



Mark Scheme (Results)

Summer 2024

Pearson Edexcel Level GCE Advance Subsidiary
In English Literature (8ET0)
Paper 1: Poetry and Drama

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General Marking Guidance

All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.

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

Specific Marking Guidance

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 1 Mark scheme

| Question number | Indicative content |
|-----------------|---|
| 1 | <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> ways in which ideas about the modern world and the present are explored, e.g. 'This is the future/We are already there and it's the same/as the present' ways in which voices are used to create different perspectives of the modern world, e.g. voices of the speaker, the wife, the robot and the internal translator use of language to explore ideas, e.g. repetition of language that renders it almost meaningless, 'Wonderful' comparison of how ideas are explored through form and structure, e.g. change in tone with the three-line coda ways in which connections with people are explored in the modern world, e.g. lack of connection to a real human; wife's repetition of 'This is the future' makes her sound robotic comparison of how imagery is used to explore ideas, e.g. repetition of 'Eine Kleine Nachtmusik' to show how high art has been debased in the modern world ways in which poets use the tone of the poems to explore ideas about the modern world, e.g. sarcasm leads to frustration and anger with the lack of choices. <p>These are suggestions only. Reward any appropriate poem selection and relevant comparisons.</p> |
| 2 | <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> ways in which ideas about gender are explored, e.g. portrayal of the chainsaw as stereotypically male; the pampas grass as stereotypically female use of language to explore and challenge ideas, e.g. stereotypical identification of man with anger and aggression 'grinding its teeth', 'seethed', 'instant rage'; the female with physical appearance 'sunning itself', 'stealing the show' ways in which poets use narrative voice, e.g. use of first-person storytelling to explore ideas of what it is to be a man use of form and structure to explore gender, e.g. lack of regular stanza and line length to suggest the male's lack of control ways in which ideas of gender are explored through conflict, e.g. between the chainsaw and the pampas grass ways in which poets use imagery to explore stereotypically masculine ideas, e.g. violent imagery of war and destruction 'dead zone', 'severed', 'felled' ways in which ideas of gender are explored through tone, e.g. use of conversational tone through mix of long and short sentences. <p>These are suggestions only. Reward any appropriate poem selection and relevant comparisons.</p> |

| Please refer to Specific Marking Guidance when applying this marking grid. | | |
|--|-------|---|
| AO1 = bullet point 1 | | AO2 = bullet point 2 |
| | | AO4 = bullet point 3 |
| Level | Mark | Descriptor (AO1, AO2, AO4) |
| | 0 | No rewardable material. |
| Level 1 | 1–4 | Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft. Has limited awareness of connections between texts. Describes the texts separately. |
| Level 2 | 5–9 | General understanding/approach <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer's craft. Gives general connections between texts. Provides straightforward examples. |
| Level 3 | 10–14 | Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft. Makes clear connections between texts. Supports with clear examples. |
| Level 4 | 15–19 | Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft. Makes connections between texts. Uses consistently appropriate examples. |
| Level 5 | 20–24 | Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft. Makes effective connections between texts. Exhibits discriminating use of examples. |

