



Pearson

Mark Scheme (Results)

Summer 2018

Pearson Edexcel GCE
In English Literature (8ET0_02)
Paper 2: Prose

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General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be 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.

Question number	Indicative content
1	<p>Childhood</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of unhappy experiences, e.g. Maisie's parents unable to conceal their past disagreements in front of their daughter; Celie's loss of innocence and childhood • comparison of how writers present the past as an educator, e.g. Gradgrind and Louisa's epiphany and consequent happiness; Celie's past abuse teaches her to stand up for herself; Briony's final acceptance and attempt to rectify her mistakes • comparison of the presentation of those characters who do not learn from experience, e.g. Maisie's parents; Tom Gradgrind; Lola's unhappy lifetime acceptance of the rape • comparison of how characters' experience is influenced by contexts, e.g. social and cultural attitudes to education; impact of Utilitarianism; World War Two; attitudes to race and gender; attitudes towards children and adultery • comparison of the presentation of characters learning from experience and becoming stronger, e.g. Louisa's confrontation of her father about her unhappy marriage and childhood; Briony's writing of her novel in order to atone • how writers use structure to present experience, e.g. Briony as the elderly narrator of the 'novel'; Celie's letters conveying her past. <p>These are suggestions only. Accept any valid alternative response.</p>
2	<p>Childhood</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of how truth is linked to context, e.g. role of religion; social and political criticism; the effects of social class; women's rights • comparison of different attitudes towards truth, e.g. Maisie's parents' deception of each other; Tom Gradgrind's lies about the robbery; Lola's complicity in Briony's misunderstanding • use of narrative structure to reveal truths, e.g. Maisie realising that her step-parents are similar in morality to her parents; Celie's realisation of her worth; Bounderby's lies about his past and Stephen Blackpool's innocence; Briony's letter to Cecilia acknowledging her false testimony • presentation of characters who never face the truth, e.g. Maisie's parents; Paul and Lola Marshall; Tom Gradgrind • comparison of how writers present characters who show others the path of truth, e.g. Sissy; Mrs Wix; Shug • comparison of the language used in the presentation of abusers of truth, e.g. the ugly language spoken by Maisie's parents; Celie's verbal attack on Mr_____; Bounderby's humiliation. <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Guidance	Descriptor (AO1, AO2, AO3)	
	0		No rewardable material.	
Level 1	1–7	Low (1–2 marks) Qualities of level are inconsistently met	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of the writer’s craft and how meanings are shaped in texts. Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts. 	
		Mid (3–5 marks) Qualities of level are largely met		
		High (6–7 marks) Qualities of level are convincingly met		
Level 2	8–14	Low (8–9 marks) Qualities of level are inconsistently met	General understanding/exploration <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of the writer’s craft and how meanings are shaped in texts. Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors. 	
		Mid (10–12 marks) Qualities of level are largely met		
		High (13–14 marks) Qualities of level are convincingly met		
Level 3	15–21	Low (15–16 marks) Qualities of level are inconsistently met	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. 	
		Mid (17–19 marks) Qualities of level are largely met		
		High (20–21 marks) Qualities of level are convincingly met		
Level 4	22–29	Low (22–23 marks) Qualities of level are inconsistently met	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. 	
		Mid (24–27 marks) Qualities of level are largely met		
		High (28–29 marks) Qualities of level are convincingly met		
Level 5	30–36	Low (30–31 marks) Qualities of level are inconsistently met	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. 	
		Mid (32–34 marks) Qualities of level are largely met		
		High (35–36 marks) Qualities of level are convincingly met		

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

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 1	1–2	Recalls information/descriptive <ul style="list-style-type: none">• Has limited awareness of connections between texts. Describes the texts separately.
Level 2	3–4	General straightforward approach <ul style="list-style-type: none">• Gives general connections between texts. Provides straightforward examples.
Level 3	5–6	Clear exploration <ul style="list-style-type: none">• Makes clear connections between texts. Supports with clear examples.
Level 4	7–8	Consistent exploration <ul style="list-style-type: none">• Makes connections between texts. Uses consistently appropriate examples.

