



# Mark Scheme (Results)

Summer 2024

Pearson Edexcel GCE Advance Subsidiary  
In English Literature (8ET0)  
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><b>Childhood</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of the ways in which both children and adults in the novels behave immaturely, e.g. Gradgrind's immature bullying of Cissy Jupe; Briony's childish misunderstanding of Robbie and Cecilia's relationship; Beale and Ida's immature handling of their divorce</li> <li>• use of language, e.g. Celie's naïve and limited vocabulary and expression; the contrast between Maisie's sophisticated vocabulary and her inability to understand the world; the contrasts between Briony's language as adult narrator of and child participant in events</li> <li>• comparison of use of narrative voice, e.g. James' ironic contrast of Maisie's very 'adult' voice with her naivety and childishness; McEwan's use of postmodern shifts in perspective to shape readers' views of behaviour; use of epistolary narrative in <i>The Color Purple</i>; Dickens' use of third person omniscient narrator to show us characters' immaturity</li> <li>• comparison of how writers use more mature characters to point out immaturity in others, e.g. the awkward interplay between Maisie and the supposedly more mature adults in <i>What Maisie Knew</i>; Shug Avery in <i>The Color Purple</i>; the adult Briony in <i>Atonement</i></li> <li>• comparison of factors affecting how younger characters mature, e.g. physical and sexual abuse of Celie; Beale and Ida's treatment of Maisie; Gradgrind's harsh utilitarian philosophy; the Tallises' marital relationship in <i>Atonement</i></li> <li>• comparison of factors affecting views of childhood and maturity in the novels, e.g. inter-war freedoms in <i>Atonement</i>; the restrictions of Victorian England in Dickens and James; segregationist USA in <i>The Color Purple</i>.</li> </ul> <p>These are suggestions only. Please accept any valid alternative response.</p>

2	<p><b>Childhood</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of the different kinds of parents and family units presented in all four novels</li> <li>• comparison of the ways in which individual parents bring children up on their own, e.g. Celie's abusive father; the restrictions Gradgrind imposes on his children; Beale and Ida's parenting of Maisie after their divorce; in <i>Atonement</i>, Emily Tallis often parents the children on her own while Jack is absent</li> <li>• use of other characters who adopt parental roles, e.g. Miss Overmore, Sir Claude and Mrs Wix all 'parent' Maisie in different ways; religious context of God as a parent in <i>The Color Purple</i>; Bounderby's 'parental' treatment of Louisa, typical of patriarchal structures, in <i>Hard Times</i></li> <li>• the ways in which parenthood is shaped in different social and cultural contexts, e.g. draconian Victorian attitudes of parenthood in Dickens' and James' Victorian England; harshness of family existence in the southern USA in <i>The Color Purple</i>; the difficulties of family life in the inter-war period in <i>Atonement</i></li> <li>• comparison of narrative methods employed to shape readers' views of parenthood, e.g. James, Walker and McEwan's use of the child's perspective; Dickens' use of a third person omniscient narrator</li> <li>• comparison of the ways in which being a parent affects adults in the novels, e.g. Beale and Ida's apparent lack of care for their responsibilities; Emily Tallis, typically of early 20th century social norms, is defined by her role as mother; like many Victorian men, Gradgrind is a distant father figure.</li> </ul> <p>These are suggestions only. Please accept any valid alternative response.</p>
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Question number	Indicative content
3	<p><b>Colonisation and its Aftermath</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• characters' use of the language of fear, e.g. Kurtz's "The horror! The horror!"; the accretion of overtly racist language in <i>Huckleberry Finn</i>; the role of language of violence in the terrorist contexts of <i>Home Fire</i></li> <li>• use of narrative perspective to create a sense of fear, e.g. first person narrative of <i>Huckleberry Finn</i>; Conrad's use of a distancing frame narrative in <i>Heart of Darkness</i>; Moses as narrative focaliser in <i>The Lonely Londoners</i></li> <li>• the importance of contexts of racist fear and suspicion between different groups in society, e.g. colonial constructions of race and power in <i>Heart of Darkness</i>; between the boys and other Londoners in post-Windrush England; between white and black Americans in Twain's antebellum USA; between Islamic and western communities in <i>Home Fire</i></li> <li>• use of settings that convey fear, e.g. the role of the river and its changing moods in Conrad and Twain; the training camp in <i>Home Fire</i></li> <li>• fear of encountering unfamiliar experiences, e.g. Jim's fear when he is on the run in <i>Huckleberry Finn</i>; Tanty's fear of travelling on the underground and buses; Karamat's fear of public exposure in his role as Home Secretary in <i>Home Fire</i></li> <li>• structural devices used to convey a sense of fear, e.g. Selvon's contrasting of the vibrant descriptions of the boys' life in London and the fears they face of discrimination; Marlow's fear of lying to Kurtz's fiancée; Huck's picaresque journey highlights his precarious existence, balancing humour and fear.</li> </ul> <p>These are suggestions only. Please accept any valid alternative response.</p>
4	<p><b>Colonisation and its Aftermath</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of different kinds of misunderstanding related to issues such as prejudice, cultural differences, belief systems and gender in all four novels</li> <li>• characters facing situations they do not understand, e.g. the journey Marlow is to take; Parvaiz's lack of understanding of the jihadist world he enters in <i>Home Fire</i>; Huck's lack of understanding of the Grangerford/Shepherdson feud</li> <li>• use of settings to create uncertainty, e.g. use of the airport and the park in <i>Home Fire</i>; drifting on the raft, often at moments of threat, as symbol of uncertainty and misunderstanding in <i>Huckleberry Finn</i>; Selvon's impressionistic description of London</li> <li>• failure to understand differing social and cultural contexts, e.g. Huck's failure to empathise with Jim's situation in <i>Huckleberry Finn</i>; Marlow's initial inability to understand what he encounters in the Congo; the difficulties Selvon's characters encounter in adjusting to life in London</li> <li>• misunderstandings between older and younger characters, e.g. the arrival of Tolroy's family at Waterloo in <i>The Lonely Londoners</i>; relationship between Karamat Lone and Eamonn in <i>Home Fire</i>; Marlow and the three old women in Brussels</li> <li>• use of language to convey characters' lack of understanding, e.g. Conrad's use of symbolic names to try to capture characters' meanings; Selvon's use of dialect and Standard English to highlight misunderstanding.</li> </ul> <p>These are suggestions only. Please accept any valid alternative response.</p>



