



Pearson
Edexcel

Mark Scheme (Results)

Summer 2023

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
1	<p>Childhood</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> comparison of characters who make important choices, e.g. Celie's choice to leave Mr____ in <i>The Color Purple</i>; Briony's choice to falsely accuse Robbie in <i>Atonement</i>; Maisie's choice of who to live with in <i>What Maisie Knew</i>; Louisa's choice to leave Bounderby in <i>Hard Times</i> ways writers present reasons for making choices, e.g. Celie's breaking point after years of abuse in <i>The Color Purple</i>; Maisie's search for security in <i>What Maisie Knew</i>; ambiguity about Briony's motivation in <i>Atonement</i> ways writers present the consequences of making choices, e.g. Maisie's moral development in <i>What Maisie Knew</i>; Celie's self-actualisation in <i>The Color Purple</i>; Gradgrind's realisation of the flaws in his philosophy in <i>Hard Times</i> methods used to depict moments of decision, e.g. Walker's use of powerful dialogue; James' use of the symbolic boat back to England; Dickens' fire metaphor contextual factors relating to choices, e.g. limited choices available to poor African-American women in the early 20th-century; attitudes towards child-rearing, education, marriage and divorce in the 19th-century; social changes triggered by World Wars One and Two writers' use of narrative viewpoints to present characters making choices, e.g. McEwan's shift from third-person to first-person narration; Dickens' omniscient point of view; James' limited point of view; Walker's use of letters. <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 the different roles of children, e.g. as innocent or moral figures; as victims; as teachers and pupils; as naïve or unknowing characters use of children as symbols, e.g. Walker uses Celie's children to represent hope; Maisie is used by James to symbolise innocence and to highlight the corruption of her parents; Dickens uses Sissy Jupe to symbolise the importance of kindness ways children are presented as in need of protection, e.g. McEwan's presentation of the impact of divorce on Jackson and Pierrot; Walker's presentation of Celie's childhood abuse; Dickens' presentation of Louisa and Tom Gradgrind's emotionally impoverished home life; James' depiction of Maisie as a pawn in her parents' power struggle ways writers present children's voices, e.g. use of dialogue in classroom scenes in <i>Hard Times</i>; Celie's naïve and shocking narrative voice in the early letters of <i>The Color Purple</i>; James' focalisation on Maisie's point of view in <i>What Maisie Knew</i>; Briony's childish dialogue in part 1 of <i>Atonement</i> contextual factors affecting writers' presentation of children's roles, e.g. poverty and racism in early 20th-century American South; Dickens' satirical depiction of Utilitarian philosophy; James' exploration of changing roles within the family; McEwan's exploration of social norms across different time periods presentation of children's growth and development, e.g. Briony's lifelong guilt for her childhood actions in <i>Atonement</i>; Louisa Gradgrind's rejection of her father's educational system in <i>Hard Times</i>; Celie's growth to adulthood and empowerment in <i>The Color Purple</i>; Maisie's acquisition of knowledge and understanding of the world in <i>What Maisie Knew</i>. <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 characters who go on physical journeys, e.g. Huck and Jim in <i>The Adventures of Huckleberry Finn</i>; Marlowe in <i>Heart of Darkness</i>; Mrs Moore and Adela in <i>A Passage to India</i>; Galahad and Tolroy's family in <i>The Lonely Londoners</i> comparison of characters who go on psychological journeys, e.g. Kurtz in <i>Heart of Darkness</i>; Aziz and Fielding in <i>A Passage to India</i>; Moses in <i>The Lonely Londoners</i> writers' descriptions of changing landscapes during journeys, e.g. Conrad's descriptions of the Congolese landscapes; Twain's descriptions of the Mississippi river; Selvon's comparisons of London and Trinidad; Forster's descriptions of the Marabar caves contextual factors influencing the presentation of journeys, e.g. the Windrush generation; the Scramble for Africa; the British Raj; the impact of the 1863 Emancipation Proclamation how journeys begin and end, e.g. Conrad's frame narrative set on board ship on the Thames estuary; reaching a set destination in <i>The Adventures of Huckleberry Finn</i>; circularity in <i>The Lonely Londoners</i> symbolism of different modes of transportation, e.g. trains in <i>A Passage to India</i>; boats, rafts and ships in <i>The Adventures of Huckleberry Finn</i> and <i>Heart of Darkness</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 the ways writers end their novels and the degree to which different strands of narratives are resolved; possible discussion of whether resolution is complete ways in which resolutions create happy endings, e.g. revelation of Jim's freedom in <i>The Adventures of Huckleberry Finn</i>; Aziz's exoneration