Mark Scheme (Results)

Summer 2017

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

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Paper 2 Mark scheme

Question number	Indicative content
1	**Childhood** Candidates may refer to the following in their answers: • *Hard Times'* Louisa and Tom's upbringing as one of fact, rather than emotion; Nettie from *The Color Purple*'s education and missionary work as a part of growing up; Celie's lack of education. • comparison of how writers present self-discovery in marriage and relationships: Louisa's fruitless marriage to Mr Bounderby; Celie's journey from confused, naïve, abused child to strong and practical woman • various ways in which writers link the theme of love with self-discovery: Louisa's encounters with Harthouse and Bounderby; Maisie's own self-knowledge as a result of growing up in warring households; Briony fails to comprehend real love until she has made a disastrous mistake; Celie's various encounters with 'love' – real and abused as a plot device to drive her final self-discovery • comparison of presentation of characters facing reality after difficult lessons: Mr Gradgrind's own 'growing up' at the end of the novel; Briony's realisation that her twisted perception of reality was naïve and small-minded; Maisie taking the mature decision to leave her selfish parents and stay with the more reliable but much less glamorous Mrs Wix; Mr____ realising he needs Celie after years of abuse • presentation of characters who do not discover themselves: Tom's immoral life; the entrenched attitudes of rural Georgia • comparison of how the presentation of self-discovery is linked to contexts: social and cultural attitudes to education; impact of Utilitarianism; attitudes to racial and social differences. These are suggestions only. Accept any valid alternative response.
2	**Childhood** Candidates may refer to the following in their answers: • Dickens' focus on Louisa, Tom and Sissy as being integral to understanding the different experiences of childhood; Celie and Maisie and Briony to explore a child's point of view • comparison of the use of time to change perspective: the care of Sissy's children; Nettie and Celie's growth and the care of the many children associated with them; Briony's narrative • presentation of characters whose wisdom contrasts with the ignorance of those around them: Maisie as a wise and understanding young lady; Celie and Briony's flawed perspective • comparison of different narrative structures used to encourage reader engagement with characters • comparison of how writers present objectivity and bias in the texts: Dickens' use of dialect to elicit sympathy for Stephen and Mr Sleary; James' narrative comment on the interaction between Maisie and Sir Claude • comparison of how the presentation of point of view is linked to context: role of religion; social and political criticism; social and cultural change. These are suggestions only. Accept any valid alternative response.

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, A03)**
	0		No rewardable material.
Level 1	1–7	**Low (1–2 marks)** Qualities of level are inconsistently met **Mid (3–5 marks)** Qualities of level are largely met **High (6–7 marks)** Qualities of level are convincingly met	**Recalls information/descriptive** • 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.
Level 2	8–14	**Low (8–9 marks)** Qualities of level are inconsistently met **Mid (10–12 marks)** Qualities of level are largely met **High (13–14 marks)** Qualities of level are convincingly met	**General understanding/exploration** • 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.
Level 3	15–21	**Low (15–16 marks)** Qualities of level are inconsistently met **Mid (17–19 marks)** Qualities of level are largely met **High (20–21 marks)** Qualities of level are convincingly met	**Clear understanding/exploration** • 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.
Level 4	22–29	**Low (22–23 marks)** Qualities of level are inconsistently met **Mid (24–27 marks)** Qualities of level are largely met **High (28–29 marks)** Qualities of level are convincingly met	**Consistent application/exploration** • 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.
Level 5	30–36	**Low (30–31 marks)** Qualities of level are inconsistently met **Mid (32–34 marks)** Qualities of level are largely met **High (35–36 marks)** Qualities of level are convincingly met	**Discriminating application/exploration** • 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.

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** • Has limited awareness of connections between texts. Describes the texts separately.
Level 2	3–4	**General straightforward approach** • Gives general connections between texts. Provides straightforward examples.
Level 3	5–6	**Clear exploration** • Makes clear connections between texts. Supports with clear examples.
Level 4	7–8	**Consistent exploration** • Makes connections between texts. Uses consistently appropriate examples.