Question number	Indicative content
3	<p data-bbox="418 259 900 286">Colonisation and its Aftermath</p> <p data-bbox="418 293 1198 320">Candidates may refer to the following in their answers:</p> <ul data-bbox="418 327 1551 819" style="list-style-type: none"> <li data-bbox="418 327 1551 389">• comparison of the presentation of physical oppression, e.g. the brutality towards the African natives; the beating and imprisonment of Huck; the arrest of Dr Aziz <li data-bbox="418 396 1551 459">• presentation of characters who are victims, e.g. Huck; Jim; the native Africans and Indians; Moses and his friends <li data-bbox="418 465 1551 555">• use of setting to show oppression, e.g. Huck isolated from society by his abusive father; poor living conditions in <i>The Lonely Londoners</i>; the jungle that conceals oppression in <i>Heart of Darkness</i> <li data-bbox="418 562 1551 624">• contextual significance in relation to oppression, e.g. the Belgian Congo; British Empire; Windrush generation of immigrants; slavery in 19th century USA <li data-bbox="418 631 1551 721">• comparison of how writers present oppressors, e.g. the English view the Indians as inferior; presentation of corrupt colonialism; slave owner Miss Watson and Pap; landlords and employers in <i>The Lonely Londoners</i> <li data-bbox="418 728 1551 819">• presentation of characters who attempt to fight against oppression, e.g. Huck's friendship with Jim; Fielding's defence of Aziz; Marlow's disgust at Kurtz's savagery. <p data-bbox="402 925 1302 952">These are suggestions only. Accept any valid alternative response.</p>

4

Colonisation and its Aftermath

Candidates may refer to the following in their answers:

- comparison of the ways writers present inequality, e.g. relations between colonisers and the colonised; immigrants' lack of opportunities; lack of freedom within native lands
- presentation of the greed of characters, e.g. colonisers who abuse the natives in *Heart of Darkness*; slave owners of *Huckleberry Finn*
- presentation of racial stereotyping and prejudice to create hierarchies
- comparison of the ways writers present the hypocrisy of the 'civilised', e.g. established religion forbidding Huck from saving Jim; Ronnie, who would have Adela continue her lie rather than betray their race; European rush to 'civilise' Africa
- comparison of the ways writers explore social injustice in context, e.g. segregation and Rachmanism in *The Lonely Londoners*; the 'scramble for Africa'; impact of the British Raj and religious tensions; slavery laws in 19th century USA
- presentation of the imposition of cultural values on others, e.g. Congo natives; British traditions in India; Moses' reminiscence of the past.

These are suggestions only. Accept any valid alternative response.

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		Mid (3–5 marks) Qualities of level are largely met	
		High (6–7 marks) Qualities of level are convincingly met	
Level 2	8–14	Low (8–9 marks) Qualities of level are inconsistently met	General understanding/exploration <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of the writer’s craft and how meanings are shaped in texts. Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors.
		Mid (10–12 marks) Qualities of level are largely met	
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Level 3	15–21	Low (15–16 marks) Qualities of level are inconsistently met	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.
		Mid (17–19 marks) Qualities of level are largely met	
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Level 4	22–29	Low (22–23 marks) Qualities of level are inconsistently met	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.
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Level 5	30–36	Low (30–31 marks) Qualities of level are inconsistently met	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.
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Level 2	3–4	General straightforward approach <ul style="list-style-type: none">Gives general connections between texts. Provides straightforward examples.
Level 3	5–6	Clear exploration <ul style="list-style-type: none">Makes clear connections between texts. Supports with clear examples.
Level 4	7–8	Consistent exploration <ul style="list-style-type: none">Makes connections between texts. Uses consistently appropriate examples.