in <i>A Passage to India</i> ambiguous aspects of resolutions, e.g. Kurtz's final words in <i>Heart of Darkness</i>; continuing struggles of the immigrant community in <i>The Lonely Londoners</i>; Aziz and Fielding's uneasy reconciliation and opposing views to Indian independence in <i>A Passage to India</i> comparison of final lines or concluding images, e.g. natural imagery in <i>A Passage to India</i> to emphasise the impossibility of Aziz and Fielding's friendship; Marlowe's lie to the Intended and imagery of darkness in <i>Heart of Darkness</i>; dialogue between Tom Sawyer, Huck Finn and Jim in <i>The Adventures of Huckleberry Finn</i>; Moses watching a tugboat on the Thames on a summer night in <i>The Lonely Londoners</i> the ways writers' own experiences and beliefs shape the endings of their novels, e.g. Twain's concern with racial inequality following emancipation; Selvon's experiences of immigration from Trinidad to England in the 1950s; Forster's experiences of British rule in India; Conrad's own voyage to the Belgian Congo ways writers use structure in resolving their novels, e.g. Conrad's use of frame narrative; Twain's episodic structure along Huck's journey; Forster's three-part structure; Selvon's use of vignettes. <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 violent incidents, e.g. Ryan Archer's attack on Major Arkwright in <i>The Murder Room</i>; the Clutter murders in <i>In Cold Blood</i>; Herncastle's killing of the Brahmin priests in <i>The Moonstone</i>; Lady Audley's attacks on Robert Audley and George Talboys writers' descriptions of characters who commit violent acts, e.g. Dick and Perry in <i>In Cold Blood</i>; Lady Audley in <i>Lady Audley's Secret</i>; Muriel Godby in <i>The Murder Room</i>; the three Indians who kill Godfrey Ablewhite in <i>The Moonstone</i> the use of violent incidents to structure narratives, e.g. Capote's holding back the details of the murder scene until part three; Collins' use of violence at the beginning and end of the novel; violence as a catalyst for investigations in <i>Lady Audley's Secret</i> and <i>The Murder Room</i> ways writers use language and imagery to describe violence, e.g. Capote's brutally factual style and reportage; Collins' use of symbolism of the moonstone; Braddon's use of dialogue when Lady Audley is confronted; James' descriptions of the strange murder scenes use of violence to create false suspects and diversions, e.g. Luke Marks in <i>Lady Audley's Secret</i>; Ryan Archer in <i>The Murder Room</i> contextual factors relating to presentation of violence, e.g. ways in which motives for violence reflect contextual factors such as social inequality; genre conventions of detective fiction; sensationalism; journalism. <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 loving couples, e.g. Herb and Bonnie Clutter in <i>In Cold Blood</i>; Robert Audley and Clara Talboys in <i>Lady Audley's Secret</i>; Dalgliesh and Emma in <i>The Murder Room</i> how love affects characters' moral choices, e.g. Rachel Verinder's concealment of the thief's identity in <i>The Moonstone</i>; Celia Mellock's love for Lord Martlesham as an indirect cause of her death in <i>The Murder Room</i>; Sir Michael's blindness to Lady Audley's flaws writers' use of love to explore the impact of crimes on friends and communities, e.g. Susan Kidd in <i>In Cold Blood</i>; the Dupayne family in <i>The Murder Room</i>; Lady Audley's son and father in <i>Lady Audley's Secret</i>; Rosanna Spearman in <i>The Moonstone</i> presentation of mercenary or selfish motives for pretending to be in love, e.g. Perry's relationship with his nurse, Cookie, in <i>In Cold Blood</i>; Lady Audley's bigamy; Godfrey Ablewhite's dishonesty in <i>The Moonstone</i> contextual factors relating to the presentation of love, e.g. <i>The Murder Room</i> as part of a series, developing the relationship from <i>Death in Holy Orders</i>; social expectations relating to women's roles within marriage in Victorian England; how social class affects relationships; Capote's close relationship with Perry Smith use of narrative voices to present love, e.g. Capote's focalisation on Perry to reveal his love for Willie-Jay; Franklin Blake's sections of narration in <i>The Moonstone</i>; Braddon's use of dialogue between Robert Audley, Alicia and Clara; Dalgliesh's letter to Emma in <i>The Murder Room</i>. <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 ways death is explored, e.g. natural or unnatural causes; executions; murder; predation; self-sacrifice; for the purpose of revenge; death in battle how writers make use of language to discuss death, e.g. Atwood's neologisms such as 'particicutions'; Ishiguro's euphemistic use of 'donation' and 'completion'; Wells' factual and scientific language; Shelley's use of light and dark imagery ways in which death is presented as an enemy, something to fear, e.g. the clones' childhood stories of dead students in <i>Never Let Me Go</i>; the creature as a harbinger of death in <i>Frankenstein</i>; the wall in <i>The Handmaid's Tale</i>; the