Question number	Indicative content
3	**Colonisation and its Aftermath** Candidates may refer to the following in their answers: • comparison of the writers' presentation of innocence v corruption to explore division • comparison of the ways writers present characters who are isolated: Moses' loneliness and lack of achievements; Kurtz • comparison of how writers present rules and tradition as causes of division • how writers use setting to show division: Huck physically divided and isolated from society by his abusive father; physical divide of different living conditions in *The Lonely Londoners*; British women isolated from Indian society in *Passage to India* • comparison of how writers present ambiguity and subjectivity: the English view the Indians as inferior; presentation of corrupt colonialism; Conrad's presentation of the racism debate • comparison of the ways writers use language to present division: division between Standard English and non-standard; creolised versions to raise issues of class and education • presentation of characters who attempt to close division: Galahad's pursuit of white women to integrate himself into London life; Huck's friendship with Jim; Fielding and Aziz. These are suggestions only. Accept any valid alternative response.

4	**Colonisation and its Aftermath** Candidates may refer to the following in their answers: • comparison of the ways writers present greed as part of colonisation: colonisers who abuse the natives in *Heart of Darkness*; the greed of slave owners of *Huckleberry Finn* • presentation of racial stereotyping and prejudice to excuse behaviour of colonisers • comparison of the ways writers present denial of opportunities for the colonised • presentation of the imposition of cultural and religious mores by the colonisers: established religion symbolic of hypocrisy and immorality for forbidding Huck from saving Jim; hypocrisy of Ronnie who feels Adela retracting her observation is a betrayal of their race • comparison of the ways writers present mistrust of other cultures: behaviour of the white women to the Indians; segregation of *The Lonely Londoners* • presentation of the difficulties in forming friendships between the different cultures: Huck and Jim; Fielding and Aziz • comparison of the ways writers explore morality in context: 'living for the day' mentality sparks possibly immoral behaviour in *The Lonely Londoners;* Conrad's presentation of Kurtz. These are suggestions only. Accept any valid alternative response.

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

			AO1 = bullet point 1	**AO2 = bullet point 2**	**AO3 = bullet point 3**
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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** • 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** • 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** • 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** • 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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	0	No rewardable material.
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Level 2	3–4	**General straightforward approach** • Gives general connections between texts. Provides straightforward examples.
Level 3	5–6	**Clear exploration** • Makes clear connections between texts. Supports with clear examples.
Level 4	7–8	**Consistent exploration** • Makes connections between texts. Uses consistently appropriate examples.

Question number	Indicative content
5	**Crime and Detection** Candidates may refer to the following in their answers: • comparison of how writers present the contrast between public and private: the home as a place of domestic safety; façade adopted by characters in *The Murder Room* • presentation of relationships that challenge social order: bigamy in *Lady Audley*; friendship between Perry and Dick • presentation of physical and mental health as a cause of socially aberrant behaviour: madness blamed for driving Lady Audley to her crimes; the influence of opium on normal behaviour in *The Moonstone* • comparison of the way the writers present cultural differences: the Moonstone as a sacred symbol; attitudes to capital punishment • comparison of how the writers present contemporary social norms: the hard-working, virtuous, religious background of the Clutter family in *In Cold Blood* v recently paroled criminals Perry and Dick; Lady Audley and Franklin from *The Moonstone* subverting their respectable backgrounds • comparison of the way writers use setting to present rebellion against social order: Dupayne Museum as reminiscent of places societies cherish; destroyed home settings. These are suggestions only. Accept any valid alternative response.
6	**Crime and Detection** Candidates may refer to the following in their answers: • comparison of the ways in which writers present victims as innocent: the Clutter family as innocent victims of Dick and Perry's greed • presentation of characters who seek justice for victims: Robert pursuing justice for his friends; Franklin's determination to solve the mystery; Dalgliesh's empathy for victims of crime • comparison of the ways writers present victims and villains in the text: Lady Audley and Dick as both victim and villain • comparison of how writers use narrative point of view to present the experience of victims: Collins' use of multiple narrators; James as an omniscient narrator • ways in which writers present characters as victims of social circumstances: economic pressures on the Dupayne Museum; effect of Dick and Perry's background; Lady Audley as subject to the ideals of Victorian womanhood • comparison of the ways writers present deaths in the texts. These are suggestions only. Accept any valid alternative response.