Question number	Indicative content
5	<p><b>Crime and Detection</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of different unusual settings, a typical feature of crime writing, e.g. Audley Court in <i>Lady Audley's Secret</i>; Death Row in <i>In Cold Blood</i>; the Shivering Sands in <i>The Moonstone</i>; the slave cabins in <i>The Cutting Season</i></li> <li>• comparison of how writers create unusual settings, e.g. mystery and adventure of Seringapatam in The Prologue of <i>The Moonstone</i>; physical isolation of Audley Court in <i>Lady Audley's Secret</i> and the Clutter home in <i>In Cold Blood</i></li> <li>• comparison of how writers use unusual settings to convey character, e.g. Belle Vie as a reflection of Caren Gray in <i>The Cutting Season</i>; Lady Audley in the sanatorium in <i>Lady Audley's Secret</i>; Perry Smith on Death Row in <i>In Cold Blood</i></li> <li>• how unusual settings are linked to contexts, e.g. the Clutter murders as a nightmare inversion of the American Dream in <i>In Cold Blood</i>; death as a reflection of the historical injustices of slavery in <i>The Cutting Season</i>; Braddon's and Collins' use of unusual locations as typical of the Victorian Sensation genre</li> <li>• comparison of how unusual settings add to dramatic impact, e.g. the garret room and Godfrey Ablewhite's murder at the end of <i>The Moonstone</i>; the plantation as a place of danger in <i>The Cutting Season</i>; the Castle Inn in <i>Lady Audley's Secret</i></li> <li>• comparison of how, typically of crime writing, unusual settings reflect the troubling emotions evoked by crime, e.g. fear of isolation in <i>In Cold Blood</i> and <i>The Cutting Season</i>; the shock of crime committed amongst the upper classes in <i>The Moonstone</i> and <i>Lady Audley's Secret</i>.</li> </ul> <p>These are suggestions only. Please accept any valid alternative response.</p>