Martians in <i>The War of the Worlds</i> ways in which societies try to conquer death, e.g. Frankenstein's initial motive for pursuing his scientific discoveries; use of the clones to prolong life in <i>Never Let Me Go</i>; resistance to the Martian invasion in <i>The War of the Worlds</i> contextual factors relating to death, e.g. 19th- and 20th-century scientific and medical advances; 20th- and 21st-century moral debates around reproductive rights and the limits of medical intervention ways in which narrative voices are used to describe deaths, e.g. Frankenstein's horror when discovering Elizabeth, William and Clerval's deaths; Atwood's and Ishiguro's limited first-person narration; Wells' use of newspaper reports. <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 different types of learning, e.g. scientific; moral; emotional; understanding of society. Possible distinctions between knowledge and understanding. presentation of characters who learn, e.g. the creature in <i>Frankenstein</i>; Kathy in <i>Never Let Me Go</i>; Offred in <i>The Handmaid's Tale</i>; humans learning about the Martians in <i>The War of the Worlds</i> methods writers use to present learning, e.g. school setting in <i>Never Let Me Go</i>; Offred's reflections on words and their meanings in <i>The Handmaid's Tale</i>; Wells' use of metaphorical language to describe the Martians; Shelley's imagery of enlightenment and inspiration contextual factors influencing learning, e.g. influence of Darwin's theory of evolution on Wells' novel; Atwood's concern with 20th-century restrictions on women's education and rights; Ishiguro's focus on collective responsibility for human rights abuses using allegories for events such as the Red Cross visit to Terezin in 1944; Shelley's use of Romantic views about education and the 'noble savage' ways in which lessons are learned through experience, e.g. Walton's return to England after hearing Frankenstein's story; Moira learning the futility of rebellion in <i>The Handmaid's Tale</i>; Kathy learning about the reality of donation as a carer in <i>Never Let Me Go</i>; the narrator's rejection of the Artilleryman's plan in <i>The War of the Worlds</i> ways writers structure their narratives to show growth and learning, e.g. the creature's narrative in <i>Frankenstein</i>; Ishiguro's three-part structure representing phases of Kathy's life; Wells' division of his narrative before and after the Martian invasion. <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"> exploration of different types of loss, e.g. losing a child or loved one; loss of hope; loss of identity; loss of sanity; loss of faith; loss of morality comparison of characters who experience loss, e.g. Sethe in <i>Beloved</i>; Mrs Ayres and Dr Faraday in <i>The Little Stranger</i>; Arthur Holmwood in <i>Dracula</i>; Basil and Sybil in <i>The Picture of Dorian Gray</i> ways in which characters respond to loss, e.g. Baby Suggs stops practising her faith in <i>Beloved</i>; Dorian Gray becomes more corrupt after Sybil's death; Caroline agrees to marry Faraday after her mother's death in <i>The Little Stranger</i>; the Crew of Light resolve to vanquish Dracula after Lucy's death use of the supernatural to explain loss, e.g. vampires to explain illness and death in <i>Dracula</i>; psychological explanations of the poltergeist in <i>The Little Stranger</i>; Beloved as a manifestation of the trauma of those affected by slavery; Dorian Gray's picture as a symbol of his corrupt soul relevant contextual factors related to loss, e.g. loss of religious faith over the course of the 19th-century; Victorian concerns about degeneration and devolution; the experiences of Margaret Garner, and other enslaved people; social and political changes after World War Two writers' use of imagery to convey the impact of loss, e.g. Wilde's imagery of corruption and decay; trees as images of comfort and healing in <i>Beloved</i>; gothic imagery of light and darkness in <i>Dracula</i>; Waters' descriptions of the decay of Hundreds Hall. <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 supernatural beings and their abilities, e.g. Dracula and the female vampires; the poltergeist in <i>The Little Stranger</i>; Beloved; Dorian Gray ways writers describe supernatural events, e.g. the sudden deaths of Caroline and Mrs Ayres in <i>The Little Stranger</i>; Dracula's attacks on Lucy, Mina and Renfield; Paul D's sexual encounter with Beloved; Dorian Gray's attack on the portrait and subsequent death writers' use of haunted houses and gothic locations as settings for supernatural events and characters, e.g. Hundreds Hall in <i>The Little Stranger</i>; 124 Bluestone Road in <i>Beloved</i>; Castle Dracula in <i>Dracula</i>; London's East End in <i>The Picture of Dorian Gray</i> contextual factors relevant to the supernatural, e.g. use of the supernatural to explain death or fear of the unknown; gothic genre conventions; psychological interpretations of the supernatural; use of the supernatural to explore anxieties about social changes and moral issues writers' use