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Level	**Mark**	**Guidance**	**Descriptor (AO1, AO2, A03)**
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Level 4	22–29	**Low (22–23 marks)** Qualities of level are inconsistently met **Mid (24–27 marks)** Qualities of level are largely met **High (28–29 marks)** Qualities of level are convincingly met	**Consistent application/exploration** • 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 3	5–6	**Clear exploration** • Makes clear connections between texts. Supports with clear examples.
Level 4	7–8	**Consistent exploration** • Makes connections between texts. Uses consistently appropriate examples.

Question number	Indicative content
7	**Science and Society** Candidates may refer to the following in their answers: • comparison of the ways in which writers present situations in which characters can demonstrate courage • comparison of how writers use narrative structure to present courage: for example, the climactic meeting between Madame, Kathy and Tommy; the monster's creation and later reign of terror and Victor's reactions; the arrival of the Martians • presentation of challenges to figures of authority and power, for example, the Commander, the Aunts and Gilead's laws of captivity; the Guardians and Madame; the Martians • presentation of strength in the face of fear, for example, the donors in *Never Let Me Go*; Victor's eventual acceptance of responsibility; rebellion of the Handmaids • presentation of characters who courageously go against social norms: context of dystopian fiction; 19th century attitudes to science; conservative attitudes to women; abuse of religion • how writers use the endings of their novels to reflect on courage: the Historical Notes; changed attitude of the narrator in *The War of the Worlds*; Walton's reflections. These are suggestions only. Accept any valid alternative response.

8	**Science and Society** Candidates may refer to the following in their answers: • comparison of the ways writers present responses to the removal of freedom: the donors' acceptance of 'completion'; Victor's lack of self-control whilst at Ingolstadt and seeming inability to stop his pursuit of the secrets of life; Offred's acceptance of her situation; people going about their business in *War of the Worlds* • presentation of threats to free will: Elizabeth as subject to society's patriarchy; the children at Hailsham; the letters received to go on to the next stage from a controlling unknown source; indoctrination and surveillance of Handmaids • comparison of the extent to which freedom is presented as triumphing • comparison of the writers' explorations of power in relation to freedom • comparison of the ways writers use different voices to explore ethical concerns about freedom: Victor's blind enthusiasm for the creation of life; anxieties about cloning • ways writers use settings to present the impact of science on personal freedom: Hailsham; Victor's laboratory; use of contrasting settings in *The Handmaid's Tale.* These are suggestions only. Accept any valid alternative response.

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Level	**Mark**	**Guidance**	**Descriptor (AO1, AO2, A03)**
	0		No rewardable material.
Level 1	1–7	**Low (1–2 marks)** Qualities of level are inconsistently met **Mid (3–5 marks)** Qualities of level are largely met **High (6–7 marks)** Qualities of level are convincingly met	**Recalls information/descriptive** • 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.
Level 2	8–14	**Low (8–9 marks)** Qualities of level are inconsistently met **Mid (10–12 marks)** Qualities of level are largely met **High (13–14 marks)** Qualities of level are convincingly met	**General understanding/exploration** • 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.
Level 3	15–21	**Low (15–16 marks)** Qualities of level are inconsistently met **Mid (17–19 marks)** Qualities of level are largely met **High (20–21 marks)** Qualities of level are convincingly met	**Clear understanding/exploration** • 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.
Level 4	22–29	**Low (22–23 marks)** Qualities of level are inconsistently met **Mid (24–27 marks)** Qualities of level are largely met **High (28–29 marks)** Qualities of level are convincingly met	**Consistent application/exploration** • 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.
Level 5	30–36	**Low (30–31 marks)** Qualities of level are inconsistently met **Mid (32–34 marks)** Qualities of level are largely met **High (35–36 marks)** Qualities of level are convincingly met	**Discriminating application/exploration** • 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** • Gives general connections between texts. Provides straightforward examples.
Level 3	5–6	**Clear exploration** • Makes clear connections between texts. Supports with clear examples.
Level 4	7–8	**Consistent exploration** • Makes connections between texts. Uses consistently appropriate examples.