6	<p><b>Crime and Detection</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of the ways writers use narrative to explore the power of the law, e.g. Collins' use of multiple narrators in <i>The Moonstone</i>; the role of the play at Belle Vie as an alternative contextualising narrative in <i>The Cutting Season</i>; Capote's use of investigative journalism methods in <i>In Cold Blood</i></li> <li>• use of imagery of imprisonment in the presentation of powerful state legal systems, as typical of crime and detection writing, e.g. imprisonment in <i>In Cold Blood</i>; the imprisonment of Donovan Isaacs in <i>The Cutting Season</i>; the sanatorium in <i>Lady Audley's Secret</i></li> <li>• presentation of the power of more 'informal' systems of law enforcement in <i>The Moonstone</i> and <i>Lady Audley's Secret</i> reflecting the developing contexts of policing and detection in Victorian England; Caren Grey as an amateur detective in <i>The Cutting Season</i></li> <li>• use of investigative methods to demonstrate the powers of the authorities in all four novels, e.g. use of surveillance, interviewing, tailing suspects</li> <li>• the role of different kinds of punishment as manifestations of power in the novels, e.g. capital punishment in <i>In Cold Blood</i>; imprisonment in <i>The Cutting Season</i>; Lady Audley's death reflects the power of social justice</li> <li>• importance of contextual factors affecting how the law is applied to different characters, e.g. racial bias in <i>The Cutting Season</i>; Victorian social hierarchies in <i>The Moonstone</i> and <i>Lady Audley's Secret</i>.</li> </ul> <p>These are suggestions only. Please accept any valid alternative response.</p>
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Question number	Indicative content
7	<p><b>Science and Society</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>ways in which societies in these novels make enemies of outsiders, e.g. brutality towards the Creature in <i>Frankenstein</i>; creation of paranoia within Gilead; war between the humans and Martians in <i>The War of the Worlds</i></li> <li>writers' use of differing responses to outsiders to create effect, e.g. the Frankensteins' acceptance of Elizabeth Lavenza; moments of kindness between the Commander and Offred in <i>The Handmaid's Tale</i>; universal hostility to the Martians in <i>The War of the Worlds</i></li> <li>comparison of writers' use of difference as a mark of outsiders, e.g. physical appearance of the Creature and the Martians; the clones' genetic status in <i>Never Let Me Go</i></li> <li>writers' use of outsider characters as a way of understanding both self and society, e.g. questioning of the uniqueness of human intelligence in <i>The War of the Worlds</i>; reactions to the clones in <i>Never Let Me Go</i>; the impact of the Creature on Victor's sense of himself in <i>Frankenstein</i></li> <li>critical concept of 'the other' as a context for the shaping of meaning in all of the novels</li> <li>use of literary allusions and devices to highlight the position of outsiders, e.g. the connection of the Creature's position to <i>Paradise Lost</i> and <i>The Rhyme of the Ancient Mariner</i>; the connection of the clones' position to the song 'Never Let Me Go'; use of the 'Night' sections in <i>The Handmaid's Tale</i>.</li> </ul> <p>These are suggestions only. Please accept any valid alternative response.</p>
8	<p><b>Science and Society</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>writers' use of religion as a measure of moral values, e.g. the construction of Gilead; use of Safie's tale in <i>Frankenstein</i>; the role of the curate in <i>The War of the Worlds</i></li> <li>writers' use of moral dilemmas, e.g. the creation of life in <i>Frankenstein</i>; cloning in <i>Never Let Me Go</i>; reproductive science in <i>The Handmaid's Tale</i>; British colonial wars and the ethics of warfare in <i>The War of the Worlds</i></li> <li>imposition of moral values in the novels, e.g. the restructuring of society in Gilead as a reaction to the past in <i>The Handmaid's Tale</i>; Frankenstein Senior's failed attempts to impose moral values on his son; the lower value placed on the existence of the clones in <i>Never Let Me Go</i></li> <li>use of patterns of moral and judgmental language in all four novels, e.g. comparisons of the Creature to the Devil; Biblical references in <i>The Handmaid's Tale</i>; language around the curate's crisis of faith in <i>The War of the Worlds</i>; disparaging language used about the clones in <i>Never Let Me Go</i></li> <li>ways in which the writers explore morality in relation to how the law is applied, e.g. the trial of Justine in <i>Frankenstein</i>; the legal removal of certain rights for the clones in <i>Never Let Me Go</i>; the removal of women's rights under law in <i>The Handmaid's Tale</i></li> <li>use of moral or religious texts to frame and contextualise moral debate in the novels, e.g. <i>Paradise Lost</i> in <i>Frankenstein</i>; the 'soul scrolls' in <i>The Handmaid's Tale</i>; the Bible in <i>The War of the Worlds</i>.</li> </ul> <p>These are suggestions only. Please accept any valid alternative response.</p>

