



Mark Scheme (Results)

Summer 2024

Pearson Edexcel Level 3
GCE In English Literature
(9ET0) 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 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.

Marking guidance - specific

The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors. One bullet point is linked to one Assessment Objective, however please note that the number of bullet points in the level descriptor does not directly correlate to the number of marks in the level descriptor.

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used:

- examiners should first decide which descriptor most closely matches the answer and place it in that level
- the mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level

- in cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points
- examiners of Advanced GCE English should remember that all Assessment Objectives within a level are equally weighted. They must consider this when making their judgements
- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors
- indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner’s responsibility to apply their professional judgement to the candidate’s response in determining if the answer fulfils the requirements of the question.

PAPER 2 Mark scheme

Question number	Indicative content
<p>1</p>	<p>Childhood</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of relationships between female characters, e.g. mothers and daughters; sisters; romantic relationships; friendships • ways in which writers present supportive relationships, e.g. Shug and Celie in <i>The Color Purple</i>; Sissy and Louisa in <i>Hard Times</i>; Mrs Wix and Maisie in <i>What Maisie Knew</i> • ways in which writers present destructive or distant relationships, e.g. Ida Farange and Miss Overmore’s rivalry in <i>What Maisie Knew</i>; Emily Tallis’ distance from her daughters in <i>Atonement</i>; Celie’s advice about controlling Sofia in <i>The Color Purple</i> • contextual factors influencing the presentation of female relationships, e.g. Walker’s ‘womanist’ message about female solidarity and sisterhood; Dickens’ and McEwan’s explorations of societal restrictions faced by women; James’ explorations of the morality of divorce • imagery used to explore relationships between women, e.g. Walker’s colour symbolism; Dickens’ fire motif; James’ tactile imagery; McEwan’s use of water • ways relationships between female characters are used structurally by writers, e.g. as integral to central characters’ self-actualisation; to create turning points; to create resolution; to create conflict. <p>These are suggestions only. Accept any valid alternative response.</p>
<p>2</p>	<p>Childhood</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of ways writers make use of settings, e.g. time settings; geographical locations; seasons; real or imagined settings; historic settings • ways writers make use of houses, e.g. James’ use of Maisie’s guardians’ houses; McEwan’s use of Robbie’s and Cecilia’s houses to emphasise their contrasting social status; Walker’s descriptions of Shug’s and Celie’s houses; Dickens’ descriptions of Gradgrind’s comfortless house • contextual factors influencing writers’ use of settings, e.g. Dickens’ visit to Preston during the great ‘Lock Out’ of 1853–54; McEwan’s use of the Dunkirk evacuation and its impact on British society; James’ exploration of changing social norms and values in the late 19th century; Walker’s explorations of race and poverty in the American south • methods writers use to explore settings, e.g. James’ imagery of mirrors and windows; Dickens’ juxtaposition of agricultural and industrial landscapes; Walker’s use of an African tribal setting; McEwan’s use of metanarrative to cast doubt on previously described settings • use of symbolic settings, e.g. the Tallis house as a sheltered childhood idyll in <i>Atonement</i>; the juke joint as a symbol of liberation in <i>The Color Purple</i>; Maisie’s journey back to England from France as a symbol of her moral choice; the circus as a symbol of imagination in <i>Hard Times</i> • ways writers use settings to make political or societal commentaries, e.g. Dickens’ and McEwan’s reflections on social class; Walker’s explorations of racial inequality; James’ exploration of Victorian sexual double standards. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
3	<p>Colonisation and its Aftermath</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of ways writers explore aspects of identity, e.g. national; racial; cultural; religious; individual; family • ways writers present challenges to identity, e.g. characters from varied backgrounds struggling with homogenous perceptions of their 'blackness' in <i>The Lonely Londoners</i>; Parvaiz's search for identity and subsequent radicalisation in <i>Home Fire</i>; Huck's moral dilemmas in <i>The Adventures of Huckleberry Finn</i>; dehumanisation of Congolese in <i>Heart of Darkness</i> • contextual factors affecting the presentation of identity, e.g. Conrad's experiences as a merchant seaman and views on imperialism; Shamsie's discussion of British-Muslim identities; Twain's anti-slavery stance; Selvon's experiences as a black migrant in 1950s London • writers' use of narrative voices to explore identity, e.g. Twain's colloquial first-person register; Shamsie's use of multiple narrative viewpoints; Selvon's multiple vignettes and streams of consciousness; Conrad's framed narrative • literary contexts relevant to the exploration of identities, e.g. Twain's use of the bildungsroman genre; Shamsie's reimagining of Antigone; Selvon's post-colonial narrative • writers' use of symbols to present identities, e.g. darkness as a symbol of colonial greed in <i>Heart of Darkness</i>; Huck's journey down the Mississippi symbolising his moral development; the hijab in <i>Home Fire</i>; Hyde Park as a symbol of freedom and belonging in <i>The Lonely Londoners</i>. <p>These are suggestions only. Accept any valid alternative response.</p>
4	<p>Colonisation and its Aftermath</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of how writers use narrative voices, e.g. first person in <i>Heart of Darkness</i> and <i>The Adventures of Huckleberry Finn</i>; close third-person view in <i>The Lonely Londoners</i>; third person and use of free indirect discourse in <i>Home Fire</i> • effects of different narrative voices, e.g. first-person perspective creates sympathy and character insight in <i>The Adventures of Huckleberry Finn</i>; framed narrative creates a reflective moral stance in <i>Heart of Darkness</i>; <i>Home Fire</i> gives insight into conflicting perspectives through use of focalisation; blurring of narrator and character voices in <i>The Lonely Londoners</i> creates a sense of immersion in the world of the novel • how narrative structures are used, e.g. circular framed narrative in <i>Heart of Darkness</i>; non-linear structures of <i>The Lonely Londoners</i>; episodic structure in <i>The Adventures of Huckleberry Finn</i>; five sections of <i>Home Fire</i> • contextual factors influencing narrative voices, e.g. Imperialism; post-colonial narratives and the desire to give voice to historically under-represented groups; influence of Modernism and other literary movements • authors' experiences and beliefs which may have influenced narrative choices, e.g. Selvon's immigrant experiences; Twain's involvement with the American Anti-Imperialist League; Conrad's dislike of capitalist values; Shamsie's experiences living, studying and working as a Muslim woman in Pakistan, USA and the UK • how dialogue is used to create conflict within narratives, e.g. between Isma and Aneeka in <i>Home Fire</i>; Tom Sawyer and Huck in <i>The Adventures of Huckleberry Finn</i>; Marlow and the Russian in <i>Heart of Darkness</i>; Galahad and Moses in <i>The Lonely Londoners</i>. <p>These are suggestions only. Accept any valid alternative response.</p>

