Mark Scheme (Results)

Summer 2017

Pearson Edexcel GCE
In English Literature (6ET01)
Unit 1: Explorations in Prose and Poetry

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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, ie 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.

Question Number	Indicative Content
1(a)	Responses may include reference to: • the use and effect of nouns such as *fang, guile* • the use and effect of adjectives such as *ribbed, forked* • the use and effect of verbs such as *shone, flickered*. **5 marks**

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.
1	0 - 2	• Identifies example(s) • Makes some basic comment on the effect of the techniques.
2	3 - 5	• Explores features of language across the text with confidence • Makes detailed comment on the effect(s) on the reader.

Question Number	Indicative Content
1(b)	Responses may include reference to: • the use and effect of alliteration such as *knees…knuckly* • the use and effect of rhyme such as *cease…peace* • the use and effect of assonance such as *lop-sided smile*. Candidates are invited to identify and comment on two examples. They may choose to discuss two examples of alliteration, for instance. This is totally acceptable. **5 marks**

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.
1	0 - 2	• Identifies features of structure, form and language • Shows limited understanding of structure, form and language.
2	3 - 5	• Comments insightfully on a range of features of structure, form and language • Shows detailed understanding of the effect of structure, form and language.

Question Number	Indicative Content
1(c)	Responses may include reference to some of the following: • the use of first person • the creation, use and effect of voice to create themes • the use of language choices to create themes • the use of sound devices to create themes • the use of contrast to create themes • the use of imagery and symbolism to create themes • the use of other features such as sentence structure and tense • the effect of themes on other aspects of the poem, such as mood and tone. Candidates can refer to features which they have covered in 1(a) & 1(b) but they must use different examples in doing so - they cannot get double credit. **10 marks**

Band	Mark	**AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.**
1	**0 - 2**	• Identifies example(s) • Makes some basic comment on the effect of the techniques.
2	**3 - 5**	• Explores features of language across the text with confidence • Makes detailed comment on the effect(s) on the reader.

Band	Mark	**AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.**
1	**0 - 2**	• Identifies features of structure, form and language • Shows limited understanding of structure, form and language.
2	**3 - 5**	• Comments insightfully on a range of features of structure, form and language • Shows detailed understanding of the effect of structure, form and language.

Question Number	Indicative Content
2(a)	Responses may include reference to: • the use of multi-clausal sentences to create a conversational effect • the use of shorter sentences to create effect, such as *Then overtaking them came a huge white flame.* • the use of past tense to narrate the story as a recollection of events, creating tone. **5 marks**

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.
1	0 - 2	• Identifies example(s) • Makes some basic comment on the effect of the techniques.
2	3 - 5	• Explores features of language across the text with confidence • Makes detailed comment on the effect(s) on the reader.

Question Number	Indicative Content
2 (b)	Responses may include reference to: • the use and effect of the metaphors such as *screaming air* • the use and effect of descriptions such as *bluish shining substance* • the use and effect of personification such as *writhing trees* • the use and effect of examples in enhancing characterisation, voice, mood and tone and theme. **5 marks**

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 2	• Identifies features of structure, form and language • Shows limited understanding of structure, form and language
2	3 - 5	• Comments insightfully on a range of features of structure, form and language • Shows detailed understanding of the effect of structure, form and language

Question Number	Indicative Content
2(c)	Responses may include reference to: • the use and effect of the first person narrator to create mood and tone • the use and effect of language choices to create mood and tone • the use and effect of imagery to create mood and tone (assuming that this does not repeat material used in 2(b)) • the use and effect of contrast such as *A large fragment of fencing came sailing past me...and then the worst was over*. • the overall effect of mood and tone on the reader. **10 marks**

Band	Mark	**AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.**
1	**0 - 2**	• Identifies example(s) • Makes some basic comment on the effect of the techniques.
2	**3 - 5**	• Explores features of language across the text with confidence • Makes detailed comment on the effect(s) on the reader.

Band	Mark	**AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.**
1	**0 - 2**	• Identifies features of structure, form and language • Shows limited understanding of structure, form and language.
2	**3 - 5**	• Comments insightfully on a range of features of structure, form and language • Shows detailed understanding of the effect of structure, form and language.

