* was written. • comparisons of the ways modern readers might react to each text.

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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.

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Question Number	Indicative Content
8	**Women and Society** Candidates may include the following in their answers: • how writers portray weakness, e.g. weakness motivates the actions of some characters in all three novels. Candidates may consider both the psychological and the physical aspects of weakness • comparison of how characters are psychologically weak, e.g. in *Wuthering Heights*: Catherine's indecisive nature and her seduction by the materialistic lifestyle of the Lintons. Heathcliff is weakened by his obsession for Catherine. Edgar's failure to confront reality, confining himself to the library; Woolf's Septimus who suffers post-traumatic stress, a weakness, as a result of his experiences during the war. Peter Walsh who is indecisive and accepts the very fabric of the society that he criticises. Peter is full of regret and bursts into tears in front of Clarissa; Sethe who does not stand up to Beloved and retreats into herself to escape the memories of the past. Buglar and Howard run away. Halle, Sethe's husband, who weakly stands by when Sethe is violated • comparison of how characters are physically weak, e.g. Catherine's physical weakness when she hallucinates and dies in childbirth. Linton's physical weakness leads to his exploitation by Heathcliff and his bullying of Catherine. Isabella's weakness when she is bullied by Heathcliff and kept as a prisoner; Septimus's debilitating illness and eventual suicide; Paul D is seduced by Beloved. Denver is initially weak when she will not leave 124. The mistreatment of slaves and how they are left physically and mentally scarred • how the writers present the effect of weakness on others, e.g. Hindley's alcoholism leads to his neglect of Hareton; Clarissa's jealousy leads Elizabeth to become closer to Miss Kilman; Sethe's weakness in allowing Beloved to stay drives Denver away • comparison of the different narrative methods used by the writers, e.g. Brontë's use of multiple narrators to provide different viewpoints of the characters' weaknesses in the novel. Lockwood's flawed narrative is often out of chronological order and is interspersed with Nelly's account of events; Woolf's use of the stream of consciousness to reveal characters' weaknesses and vacillations. The omniscient narrator only appears occasionally; Morrison's use of an anonymous, omniscient narrator and the use of the shifting narrative shows weakness of characters • the ways in which the authors portray contextual aspects, e.g. the treatment and role of women in *Wuthering Heights*; post the First World War in London, wealth and social class in *Mrs Dalloway*; the history of slavery and the Reconstruction era of the 1870s in *Beloved* • comparisons of the ways modern readers might react to each text. **These are suggestions only. Accept any other valid interpretations.**

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Question Number	Indicative Content
9	**Women and Society** Candidates may include the following in their answers: • how writers present feelings of mental entrapment, e.g. Brontë's presentation of the spiritual and mental entrapment of Heathcliff and Catherine. The cruelty and humiliation experienced by the young Heathcliff and Hareton. Isabella Linton's disastrous marriage to Heathcliff; Woolf's presentation of Clarissa's angst. Clarissa's feelings of entrapment as a wife, mother and socialite. Feelings of sexual entrapment and forbidden love; Morrison's presentation of Sethe and her mental entrapment and debilitating guilt over her infanticide and Beloved's presence • the comparison of how, in some instances, isolated settings and situations may lead to feelings of mental entrapment and the inability to escape • comparison of how writers present characters who feel entrapped, e.g. the young Linton when he is brought to live at Wuthering Heights. Hindley's mentally abusive treatment of Heathcliff. Heathcliff's blinding love for Catherine Earnshaw. Hareton's entrapment when Heathcliff assumes custody of him following Hindley's death; Clarissa's feelings of mental entrapment, loneliness and failed communication. Septimus's inner turmoil and the lack of understanding he receives from the medical profession. Lucrezia Smith's feelings of entrapment, caring for Septimus, mentally unable to share her worry and unhappiness. Sally Seton and Clarissa's relationship and the mental effect of their repressed sexual attraction for each other; Morrison's presentation of slavery and Sethe's guilty conscience. The physiological enslaving and entrapment of slaves • comparison of the ways narrative methods are used by the writers to present feelings of mental entrapment, e.g. Brontë's use of multiple narrators to provide different viewpoints of mental states; Woolf's use of the stream of consciousness, different points of view and indirect style to convey inner turmoil; Morrison's use of shifting narrative viewpoints to illuminate feelings of mental entrapment • how feelings of mental entrapment are conveyed through contextual aspects, e.g. social conventions, such as marriage and the desire to rise in social class in *Wuthering Heights;* the First World War and its effects in *Mrs Dalloway*; Morrison writing about 19th-century slavery, 1865 prohibition of slavery and the 1875 Tennessee segregationist laws • comparisons of the ways modern readers might react to each text. **These are suggestions only. Accept any other valid interpretations.**

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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.			
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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.
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