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 ways writers create a sense of danger, e.g. use of suspense; violence; pursuit narratives; presentation of moments leading up to crimes; mystery • ways dangerous characters are presented, e.g. Lady Audley's and Godfrey Ablewhite's innocent appearances mask their criminality in <i>Lady Audley's Secret</i> and <i>The Moonstone</i>; Dick Hickock in <i>In Cold Blood</i>; Bobby Clancy in <i>The Cutting Season</i> • writers' use of settings to create a sense of danger, e.g. night time and isolated settings; the shivering sands in <i>The Moonstone</i>; overgrown well at Audley Court; slave quarters at Belle Vie in <i>The Cutting Season</i>; the Clutter farm in <i>In Cold Blood</i> • the influence of contextual factors on sense of danger, e.g. Locke's presentation of the dangers faced by migrant labourers; Capote's journalism giving a sense of the immediate fears of communities while the murderers are still at large; Victorian views of madness as dangerous and frightening; serial publication of <i>The Moonstone</i> in <i>All The Year Round</i> magazine enhancing the sense of danger in the narrative • imagery and motifs used to create a sense of danger, e.g. the red pickup truck in <i>The Cutting Season</i>; the cursed diamond in <i>The Moonstone</i>; Capote's use of Perry's dreams to suggest an unstable mental state; Lady Audley's portrait in <i>Lady Audley's Secret</i> • narrative methods used to create a sense of danger, e.g. Capote's use of court transcripts and documentary evidence; Collins' multiple narrators; Locke's focalisation on Caren; Braddon's withholding of information from readers through third-person narration. <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 ways writers explore divisions in society, e.g. division between criminals and the rest of society; rich and poor; racial divisions; gender divisions • presentation of characters who represent or give voice to divisions in society, e.g. Donovan Isaacs in <i>The Cutting Season</i>; Lieutenant Maldon in <i>Lady Audley's Secret</i>; Ezra Jennings in <i>The Moonstone</i>; Perry Smith in <i>In Cold Blood</i> • contextual factors influencing presentation of divisions in society, e.g. roles of women in Victorian England; Capote's exploration of the morality of capital punishment; Locke's reference to racial profiling by police in modern America; Collins' presentation of British Imperialism in the 19th century • writers' use of symbols to present divisions in society, e.g. Audley Court as symbolic of aristocratic wealth and power; the moonstone as a symbol of colonial wrongs; feral cats representing Smith's and Hickock's marginal place in society; Belle Vie as a symbol of failures to address the legacy of slavery in <i>The Cutting Season</i> • ways writers address divisions in society in endings, e.g. arrest of the murderer provides justice for Inéz Avalo in <i>The Cutting Season</i>; incarceration of Lady Audley reinforces powerlessness of poor women; executions in <i>In Cold Blood</i> question the American Dream; <i>The Moonstone</i> exposes hypocrisy at the heart of respectable Victorian society. • ways real world social divisions are explored in the novels, e.g. true crime basis of <i>In Cold Blood</i>; parallels with Constance Kent case in <i>Lady Audley's Secret</i>; Collins' use of the Siege of Seringapatam; Locke's inclusion of contemporary political issues. <p>These are suggestions only. Accept any valid alternative response.</p>