of symbolism surrounding supernatural beings, e.g. Dracula as a symbol of the corrupt aristocracy, or fears of invasion; Beloved as a symbol of the traumas of slavery; Dorian Gray as a symbol of hedonism and aestheticism; Faraday as a symbol of shifting post-War class structures writers' use of terror and horror in descriptions of the supernatural, e.g. Stoker's gory description of Renfield's death; Waters' unsettling descriptions of the night Gillian is attacked by Gyp; Morrison's graphic descriptions of the abuses of Sethe, Halle and Paul D; Wilde's violent description of Basil's murder. <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 how writers present characters who help others, e.g. Mariam in <i>A Thousand Splendid Suns</i>; Marian, Izz and Retty in <i>Tess of the D'Urbervilles</i>; Richard Dalloway in <i>Mrs Dalloway</i>; Mr Earnshaw and Nelly in <i>Wuthering Heights</i> consideration of different forms of help, e.g. financial; emotional; practical contextual factors around why characters may require help, e.g. legal restrictions on married women's freedoms in the 18th- and 19th-centuries; cultural taboos around women, sex and sexuality; social-class hierarchies in the 19th- and 20th-centuries; restrictions placed on Afghan women under the Taliban in the 20th- and 21st-centuries writers' use of contrast to show the impact of characters who help others, e.g. Cathy's life at <i>Wuthering Heights</i> and <i>Thrushcross Grange</i>; Mariam and Laila's lives before and after marriage in <i>A Thousand Splendid Suns</i>; Septimus' suicide after the 'help' of the doctor in <i>Mrs Dalloway</i> discussion of ambiguities around characters who help others, e.g. Rasheed's selfishness while ostensibly helping Laila in <i>A Thousand Splendid Suns</i>; Angel's abandonment of Tess after helping her experience love and acceptance; Heathcliff's exclusion from the family circle in <i>Wuthering Heights</i> writers' use of narrative voices to present helpful characters, e.g. Brontë's use of dual narration; Woolf's use of streams of consciousness; Hosseini's alternate focalisation on Mariam and Laila; Hardy's intrusive narrative comments. <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 broad settings and their significance, e.g. Afghanistan in <i>A Thousand Splendid Suns</i>; Yorkshire in <i>Wuthering Heights</i>; Wessex in <i>Tess of the D'Urbervilles</i>; London in <i>Mrs Dalloway</i> writers' use of contrasting settings to highlight character traits or circumstances, e.g. Mariam's movement from Gul Daman to Herat and Kabul in <i>A Thousand Splendid Suns</i>; Cathy's move from <i>Wuthering Heights</i> to <i>Thrushcross Grange</i>; Talbothays and Flintcombe Ash in <i>Tess of the D'Urbervilles</i> use of time settings to structure narrative and develop themes, e.g. Woolf's use of a single day and the striking of Big Ben; Brontë's multigenerational narrative; Hosseini's approximately 40-year time span; Hardy's six-year time frame writers' use of symbolism to do with settings, e.g. Brontë's use of the moors to represent freedom; Hardy's use of Stonehenge as a place of Pagan sacrifice; Bourton as a symbol of youthful non-conformity in <i>Mrs Dalloway</i>; Hosseini's use of Shahr-e-Sohak as a symbol of the destructive power of the Taliban contextual links between specific settings and the authors, e.g. Soviet occupation and Taliban rule in 20th-century Afghanistan; modernism as an influence on Woolf's choice of time setting over a single day in London; Brontë's life in Haworth influencing her depiction of Yorkshire; Hardy's creation of Wessex as a link to the Saxon past of England's South Western counties. writers' use of natural imagery in describing settings, e.g. Brontë's elemental imagery to give spiritual significance to settings; Hardy's imagery of birds; Hosseini's organic images to show women's endurance; Woolf's use of flowers and parks. <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
Level	Mark	Descriptor (AO1, AO2)		
	0	No rewardable material.		
Level 1	1–4	Descriptive <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	General understanding/exploration <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	Clear relevant application/exploration <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	Discriminating controlled application/exploration <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	Critical and evaluative <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. 		

<p>Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.</p>			
		AO3 = bullet point 1	AO4 = bullet point 2
Level	Mark	Descriptor (AO3, AO4)	
	0	No rewardable material.	
Level 1	1–4	<p>Descriptive</p> <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	<p>General exploration</p> <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	<p>Clear relevant exploration</p> <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	<p>Discriminating exploration</p> <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	<p>Critical and evaluative</p> <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. 	