Section B

| Question number | Indicative content |
|-----------------|---|
| 3 | <p><i>Les Blancs</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • presentation of Charlie as someone who thinks himself superior to other white characters, e.g. his disapproval of Peter being too subservient • dramatic device of Charlie as the newcomer to enable narrative exposition of the compound and characters • portrayal of conflict between Charlie and Tshembe to represent ignorance of Western approach to Africa, e.g. Charlie wanting Tshembe to show gratitude to colonisers, 'I don't believe ... you can ... deny the dedication of those who came here'; 'it is better than nothing and that is what you had before' • Charlie's belief in his own importance, e.g. 'I'm not without connections. They'll hear about this in Washington' • ways in which Charlie uses language, e.g. uncomfortable euphemism of 'Did you get down to our ... tobacco country at all?' • ways in which Charlie sees the world only through his own lens, e.g. reduction of Tshembe to 'a communist' or 'a capitalist'. <p>These are suggestions only. Accept any valid alternative response.</p> |
| 4 | <p><i>Les Blancs</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • dramatic conflict between personal and political freedom, e.g. Tshembe's personal freedom in London but he is drawn to return to fight for freedom from colonialist rule; Abioseh's wish to limit Eric's personal freedom • ways in which Rice and white settlers protect their freedom by limiting freedom of others, e.g. imposition of martial law and curfew • dramatic presentation of the 'Freedom of the Land Army' and role of Old Abioseh in the army, e.g. allusion to Mau Mau freedom fighters • dramatic presentation of Ngago as the poet warrior and freedom fighter of the country • ways in which language is used to describe the liberation, e.g. Tshembe saying 'And don't call them terrorists: that's for the settlers' • bloody denouement of play and dramatic presentation of violent destruction of the mission to achieve freedom. <p>These are suggestions only. Accept any valid alternative response.</p> |

| Question number | Indicative content |
|-----------------|--|
| 5 | <p><i>Doctor Faustus</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Faustus' greed for more power and knowledge provides his motivation for selling his soul to Lucifer • dramatic presentation of greed as a temporary pleasure compared to the eternity of suffering ahead • Medieval tradition of presenting the Seven Deadly Sins and the personification of Greed (or covetousness) as 'begotten of an old churl in a leather bag' • ways in which language is used to show Faustus' greed, e.g. 'I'll have them fly to India for gold/Ransack the ocean for orient pearl' • dramatic presentation of conflict between greed and good with the Good and Evil Angels, e.g. '... think of Heaven and heavenly things'; 'No ... think of honour and wealth' • Faustus' greed is mocked and criticised through the use of Robin and Rafe, e.g. they steal from the vintner after Faustus steals from the Pope, illustrating Faustus' moral degradation. <p>These are suggestions only. Accept any valid alternative response.</p> |
| 6 | <p><i>Doctor Faustus</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • play reflects contemporary debates over free-will or fate • dramatic presentation of Faustus cutting his arm to demonstrate his own free will in selling his soul to Lucifer and hence sealing his fate • dramatic presentation of Good and Evil Angels symbolising Faustus' decision and his choice of his fate • ways in which Faustus expresses ideas that his Fate was inevitable, e.g. 'You stars that reign'd at my nativity/Whose influence have allotted death and hell' • dramatic presentation of scholars trying to help Faustus out of his fate, e.g. 'What shall we do to save Faustus?' • ways in which Faustus refers to himself in third person to demonstrate his resignation to his fate, e.g. 'Faustus hath done it'; 'Faustus: curse thyself'. <p>These are suggestions only. Accept any valid alternative response.</p> |

| Question number | Indicative content |
|-----------------|--|
| 7 | <p><i>The Duchess of Malfi</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • dramatic presentation of guilt, e.g. Ferdinand's lycanthropy after guilt drives him mad • dramatic presentation of religious significance of guilt and suffering, e.g. Cardinal's guilt stops him from praying, 'I would pray now, but the devil takes away my heart' • presentation of guilt as a spur for revenge, e.g. Bosola takes revenge on the brothers for the guilt he feels from following their orders • dramatic presentation of the Cardinal to satirise the hypocrisy of the Church, e.g. 'How tedious is a guilty conscience!' • ways in which language is used to describe guilt, e.g. Cardinal describes guilt as 'voluntary torture'; Bosola says 'a guilty conscience/Is a black register' • dramatic presentation of guilt and its consequences as a feature of tragedy, e.g. deaths of the guilty brothers and of Bosola. <p>These are suggestions only. Accept any valid alternative response.</p> |
| 8 | <p><i>The Duchess of Malfi</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • dramatic presentation of both Ferdinand and the Cardinal as melancholy characters, e.g. Antonio describes the Cardinal as a 'melancholy churchman' and Ferdinand as 'what appears in him mirth is merely outside' • presentation of melancholy as something which corrupts the characters, e.g. Antonio says of Bosola 'This foul melancholy/Will poison all his goodness' • dramatic presentation of Ferdinand's lycanthropy as induced by his melancholy, e.g. 'Such melancholy humour they imagine/Themselves to be transformed into wolves' • contemporary understanding of humours in relation to the health of the human body and equation of melancholy with black bile, e.g. Bright's Treatise of Melancholie (1586) • ways in which language is used to describe melancholy, e.g. Duchess: 'I am acquainted with sad misery'; Bosola: 'deep pit of darkness' • dramatic contrast in how characters respond to their melancholy, e.g. Duchess' melancholy is said to be 'fortified/With a strange disdain'; Bosola feels haunted by the Duchess but dismisses this as 'nothing but my melancholy'. <p>These are suggestions only. Accept any valid alternative response.</p> |