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 in which writers present isolation, e.g. through use of settings; characterisation; imagery; symbolism • writers' use of narrative voices to explore isolation, e.g. use of first-person narrators in all texts to create isolated worlds; use of unseen audiences; single narrative viewpoint in <i>The War of the Worlds</i> and <i>Never Let Me Go</i> • writers' use of symbolism and imagery to convey isolation, e.g. barriers and fences in <i>Never Let Me Go</i>; descriptions of Offred's room in <i>The Handmaid's Tale</i>; descriptions of ruined and empty London streets in <i>The War of the Worlds</i>; natural landscapes in <i>Frankenstein</i> • ways writers present the effects of isolation, e.g. madness in <i>The War of the Worlds</i>; passivity and acceptance in <i>Never Let Me Go</i>; resentment and vengeance in <i>Frankenstein</i>; restricting possible rebellion and communication in <i>The Handmaid's Tale</i> • contextual factors influencing the presentation of isolation, e.g. philosophical ideas such as Rousseau's on the corrupting influence of society in <i>Frankenstein</i>; Wells' use of ideas of Darwinian natural selection; Atwood's explorations of threats to feminist ideas; Ishiguro's use of advances in cloning and medical technology • conclusions readers may draw from writers' presentation of isolation, e.g. the need for community and collaboration as part of human nature or a successful society; the consequences of isolation leading to death, destruction and societal breakdown. <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 various threats to society, e.g. falling birth rates in <i>The Handmaid's Tale</i>; alien invasion in <i>The War of the Worlds</i>; cloning and human rights abuses in <i>Never Let Me Go</i>; the creature's violence in <i>Frankenstein</i>; existential threats • how various groups are affected by these threats, e.g. loss of human rights, particularly for women and the least powerful in society; death and violence as a result of threats; new ways of understanding society and human nature • narrative methods used to reveal threats, e.g. Wells' journalistic style; Atwood's fragmented structure; Ishiguro's use of euphemism and elliptical style; Shelley's embedded narratives • consideration of how threats are tackled or resolved, e.g. <i>deus ex machina</i> to return the status quo in <i>The War of the Worlds</i>; Shelley's suggestion that Walton has learned from Frankenstein's experiences; rebellion and possible escape in <i>The Handmaid's Tale</i>; Kathy's acceptance of her fate in <i>Never Let Me Go</i> • contextual factors influencing the presentation of threats to society, e.g. political tensions between Britain and Germany in the late 19th century; the Age of Enlightenment; the resurgence of the American New Right in the 1980s; 2005 UN prohibition of human cloning as "incompatible with human dignity" • description and imagery used to describe threats to society, e.g. use of gothic horror in descriptions of Frankenstein's creature; Wells' use of colour symbolism and hellish imagery; Ishiguro's descriptions of donation centres; Atwood's coining of neologisms and their use in justifying atrocities. <p>These are suggestions only. Accept any valid alternative response.</p>