Question number	Indicative content
5	<p>Crime and Detection</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of how writers present the damaging mental effects of crime, e.g. Lady Audley's madness; Rosanna's suicide; copycat killing in <i>The Murder Room</i> • presentation of how relationships are affected by crime, e.g. bigamy in <i>Lady Audley</i>; tension between Perry and Dick whilst on the run; the Dupayne siblings • comparison of the way writers use context to heighten emotional impact, e.g. reputation of Hampstead Heath; American Dream and expectation of domestic safety; respectability of British aristocracy; literary conventions of crime writing • presentation of romantic relationships strengthened or weakened by crime, e.g. Clara and Robert; Rachel and Franklin; Dalglish and Emma Lavenham • comparison of the ways writers use language and structure to present emotional reactions • comparison of how writers use structure to present the emotional impact of crime, e.g. Clutter family shot dead; the moonstone taken by both Franklin Blake and Godfrey Ablewhite; Lady Audley attempting to kill both Robert Audley and George Talboys; Neville Dupayne's dramatic death. <p>These are suggestions only. Accept any valid alternative response.</p>
6	<p>Crime and Detection</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the ways in which writers present characters as innocent, e.g. the Clutter family as innocent victims of Dick and Perry's greed; Sir Michael, little Georgey and George Talboys; Rosanna Spearman who dies for love of Franklin • presentation of settings which enhance the victim's status, e.g. the Clutter home; the theft of the moonstone from Rachel's bedroom; Neville trapped and dying in his own car at his museum • comparison of the ways writers present villains in the text, e.g. Lady Audley; Dick and Perry; the murderer as an unknown, ruthless and calculating killer; Godfrey Ablewhite • comparison of how writers use language and structure to portray mitigating circumstances for guilt, e.g. Dick and Perry's difficult past; George's 'abandonment' of Lady Audley and her desperation to retain her reputation; Franklin tricked with laudanum; the Dupaynes and Calder-Hale all wishing to protect their legacy • ways writers portray punishment for the guilty and how 'victims' react to this • ways in which writers present characters as innocent victims of social circumstances, e.g. economic pressures on the Dupayne Museum; effect of Dick and Perry's background; Lady Audley as subject to the ideals of Victorian womanhood; Rachel made the guardian of a stolen jewel. <p>These are suggestions only. Accept any valid alternative response.</p>

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Level 4	7–8	Consistent exploration <ul style="list-style-type: none">• Makes connections between texts. Uses consistently appropriate examples.

Question number	Indicative content
7	<p>Science and Society</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the ways writers use setting to comment on scientific development, e.g. Atwood’s dystopian Gilead; Frankenstein’s laboratory • use of contrasting settings to create effects, e.g. Hailsham v Norfolk; the Alps v Ingolstadt university • use of setting to create a sense of realism, e.g. iconic landmarks in London; Walton’s descriptions of his ice-breaking voyages; Atwood’s college setting • how setting is linked to context, e.g. Home Counties as a reflection of Victorian Britain; 19th century taste for voyages of discovery; warped societies as typical features of dystopian fiction • how writers use setting to explore character, e.g. the Commander’s house as a reflection of his restrictive regime; Victor’s Geneva home as a reflection of his privileged upbringing; the Alps as an intensifier of the creature’s loneliness and savagery • how writers use narrative voice to convey setting, e.g. Moira’s relocation to Jezebel’s; multiple voices in <i>Frankenstein</i>. <p>These are suggestions only. Accept any valid alternative response.</p>
8	<p>Science and Society</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the ways writers present those who abuse their positions of power, e.g. the Commanders and their wives; the Martians • comparisons of those who abuse power through knowledge, e.g. the scientists and guardians of the clones; Victor Frankenstein’s exploration of the possibilities of science • presentation of the responses of the victims of power abuse, e.g. the donors’ acceptance of ‘completion’; the creature’s willingness to commit suicide; Offred’s quiet rebellion v Moira; people fleeing the Martians and trampling each other in <i>War of the Worlds</i> • comparison of the extent to which those who abuse power are punished • comparison of significant contexts to explore power, e.g. Enlightenment era; Victorian Britain; Dystopian fiction, Iran, feminism backlash; 20th century science; male and female power balances • comparison of the ways writers use different voices to explore ethical concerns about power, e.g. varying narrators in <i>Frankenstein</i>; Kathy’s first person conversational style; omniscient narrator and authorial interference. <p>These are suggestions only. Accept any valid alternative response.</p>

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Level 2	8–14	Low (8–9 marks) Qualities of level are inconsistently met	General understanding/exploration <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of the writer’s craft and how meanings are shaped in texts. Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors. 	
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Level 4	7–8	Consistent exploration <ul style="list-style-type: none">• Makes connections between texts. Uses consistently appropriate examples.