Question Number	Indicative Content
3(a)	Responses may include reference to: • the ways in which language choices create the theme of growing up and their effect • the ways in which imagery creates the theme of growing up and their effect • the ways in which narrative voice can create the theme of growing up and their effect • the ways in which characterisation creates the theme of growing up and their effect • the ways in which thematic concerns create the theme of growing up and their effect • the ways in which setting can create the theme of growing up and their effect • the terms of the question – whether or not poets writing about home must develop the theme of growing up in order to succeed. Discussion of the terms of the question – whether or not the best poems about home are about growing up. Candidates may argue that this is not true. This should be fully rewarded as long as responses engage with the compare and contrast element of the stem. **40 marks**

Question Number	Indicative Content
3(b)	*Frost at Midnight* Responses may include reference to: • the ways in which language choices present family life • the ways in which imagery present family life • the ways in which narrative voice present family life • the ways in which mood and tone present family life • the ways in which setting present family life • the effects of metre, rhythm, rhyme and versification. *Parent to Children* Responses may include reference to: • the ways in which language choices present family life • the ways in which imagery present family life • the ways in which narrative voice present family life • the ways in which mood and tone present family life • the ways in which setting present family life • the effects of metre, rhythm, rhyme and versification. *Piano* Responses may include reference to: • the ways in which language choices present family life • the ways in which imagery present family life • the ways in which narrative voice present family life • the ways in which mood and tone present family life • the ways in which setting present family life • the effects of metre, rhythm, rhyme and versification. Comparisons are likely to involve appropriate poems and making effective links in terms of mood, structure, language and form. There may be an exploration of what is meant by striking portraits of family life and whether or not the proposition is supportable. In order to access the higher mark bands, candidates must adopt an effective comparative approach. **40 marks**

Question Number	Indicative Content
4(a)	Responses may include reference to: • the ways in which language choices present the idea that the best poems about land are purely descriptive and do not allow emotion to cloud the picture • the ways in which voice and style of narration present the idea that the best poems about land are purely descriptive and do not allow emotion to cloud the picture • the ways in which imagery present the idea that the best poems about land are purely descriptive and do not allow emotion to cloud the picture • the ways in which tone and mood present the idea that the best poems about land are purely descriptive and do not allow emotion to cloud the picture. Discussion of the terms of the question – whether or not the best poems about land are purely descriptive and do not allow emotion to cloud the picture. Candidates may argue that this is not true. This should be fully rewarded as long as responses engage with the compare and contrast element of the stem. **40 marks**

Question Number	Indicative Content
4(b)	*Home-thoughts, from Abroad* Responses may include reference to: • the ways in which contrast is used to convey theme • the ways in which contrast is used to create setting • the ways in which contrast is used to enhance mood and tone • the ways in which contrast is used to enhance narrative voice and characterisation • the effects of metre, rhythm, rhyme and versification in complementing the use of contrast. *The Sunlight on the Garden* Responses may include reference to: • the ways in which contrast is used to convey theme • the ways in which contrast is used to create setting • the ways in which contrast is used to enhance mood and tone • the ways in which contrast is used to enhance narrative voice and characterisation • the effects of metre, rhythm, rhyme and versification in complementing the use of contrast. *Desert Places* Responses may include reference to: • the ways in which contrast is used to convey theme • the ways in which contrast is used to create setting • the ways in which contrast is used to enhance mood and tone • the ways in which contrast is used to enhance narrative voice and characterisation • the effects of metre, rhythm, rhyme and versification in complementing the use of contrast. The selection of a second poem will enable candidates to develop their responses into full discussion of the ways in which poets use contrast and whether or not this is necessary for success in writing poems about land. **40 marks**

Question Number	Indicative Content
5(a)	Responses may include reference to: • the ways in which language choices in the best poems about work celebrate what there is to enjoy in it • the ways in which imagery in the best poems about work celebrate what there is to enjoy in it • the ways in which narrative voice in the best poems about work celebrate what there is to enjoy in it • the ways in which characterisation in the best poems about work celebrate what there is to enjoy in it • the ways in which theme in the best poems about work celebrate what there is to enjoy in it • the ways in which setting in the best poems about work celebrate what there is to enjoy in it • the terms of the question – whether or not the only successful poems about work are the ones that celebrate what there is to enjoy in it. Discussion of the terms of the question – whether or not the best poems about work celebrate what there is to enjoy in it. Candidates may argue that this is not true. This should be fully rewarded as long as responses engage with the compare and contrast element of the stem. **40 marks**