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 sources of uncertainty, e.g. dreams; memories; the nature of the supernatural; questions about what is real or imagined; identity • narrative methods used to create uncertainty, e.g. gaps in narratives; narrative voices; ambiguity; non-linear structures • comparison of characters who experience uncertainty, e.g. Paul D in <i>Beloved</i>; Faraday in <i>The Little Stranger</i>; Basil in <i>The Picture of Dorian Gray</i>; Jonathan Harker in <i>Dracula</i> • writers' use of imagery and language to create uncertainty e.g. Waters' vague language in descriptive passages, such as 'sort of', 'as if...'; darkness and fog in <i>Dracula</i> and <i>The Picture of Dorian Gray</i>; Morrison's use of natural imagery which masks brutality • contextual factors influencing the presentation of uncertainty, e.g. fin de siècle anxieties about the roles of women and sexuality, religion and the rapidly changing world in <i>Dracula</i> and <i>The Picture of Dorian Gray</i>; economic uncertainty in both post-War setting and time of writing for <i>The Little Stranger</i>; Morrison's exploration of the continuing legacy of slavery • exploration of moral and societal issues and the uncertainties arising from these, e.g. the nature of good and evil in <i>Dracula</i>; transgression of social class boundaries in <i>The Little Stranger</i>; complexities around Sethe's killing of her daughter in <i>Beloved</i>. <p>These are suggestions only. Accept any valid alternative response.</p>
10	<p>The Supernatural</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparisons of the presentation of social status, e.g. the aristocracy as corrupt and exploitative in <i>Dracula</i>; decadent in <i>The Picture of Dorian Gray</i>; their decline and the empowerment of the working-class in <i>The Little Stranger</i>; the struggle of fugitive slaves to find a secure social status in <i>Beloved</i> • presentation of characters whose social status alters, e.g. Denver's transition from outsider to part of a wider community in <i>Beloved</i>; Harker's social ascendancy in <i>Dracula</i>; the decline of the Ayres family's status in <i>The Little Stranger</i> • ways writers use settings to explore social status, e.g. descriptions of Hundreds Hall in <i>The Little Stranger</i>; 124 Bluestone Road and Sweet Home in <i>Beloved</i>; images of entrapment in Castle Dracula; the juxtaposing social circles of East End and West End of London in <i>The Picture of Dorian Gray</i> • mismatches between expectations of a character's social status and behaviour, e.g. Faraday's rising above his humble origins in <i>The Little Stranger</i>; the immoral actions of Lord Henry in <i>The Picture of Dorian Gray</i>; the brutal reality of slavery behind the seemingly genteel southern lifestyle represented by 'Sweet Home' in <i>Beloved</i> • contextual factors influencing the presentation of social status, e.g. the Fugitive Slave Act of 1850 and resultant social insecurity for those who escaped to free states; the industrial revolution and Victorian social policies such as extending voting rights, which gave the middle classes more power; Victorian criminalisation of homosexuality creating outsider social status; impact of the Second World War on the British social class system • narrative voices used to explore social status, e.g. epistolary form and multiple middle-class narrators in <i>Dracula</i>; dialogue in <i>The Little Stranger</i> revealing Roderick's snobbery and class prejudice; <i>Beloved's</i> impressionist sections of narration creating connections between the historical experiences of slaves and characters' social status and position. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
11	<p>Women and Society</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of presentation of religious and spiritual beliefs, e.g. Heathcliff and Cathy's unconventional beliefs in <i>Wuthering Heights</i>; religion as hypocritical and cruel in <i>Tess of the D'Urbervilles</i>; Taliban beliefs being used to justify violence in <i>A Thousand Splendid Suns</i>; Clarissa's atheism in <i>Mrs Dalloway</i> • presentation of characters with religious beliefs, e.g. Mullah Faizullah's wisdom and kindness in <i>A Thousand Splendid Suns</i>; Miss Kilman's born-again Christianity in <i>Mrs Dalloway</i>; Alec and Angel as hypocritical in their religious beliefs in <i>Tess of the D'Urbervilles</i>; Joseph's unforgiving version of