| Question number | Indicative content |
|-----------------|--|
| 9 | <p><i>The Importance of Being Earnest</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Wilde's use of stories to demonstrate Victorian hypocrisy, e.g. importance of the story of Bunbury to Algernon's life and establishing his irresponsible character • dramatic significance of Jack's story and the name of his younger brother 'Ernest' • dramatic symbolism of the stories written in the diaries, e.g. Cecily's fictional stories of her engagement to Ernest • Wilde's satirising of Victorian fiction and melodrama through Miss Prism's three-volume novel, e.g. 'The good ended happily, and the bad unhappily. That is what Fiction means.' • dramatic relevance of characters' fictional stories becoming real, e.g. Jack's revelation of his birth story and the irony of his name being Ernest; 'it is a terrible thing for a man to find out suddenly that all his life he has been speaking nothing but the truth' • elevated and artificial ways in which the characters speak when telling their stories. <p>These are suggestions only. Accept any valid alternative response.</p> |
| 10 | <p><i>The Importance of Being Earnest</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • characters' attitudes towards death reinforce their superficiality and help to mock Victorian values and hypocrisy, e.g. Algernon's flippant attitude towards death reveals a flippant attitude towards life, 'Oh! I killed Bunbury this afternoon. I mean poor Bunbury died this afternoon.' • death of Lady Harbury's husband satirises attitudes towards love and marriage, e.g. 'I never saw a woman so altered; she looks quite twenty years younger' • Lady Bracknell exposes her callous nature when discussing Bunbury with Algernon, e.g. 'I think it is high time that Mr Bunbury made up his mind whether he was going to live or die'; on his death she congratulates Bunbury for acting on 'proper medical advice' • plotting and scheming as traditional features of the comedy of manners, e.g. Jack and Algernon's conversation about how to 'kill' Ernest • Wilde mocks Victorian education through Miss Prism's attitude towards Ernest's 'death', e.g. 'What a lesson for him! I hope he will profit from it!' • the 'death' of Bunbury allows Wilde to mock aristocratic fears of anarchy and socialism, e.g. 'Was he the victim of a revolutionary outrage?' <p>These are suggestions only. Accept any valid alternative response.</p> |