Question number	Indicative content
9	<p><b>The Supernatural</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>writers' use of marginal spaces to create a sense of fear, as typical of Gothic literary contexts, e.g. the coastal town of Whitby in <i>Dracula</i>; the attic in <i>The Picture of Dorian Gray</i>; the forest glade in <i>Beloved</i></li> <li>use of contrasts between rural and urban settings and the different ways in which they create fear, e.g. Transylvania/London in <i>Dracula</i>; Hundreds Hall and the town in <i>The Little Stranger</i>; Cincinnati and Sweet Home in <i>Beloved</i></li> <li>use of buildings to heighten the sense of fear, e.g. Hundreds Hall in <i>The Little Stranger</i>; Castle Dracula in <i>Dracula</i>; 124 in <i>Beloved</i></li> <li>writers' use of objects, typical of ghost stories and the Gothic, to heighten fear, e.g. windows as access points in <i>Dracula</i>; the painting in <i>The Picture of Dorian Gray</i>; the objects the spirits use in <i>The Little Stranger</i> and <i>Beloved</i></li> <li>use of isolated settings to create fear, e.g. the Carpathian Mountains in <i>Dracula</i>; the prison camp in <i>Beloved</i>; lonely London streets in <i>The Picture of Dorian Gray</i></li> <li>use of characters' gender, nationality, colour or trauma as sources of fear, e.g. Dracula's Eastern European culture; Sybil Vane's dubious social position as an actress in <i>The Picture of Dorian Gray</i>; the racial isolation felt by the characters in <i>Beloved</i>; Roderick's PTSD in <i>The Little Stranger</i>.</li> </ul> <p>These are suggestions only. Please accept any valid alternative response.</p>

Question number	Indicative content
10	<p><b>The Supernatural</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of contrasting environments as places of difference, threat and foreboding, e.g. the Carpathian Mountains in <i>Dracula</i>; the threatening isolation of Hundreds Hall in <i>The Little Stranger</i>; the plantation in <i>Beloved</i>; the unsettling and idyllic opening description of the garden in <i>The Picture of Dorian Gray</i></li> <li>• the contrast between the natural and urban worlds to heighten sense of danger on occasions, e.g. use of Cincinnati in <i>Beloved</i>; use of London in <i>Dracula</i> and <i>The Picture of Dorian Gray</i></li> <li>• Romantic and Sublime connotations of differing environments and their impact in shaping meaning, typical of Gothic and supernatural fiction, e.g. mountains and sea in <i>Dracula</i>; rural England in <i>The Little Stranger</i>; Sweet Home in <i>Beloved</i>; the impact of art and Basil Hallward's studio in <i>The Picture of Dorian Gray</i></li> <li>• writers' creation of connections between the real world and the supernatural events, e.g. the weather in <i>Dracula</i> and <i>Beloved</i>; the portrait in <i>The Picture of Dorian Gray</i>; fire in <i>The Little Stranger</i></li> <li>• contrast between orderly society and the unnatural behaviour of characters in the novels, e.g. Dorian's murder of Basil Hallward in <i>The Picture of Dorian Gray</i>; Dracula's drinking of his victims' blood; sexual abuse and exploitation in <i>Beloved</i></li> <li>• the role of humans in shaping different environments in the novels, e.g. the development of plantations in <i>Beloved</i>; Victorian approaches to ordering urban spaces in <i>The Picture of Dorian Gray</i>; the parkland around Hundreds Hall in <i>The Little Stranger</i>.</li> </ul> <p>These are suggestions only. Please accept any valid alternative response.</p>