Christianity in <i>Wuthering Heights</i> • exploration of beliefs as a cause of conflict, e.g. Mrs Dalloway's condemnation of religion as 'callous', and 'cruel'; Ahmad and Noor as representatives of anti-Soviet jihadis in <i>A Thousand Splendid Suns</i>; religious condemnation of Tess • contextual factors influencing the presentation of beliefs, e.g. the First World War's horrors causing some to re-examine their beliefs; Taliban rule in Afghanistan; Woolf's criticisms of Christianity as contributing to the oppression of women; religious non-conformity and Romantic beliefs about pantheism in the 19th century; Hardy's criticisms of dogmatic religious institutions • ways writers use language and imagery to present beliefs, e.g. Brontë's use of dialect for Joseph's religious diatribes; Woolf's spiritual lexis, such as 'soul', 'rapture', 'mystery'; Hardy's imagery of pagan ritual; Hosseini's use of Arabic and Farsi words to explore the contradictions of religion: 'the muezzin's call for namaz rang out, and the Mujahedeen set down their guns, faced west, and prayed...' • writers' use of settings to foreground characters' different spiritual and religious beliefs, e.g. St Paul's Cathedral and Westminster Abbey in <i>Mrs Dalloway</i>; the destruction of the Bamiyan Buddhas in <i>A Thousand Splendid Suns</i>; Stonehenge as a symbol of paganism in <i>Tess of the D'Urbervilles</i>; characters' relationship with the moors in <i>Wuthering Heights</i>. <p>These are suggestions only. Accept any valid alternative response.</p>
12	<p>Women and Society</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparisons of different types of disappointment, e.g. in love; hopes; ambitions; expectations; being disappointed by a character; in life • ways writers present characters who are disappointed, e.g. Nana in <i>A Thousand Splendid Suns</i>; Heathcliff in <i>Wuthering Heights</i>; Clarissa in <i>Mrs Dalloway</i>; Tess in <i>Tess of the D'Urbervilles</i> • use of narrative voices to explore disappointment, e.g. Angel's brutal dialogue towards Tess; Hosseini's focalisation on Mariam during her miscarriage; Woolf's free indirect discourse to reveal unspoken disappointments; Nelly's views about Cathy and Heathcliff in <i>Wuthering Heights</i> • imagery used to present disappointment, e.g. Hosseini's simile, 'like a compass needle... a man's accusing finger always finds a woman', to explore Nana's disappointment in men; Brontë's gothic descriptions of Heathcliff's maddened grief; Woolf's allusions to Shakespearean tragedies; Hardy's symbols of purity and despoilment • presentation of the effects of disappointment, e.g. isolation and entrapment in <i>A Thousand Splendid Suns</i>; desire for revenge in <i>Wuthering Heights</i>; tragedy and death in <i>Tess of the D'Urbervilles</i>; Septimus' death and Clarissa's symbolic rebirth in <i>Mrs Dalloway</i> • contextual factors influencing the presentation of disappointment, e.g. Hardy's concerns about industrialisation and its effects on rural life; Modernism as a literary movement in <i>Mrs Dalloway</i>; Hosseini's presentation of Soviet and Taliban regimes in Afghanistan in the late 20th century; Brontë's isolated life in Haworth. <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

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
Level 1	1-4	<p>Descriptive</p> <ul style="list-style-type: none"> • 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	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure 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	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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.

Please refer to the Specific Marking Guidance when applying this marking grid.		
AO3 = bullet point 1		AO4 = bullet point 2
Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
Level 1	1–4	Descriptive <ul style="list-style-type: none"> Shows limited awareness of contextual factors. Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	5–8	General exploration <ul style="list-style-type: none"> 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	9–12	Clear relevant exploration <ul style="list-style-type: none"> 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	13–16	Discriminating exploration <ul style="list-style-type: none"> 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	17–20	Critical and evaluative <ul style="list-style-type: none"> 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.