Question number	Indicative content
9	<p>The Supernatural</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of how writers link the presentation of mystery to contexts, e.g. Victorian attitudes to morality; effects of slavery; changes in post-war Britain • comparison of the ways writers create key plot mysteries, e.g. Harker's discovery of Dracula's true identity; Beloved's identity; the cause of the Ayres' decline; Dorian's eternal youth • comparison of the ways writers use narrative structure to present mystery, e.g. use of time passing in <i>Dorian Gray</i>; multiple narrators and points of view in <i>Dracula</i>; use of memories in <i>Beloved</i> • comparison of the language used to describe mystery, e.g. the build-up of numerous incidents in <i>The Little Stranger</i>; description of the appearance of James Vane; Beloved's language choices; portrayal of Dracula and the villagers' reactions • ways in which writers present resolution to mystery, e.g. the portrait's consequent revenge for Dorian's lack of honesty; death of Dracula; death of Caroline and Faraday's lack of resolution; Beloved finally releasing Sethe and Paul D • comparison of the extent to which the supernatural is integral to the mystery, e.g. the suspicion of an evil living presence in the house in <i>The Little Stranger</i>; Sethe being choked by a supernatural presence in <i>Beloved</i>; Dracula's supernatural persona; Dorian Gray's Faustian pact. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
10	<p>The Supernatural</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • how writers present moral decline, e.g. the changing appearance of Hundreds Hall; Lucy's physical decline and behaviour; the portrait in <i>The Picture of Dorian Gray</i> • contrasts between moral and immoral characters, e.g. the voluptuous female vampires v Mina; Dorian and Sybil • the ways writers present the blurred lines between moral and immoral characters, e.g. Lord Henry; Faraday's obsession; Beloved and Sethe • use of narrative voice to explore morality, e.g. the various first person accounts in <i>Dracula</i>; Faraday's unreliable narrative; omniscient narrator in <i>The Picture of Dorian Gray</i> • how issues of morality relate to context, e.g. slavery in <i>Beloved</i>; social class in <i>The Little Stranger</i>; aestheticism in <i>The Picture of Dorian Gray</i>; xenophobia in <i>Dracula</i> • how structure is used to explore the theme of morality, e.g. the defeat of Dracula; the manipulation of the time frame in <i>Beloved</i>; Faraday's failed marriage; use of time passing in <i>The Picture of Dorian Gray</i>. <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the Specific Marking Guidance when applying this marking grid.

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Guidance	Descriptor (AO1, AO2, AO3)	
	0		No rewardable material.	
Level 1	1–7	Low (1–2 marks) Qualities of level are inconsistently met	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of the writer’s craft and how meanings are shaped in texts. Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts. 	
		Mid (3–5 marks) Qualities of level are largely met		
		High (6–7 marks) Qualities of level are convincingly met		
Level 2	8–14	Low (8–9 marks) Qualities of level are inconsistently met	General understanding/exploration <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of the writer’s craft and how meanings are shaped in texts. Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors. 	
		Mid (10–12 marks) Qualities of level are largely met		
		High (13–14 marks) Qualities of level are convincingly met		
Level 3	15–21	Low (15–16 marks) Qualities of level are inconsistently met	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. 	
		Mid (17–19 marks) Qualities of level are largely met		
		High (20–21 marks) Qualities of level are convincingly met		
Level 4	22–29	Low (22–23 marks) Qualities of level are inconsistently met	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. 	
		Mid (24–27 marks) Qualities of level are largely met		
		High (28–29 marks) Qualities of level are convincingly met		
Level 5	30–36	Low (30–31 marks) Qualities of level are inconsistently met	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. 	
		Mid (32–34 marks) Qualities of level are largely met		
		High (35–36 marks) Qualities of level are convincingly met		

Please refer to the Specific Marking Guidance when applying this marking grid.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 1	1–2	Recalls information/descriptive <ul style="list-style-type: none">• Has limited awareness of connections between texts. Describes the texts separately.
Level 2	3–4	General straightforward approach <ul style="list-style-type: none">• Gives general connections between texts. Provides straightforward examples.
Level 3	5–6	Clear exploration <ul style="list-style-type: none">• Makes clear connections between texts. Supports with clear examples.
Level 4	7–8	Consistent exploration <ul style="list-style-type: none">• Makes connections between texts. Uses consistently appropriate examples.