| Question number | Indicative content |
|-----------------|--|
| 11 | <p><i>The Rover</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • presentation of Angellica as taking control of her life, e.g. 'I'm resolved that nothing but gold shall charm my heart' • Hellena takes control of her destiny to avoid the nunnery, e.g. 'I'm resolved to provide myself this Carnival'; 'I don't intend every he that likes me shall have me, but he that I like' • language used by Willmore to suggest he will control Hellena, e.g. imagery of falconry: 'will come to the lure' • Behn's critique of cultural norms, e.g. lack of control of the libertines and the aggressive masculine culture • setting of Carnival, with its traditionally lowered controls, to implicitly criticise the recent Puritan past • Willmore's lack of control in terms of his promiscuity represents Charles II as a banished Cavalier, e.g. 'Thou know'st there's but one way for a woman to oblige me'. <p>These are suggestions only. Accept any valid alternative response.</p> |
| 12 | <p><i>The Rover</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • virtue seems to show no reward in the world of <i>The Rover</i>, e.g. virtuous Florinda is nearly raped twice • women are categorised as virtuous or wenches, e.g. Frederick describes Florinda as 'that damned virtuous woman' • language of commerce used to demonstrate how male characters see virtue in money above anything else, e.g. 'Hum – a diamond! Why, 'tis a wonderful virtue now that lies in this ring, a mollifying virtue' • tension between Carnival and Lent as the time of excess and the time of virtue • Cavaliers' exile from England and celebratory time in Naples mocks recent past of virtuous Puritan England • presentation of male characters as libertines and lacking virtue, e.g. 'You do not use to be honest so long, gentlemen.' <p>These are suggestions only. Accept any valid alternative response.</p> |

| Question number | Indicative content |
|-----------------|--|
| 13 | <p><i>A Streetcar Named Desire</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Blanche suffers from a lack of friendship and companionship and desperately seeks it where she can, e.g. Blanche develops her fantasy through the letter she writes to Shep Huntleigh • presentation of unhealthy friendships between Stanley and the men, e.g. bawdy jokes, gambling, hints of violence and trouble as representative of post-War concepts of masculinity • dramatic impact of Stanley and Mitch's complex relationship, e.g. Mitch defends and placates Stanley after he hits Stella despite Stanley's earlier teasing; Stanley claims to protect his 'best friend' from Blanche • presentation of Stella as defined by Stanley and his friends, e.g. when asked about her friends she says, 'They're Stanley's friends' • use of symbolism, e.g. dramatic presentation of Stella's friendship with Eunice as representative of a new USA • dramatic contrast in male and female friendships, e.g. men are competitive with each other; women tend to be passive and isolated. <p>These are suggestions only. Accept any valid alternative response.</p> |
| 14 | <p><i>A Streetcar Named Desire</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • significance of Blanche's description in the opening stage directions of her 'delicate beauty' • symbolism of the family home name as Belle Reve – beautiful dream – and the connection between beauty and illusion over ugly truths, e.g. 'funerals are pretty compared to deaths' • Blanche's obsession with physical appearance as representative of the feminine ideal in post-War USA, e.g. comparison of her own weight compared to Stella's when they first meet; bathing as an effort to retain beauty • dramatic conflict between beauty and brutality in Blanche and Stanley's confrontations, e.g. Blanche spraying Stanley with perfume in scene 2 • dramatic irony that Blanche resigns herself to her fading beauty too late, e.g. 'Physical beauty is passing ... But beauty of the mind and richness of the spirit and tenderness of the heart—and I have all of those things ...' • dramatic contrast between the description of Allan as a 'beautiful ... young man' and of Stanley as a 'brute' as symbolic of the clash between the romantic past and brutal present of USA. <p>These are suggestions only. Accept any valid alternative response.</p> |

| Question number | Indicative content |
|-----------------|---|
| 15 | <p><i>Sweat</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • presentation of Cynthia and friends as typical of hard-working factory labourers • dramatic presentation of effect of economic downturn on Cynthia's home life, e.g. estrangement from Brucie since his unemployment and subsequent drug addiction • Cynthia's internal conflict between her promotion to management role and betraying her friends and family, e.g. 'I haven't slept in ... in over a week'; 'I locked out my own son' • use of symbolism for characterisation, e.g. her unrealised dream trip on the Panama canal; celebrating her birthday alone in the bar • dramatic presentation of Cynthia and Tracey's conflict as representative of underlying societal racism, e.g. Tracey: 'I betcha they wanted a minority'; Cynthia: 'Be angry, but don't make it about this ... (<i>Points to the skin on the back of her hand</i>)' • use of dual time setting to present the changes in Cynthia's fortunes and those of Reading in general. <p>These are suggestions only. Accept any valid alternative response.</p> |
| 16 | <p><i>Sweat</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • dramatic presentation of the decline of the characters' lives to mirror the decline of the working class in USA • dramatic identification of the working class with their work in industry, e.g. 'when I started at the plant it felt like I was invited into an exclusive club' • significance of epigraph from Langston Hughes' poem 'Let America be America again' and its evocation of the gap between the American Dream and the working class • dramatic divide between working class and management, e.g. 'they don't wanna get their feet dirty ... or understand the real cost, the human cost of ... their ... product' • despair of working class symbolised by violence and destruction, e.g. climax of the play when Jason and Chris attack Oscar for accepting lower wages; Freddy Brunner burning down his house • dramatic significance of headlines at start of scenes focusing on stock markets but the play focusing on consequences for working class. <p>These are suggestions only. Accept any valid alternative response.</p> |