Question number	Indicative content
11	<p><b>Women and Society</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>writers' use of contrasting emotions, e.g. Cathy and Hareton's happy relationship contrasts with others in <i>Wuthering Heights</i>; Clarissa and Sally Seaton's relationship in <i>Mrs Dalloway</i> contrasts with the Dalloways' passionless marriage; Tess and Angel's happiness in the 'Fulfilment' section contrasts with the burial of Sorrow in <i>Tess of the D'Urbervilles</i></li> <li>narrative methods accentuate contrasts, e.g. Woolf's use of fleeting contrasts in her stream of consciousness narrative in <i>Mrs Dalloway</i>; Hardy's and Hosseini's use of third person omniscient narrators to highlight contrasts; Brontë's use of multiple narrative perspectives to create contrast</li> <li>use of paired characters to create contrast, e.g. Clarissa and Sally in <i>Mrs Dalloway</i>; Cathy and Heathcliff in <i>Wuthering Heights</i>; Laila and Mariam in <i>A Thousand Splendid Suns</i>; Alec and Angel in <i>Tess of the D'Urbervilles</i></li> <li>use of contrasting settings, e.g. the kolba and Jalil's home to accentuate Mariam's troubles in <i>A Thousand Splendid Suns</i>; contrasts of social class represented by Wuthering Heights and Thrushcross Grange in <i>Wuthering Heights</i>; Stonehenge and the prison in <i>Tess of the D'Urbervilles</i></li> <li>how writers use contrast to explore societal attitudes, e.g. marriage for love or for social advancement in <i>Wuthering Heights</i>; class differences explored in <i>Mrs Dalloway</i>; conflicting religious beliefs in <i>A Thousand Splendid Suns</i></li> <li>contrasting expectations of women, e.g. Georgian contexts in <i>Wuthering Heights</i>; Victorian contexts in <i>Tess of the D'Urbervilles</i>; Afghan contexts in <i>A Thousand Splendid Suns</i>; Edwardian contexts in <i>Mrs Dalloway</i>.</li> </ul> <p>These are suggestions only. Please accept any valid alternative response.</p>

Question number	Indicative content
12	<p><b>Women and Society</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>the ways in which patriarchal societies constrain women's lives, e.g. cultural and religious demands on Mariam in <i>A Thousand Splendid Suns</i>; marital expectations on Catherine in <i>Wuthering Heights</i>; social class constrictions on Clarissa in <i>Mrs Dalloway</i></li> <li>use of characters' lack of well-being to represent constraint, e.g. Septimus' breakdown in <i>Mrs Dalloway</i>; Cathy's illness in <i>Wuthering Heights</i>; Tess' suffering after the loss of her baby in <i>Tess of the D'Urbervilles</i></li> <li>the ways in which characters are limited by their social class and status, e.g. the limitations placed on Cathy by her position at Thrushcross Grange in <i>Wuthering Heights</i>; Mariam's harami status in <i>A Thousand Splendid Suns</i>; John Durbeyfield's obsession with social class in <i>Tess of the D'Urbervilles</i></li> <li>writers' use of incarceration to reflect other kinds of constraint characters face, e.g. Heathcliff's imprisonment of Catherine in <i>Wuthering Heights</i>; the kolba becomes a virtual prison in <i>A Thousand Splendid Suns</i>; Tess' final incarceration in <i>Tess of the D'Urbervilles</i></li> <li>presentation of marriage as a cause of constraint for characters, e.g. Mariam becomes increasingly trapped in her marriage to Rasheed in <i>A Thousand Splendid Suns</i>; hypocritical Victorian attitudes to sex and marriage constrain Tess in <i>Tess of the D'Urbervilles</i>; the title of <i>Mrs Dalloway</i> demonstrates the extent to which Clarissa is defined by her marriage</li> <li>use of locations that symbolise constraint, e.g. the walls surrounding Thrushcross Grange in <i>Wuthering Heights</i>; the closed rooms in <i>Mrs Dalloway</i>; Stone Henge in <i>Tess of the D'Urbervilles</i>.</li> </ul> <p>These are suggestions only. Please accept any valid alternative response.</p>

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



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