Question number	Indicative content
<p>11</p>	<p>Women and Society</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the ways writers present romantic love tied to family, e.g. the links between the families and final union of young Cathy and Hareton; Alec as Tess' "coz" • presentation of the absence of love in family relationships, e.g. Tess' irresponsible parents; Mariam's mother; Heathcliff's abuse of the younger characters he controls • comparison of the ways writers use narrative structure to present relationships within families changing as time passes • how family relationships are linked to contexts, e.g. Taliban-ruled Afghanistan; rural 19th century poverty; upper-class expectations in post-war Britain • comparison of the extent to which writers present societal pressures on families, e.g. Mariam's need for children; Clarissa's expectations of Elizabeth; arranged marriage and social advancement • comparison of the ways writers present male and female attitudes to family relationships. <p>These are suggestions only. Accept any valid alternative response.</p>
<p>12</p>	<p>Women and Society</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • how isolation is linked to contexts, e.g. post-war anxieties in <i>Mrs Dalloway</i>; lack of female rights in Taliban-ruled Afghanistan; social expectations and need for security in <i>Tess</i> and <i>Wuthering Heights</i> • comparison of the ways writers present isolation and loneliness in challenging circumstances, e.g. Tess' journeys and self-mutilation; Mariam's loneliness in her marriage; Isabella's isolating marriage; Clarissa's mental isolation • presentation of isolation being alleviated by the actions of others, e.g. Tess' dairymaid friends at Flintcomb Ash; Laila and Mariam's comfort • comparison of the ways writers use narrative structure to present reflections on a character's isolation, e.g. Clarissa's inner dialogue; use of 'happy' endings in <i>Wuthering Heights</i>; Hardy's use of tragic structure • comparison of the ways writers present male isolation, e.g. Septimus' suicide; Heathcliff roaming the moors and his need for revenge; Angel's experience in Brazil • writers' use of symbolism and setting to convey isolation. <p>These are suggestions only. Accept any valid alternative response.</p>

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		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Guidance	Descriptor (AO1, AO2, AO3)	
	0		No rewardable material.	
Level 1	1–7	Low (1–2 marks) Qualities of level are inconsistently met	Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of the writer’s craft and how meanings are shaped in texts. Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts. 	
		Mid (3–5 marks) Qualities of level are largely met		
		High (6–7 marks) Qualities of level are convincingly met		
Level 2	8–14	Low (8–9 marks) Qualities of level are inconsistently met	General understanding/exploration <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of the writer’s craft and how meanings are shaped in texts. Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors. 	
		Mid (10–12 marks) Qualities of level are largely met		
		High (13–14 marks) Qualities of level are convincingly met		
Level 3	15–21	Low (15–16 marks) Qualities of level are inconsistently met	Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. 	
		Mid (17–19 marks) Qualities of level are largely met		
		High (20–21 marks) Qualities of level are convincingly met		
Level 4	22–29	Low (22–23 marks) Qualities of level are inconsistently met	Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. 	
		Mid (24–27 marks) Qualities of level are largely met		
		High (28–29 marks) Qualities of level are convincingly met		
Level 5	30–36	Low (30–31 marks) Qualities of level are inconsistently met	Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. 	
		Mid (32–34 marks) Qualities of level are largely met		
		High (35–36 marks) Qualities of level are convincingly met		

Please refer to the Specific Marking Guidance when applying this marking grid.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 1	1–2	Recalls information/descriptive <ul style="list-style-type: none">• Has limited awareness of connections between texts. Describes the texts separately.
Level 2	3–4	General straightforward approach <ul style="list-style-type: none">• Gives general connections between texts. Provides straightforward examples.
Level 3	5–6	Clear exploration <ul style="list-style-type: none">• Makes clear connections between texts. Supports with clear examples.
Level 4	7–8	Consistent exploration <ul style="list-style-type: none">• Makes connections between texts. Uses consistently appropriate examples.