| Question number | Indicative content |
|-----------------|--|
| 17 | <p><i>Waiting for Godot</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Vladimir and Estragon remain bored throughout the play as they wait for something to do, e.g. repetition of 'nothing to be done' • dramatic use of humour to alleviate boredom • dramatic presentation of boredom on stage creates the feeling of expectation, representative of post-War anxieties, that something must happen, e.g. that Godot may arrive • trying to alleviate boredom becomes primary motivator for Vladimir and Estragon, e.g. 'We wait. We are bored ... No, don't protest, we are bored to death, there's no denying it' • use of repeated actions and circular structure of play creates a feeling of nihilism and acts as a function of Theatre of the Absurd • use of time and setting as a literal portrayal of boredom and ennui, rather than just bored characters. <p>These are suggestions only. Accept any valid alternative response.</p> |
| 18 | <p><i>Waiting for Godot</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • dramatic presentation of dignity in the companionship of Vladimir and Estragon • Vladimir aims for dignity in just being acknowledged as a person, e.g. asks the boy to tell Godot that he saw Vladimir • Vladimir's and Estragon's attempt to keep their dignity despite their situation and lack of meaning are features of existentialism and Absurdist Theatre • dramatic contrast in the relationships of Pozzo and Lucky, and Vladimir and Estragon, e.g. Lucky is treated like an animal; Pozzo says 'Old dogs have more dignity' • play explores post-War notions of humanity and shows the undignified physical and emotional treatment of characters, e.g. Lucky's physical injuries • comedic moments of the play created when characters lose their dignity, e.g. Vladimir's unbuttoned trousers. <p>These are suggestions only. Accept any valid alternative response.</p> |

| Please refer to 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 | Recalls information/descriptive <ul style="list-style-type: none"> Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft. |
| Level 2 | 5–9 | General understanding/approach <ul style="list-style-type: none"> Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer's craft. |
| Level 3 | 10–14 | Clear understanding/exploration <ul style="list-style-type: none"> Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft. |
| Level 4 | 15–19 | Consistent application/exploration <ul style="list-style-type: none"> Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft. |
| Level 5 | 20–24 | Discriminating application/exploration <ul style="list-style-type: none"> Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft. |

| Please refer to Specific Marking Guidance when applying this marking grid. | | |
|--|-------|--|
| AO3 = bullet point 1 | | AO5 = bullet point 2 |
| Level | Mark | Descriptor (AO3, AO5) |
| | 0 | No rewardable material. |
| Level 1 | 1–4 | Recalls information/descriptive <ul style="list-style-type: none"> • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations. |
| Level 2 | 5–9 | General understanding/approach <ul style="list-style-type: none"> • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations. |
| Level 3 | 10–14 | Clear understanding/exploration <ul style="list-style-type: none"> • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts. |
| Level 4 | 15–19 | Consistent application/exploration <ul style="list-style-type: none"> • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings of texts. |
| Level 5 | 20–24 | Discriminating application/exploration <ul style="list-style-type: none"> • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently. |