Question number	Indicative content
9	**The Supernatural** Candidates may refer to the following in their answers: • comparison of different types of cruelty presented by the writers: Lucy's vampiric attempts at seduction; Dorian Gray's selfishness; slavery in *Beloved* • comparison of the ways writers use narrative structure to present cruelty: the reality of the portrait matching the cruelty of Dorian's treatment of Sybil; multiple narrators and points of view in *Dracula* • comparison of the language used to describe acts of cruelty: the build-up of numerous incidents in *The Little Stranger*; descriptions of Dorian's rage-filled stabbing of Basil; Sethe's killing of one of her own children to 'save' them • ways in which writers present revenge in response to acts of cruelty: Dorian's refusal to turn himself in and the painting's consequent revenge; the influence Beloved holds over Sethe's memories • comparison of the extent to which the supernatural is presented as being responsible for cruelty: the suspicion of an evil living presence in the house in *The Little Stranger*; Sethe being choked by a supernatural presence in *Beloved* • comparison of how writers link the presentation of cruelty to contexts: Victorian attitudes to morality; effects of slavery. These are suggestions only. Accept any valid alternative response.

Question number	Indicative content
10	**The Supernatural** Candidates may refer to the following in their answers: • comparison of the ways writers present different types of masculinity: Dorian Gray's sense of invulnerability; physical threat of the Horsemen • comparison of the ways writers present male attitudes to women: overprotective male characters in *Dracula*; men providing material support for women • comparison of the way writers use language to convey concepts of masculinity: imagery of blood and death in *Dracula*; narrator's sympathy for Paul D • comparison of the ways masculinity is linked to context: stereotypical Victorian gender roles; social change as represented by Faraday; links between masculinity and power • comparison of the ways writers use narrators to shape the readers' views on masculinity: shifts from third person narration to interior monologue in *Beloved*; multiple narrators in *Dracula*; first person narrative of Dr Faraday • ways in which writers explore male attitudes to the supernatural. These are suggestions only. Accept any valid alternative response.

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Level 3	15–21	**Low (15–16 marks)** Qualities of level are inconsistently met **Mid (17–19 marks)** Qualities of level are largely met **High (20–21 marks)** Qualities of level are convincingly met	**Clear understanding/exploration** • 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.
Level 4	22–29	**Low (22–23 marks)** Qualities of level are inconsistently met **Mid (24–27 marks)** Qualities of level are largely met **High (28–29 marks)** Qualities of level are convincingly met	**Consistent application/exploration** • 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.
Level 5	30–36	**Low (30–31 marks)** Qualities of level are inconsistently met **Mid (32–34 marks)** Qualities of level are largely met **High (35–36 marks)** Qualities of level are convincingly met	**Discriminating application/exploration** • 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 3	5–6	**Clear exploration** • Makes clear connections between texts. Supports with clear examples.
Level 4	7–8	**Consistent exploration** • Makes connections between texts. Uses consistently appropriate examples.

Question number	Indicative content
11	**Women and Society** Candidates may refer to the following in their answers: • comparison of the ways writers present hope arising from challenging circumstances: the final union of young Cathy and Hareton; Angel as a source of hope for Tess; Mariam's self-sacrifice to create hope of a better future for Laila • presentation of hope or its absence in relationships • comparison of the ways writers use narrative structure to present hope: Clarissa's inner dialogue; use of multiple narrators in *Wuthering Heights*; Hardy's use of tragic structure • comparison of the extent to which writers present fate as playing a role in the lives of characters: Fate, which seems to preside over any aspect of hope Tess might have and her eventual loss of hope in her own life, leading to her demise; similarly Mariam's self-sacrifice to create hope for a better future for Laila • comparison of the ways writers present male and female attitudes to hope: Laila's perseverance in *A Thousand Splendid Suns* to create links with her daughter Aziza and the power of female friendship as a source of personal hope; Septimus' suicide • how sources of hope are linked to contexts: post-war expectations in *Mrs Dalloway;* hope for greater female rights under communist rule Afghanistan. These are suggestions only. Accept any valid alternative response.

12	**Women and Society** Candidates may refer to the following in their answers: • comparison of the different time spans of the novels: Heathcliff and Catherine as children, through to their children; the growth and journeys of Laila, Mariam and Tess • comparison of the ways writers link time and setting: the linking of both families and houses over time in *Wuthering Heights* through inextricable fates; the cycle of life and death in *Tess;* a day in London in *Mrs Dalloway* • comparison of the ways in which writers link time to contexts: modernity encroaching on traditional rural life in *Tess of the D'Urbervilles;* Clarissa and Peter's memories of their youth and the theme of nostalgia; reversals to the progress of women's rights in Afghanistan • comparison of the ways writers use narrative structure to explore time: *Mrs Dalloway*'s innovative one day structure with chimings as dividers; Hardy's use of phases to mark periods in Tess' life • comparison of the ways writers create a sense of time both as a healing and destructive force: union of young Cathy and Hareton; the Taliban's slow but inevitable control of Afghanistan in *A Thousand Splendid Suns* • ways in which writers use imagery and symbolism to present the passage of time: clocks in *Mrs Dalloway;* use of journeys in *Tess* and *A Thousand Splendid Suns*; use of the supernatural in *Wuthering Heights.* These are suggestions only. Accept any valid alternative response.

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, A03)**
	0		No rewardable material.
Level 1	1–7	**Low (1–2 marks)** Qualities of level are inconsistently met **Mid (3–5 marks)** Qualities of level are largely met **High (6–7 marks)** Qualities of level are convincingly met	**Recalls information/descriptive** • 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.
Level 2	8–14	**Low (8–9 marks)** Qualities of level are inconsistently met **Mid (10–12 marks)** Qualities of level are largely met **High (13–14 marks)** Qualities of level are convincingly met	**General understanding/exploration** • 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.
Level 3	15–21	**Low (15–16 marks)** Qualities of level are inconsistently met **Mid (17–19 marks)** Qualities of level are largely met **High (20–21 marks)** Qualities of level are convincingly met	**Clear understanding/exploration** • 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.
Level 4	22–29	**Low (22–23 marks)** Qualities of level are inconsistently met **Mid (24–27 marks)** Qualities of level are largely met **High (28–29 marks)** Qualities of level are convincingly met	**Consistent application/exploration** • 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.
Level 5	30–36	**Low (30–31 marks)** Qualities of level are inconsistently met **Mid (32–34 marks)** Qualities of level are largely met **High (35–36 marks)** Qualities of level are convincingly met	**Discriminating application/exploration** • 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.

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** • Has limited awareness of connections between texts. Describes the texts separately.
Level 2	3–4	**General straightforward approach** • Gives general connections between texts. Provides straightforward examples.
Level 3	5–6	**Clear exploration** • Makes clear connections between texts. Supports with clear examples.
Level 4	7–8	**Consistent exploration** • Makes connections between texts. Uses consistently appropriate examples.