Question Number	Indicative Content
5(b)	*Photograph of a Haymaker, 1890* Responses may include reference to: • the ways in which imagery and symbolism are used to convey theme • the ways in which imagery and symbolism are used to create setting • the ways in which imagery and symbolism are used to enhance mood and tone • the ways in which imagery and symbolism are used to enhance narrative voice and characterisation • the effects of metre, rhythm, rhyme and versification in complementing the use of imagery and symbolism • the terms of the task – whether or not the poems need to make a striking use of imagery and symbolism in order to succeed. *The Carpenter's Son* Responses may include reference to: • the ways in which imagery and symbolism are used to convey theme • the ways in which imagery and symbolism are used to create setting • the ways in which imagery and symbolism are used to enhance mood and tone • the ways in which imagery and symbolism are used to enhance narrative voice and characterisation • the effects of metre, rhythm, rhyme and versification in complementing the use of imagery and symbolism • the terms of the task – whether or not the poems need to make a striking use of imagery and symbolism in order to succeed. *At Grass* Responses may include reference to: • the ways in which imagery and symbolism are used to convey theme • the ways in which imagery and symbolism are used to create setting • the ways in which imagery and symbolism are used to enhance mood and tone • the ways in which imagery and symbolism are used to enhance narrative voice and characterisation • the effects of metre, rhythm, rhyme and versification in complementing the use of imagery and symbolism • the terms of the task – whether or not the poems need to make a striking use of imagery and symbolism in order to succeed. The selection of a second poem will enable candidates to develop their responses either into full agreement with the assertion or to

	find some alternative viewpoints. In order to access the higher mark bands, candidates must adopt an effective comparative approach. **40 marks**

Section B: Poetry

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.
1	0 – 3	• Makes limited comments or basic statements • Writes with limited use of literary terms • Writes with minimal clarity and technical lapses • Shows limited engagement.
2	4 - 7	• Presents undeveloped comments • Makes some appropriate use of literary terms and concepts • Writes with some clarity and with some technical lapses • Shows some engagement.
3	8 - 11	• Presents a clear argument with appropriate comment • Makes consistent and appropriate use of literary terms and concepts to support an argument • Uses generally accurate written expression with few technical lapses • Shapes a response to the task in an engaged and original way.
4	12 – 15	• Responds with a sustained argument in an informed and relevant manner • Makes sustained and pertinent use of literary terms and concepts to develop a coherent argument • Displays accurate and fluent written expression • Constructs an original and creative response in a well-developed argument.

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.
1	0 - 1	• Identifies and comments on some simple features of structure, form and language • Shows limited understanding of how structure, form and language shape meaning.
2	2 - 3	• Comments on a range of features of structure, form and language • Identifies the effects of structure, form and language on meaning.
3	4 - 5	• Explores the writers' use and selection of particular features of structure, form and language • Demonstrates how structure, form and language shape meaning.

Band	Mark	AO3 – Explore connections and comparisons between different literary texts, informed by interpretations of other readers
1	0 - 3	• Identifies a basic response to one or more poems • Gives a limited personal response.
2	4 - 7	• Establishes some links between individual poems • Shows a basic awareness and understanding of interpretations by other readers.
3	8 - 12	• Establishes some valid literary connections between individual poems • Shows some awareness and understanding of different interpretations by other readers.
4	13 - 16	• Identifies, with some exploration, the links and literary connections between different poems • Shows clear understanding of, and explores, different interpretations by other readers.
5	17 - 20	• Sustains an exploration of the links and literary connections between different poems • Applies an analytical literary understanding, confidently exploring interpretation by other readers.

Question Number	Indicative Content
6(a)	Responses may include reference to: • the use of language choices to present the human capacity for survival • the use of characterisation to present the human capacity for survival • the use of contrast to present the human capacity for survival • the use of imagery to present the human capacity for survival • the use of dialogue to present the human capacity for survival • the use of narrative voice to present the human capacity for survival • the terms of the proposition – whether these narratives are driven by a celebration of the human capacity for survival. The text chosen to develop the line of argument is likely to be used to examine how survival is developed in *Wide Sargasso Sea* or *The Magic Toyshop* and whether those narratives are fundamentally driven by that imperative – the likely options for focus are Antoinette (*Wide Sargasso Sea*) or Melanie (*The Magic Toyshop*); however, candidates might also look at other characters in seeking to extend their argument. In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of the human capacity for survival – the terms of the question lead to this. **40 marks**

Question Number	Indicative Content
6(b)	Responses may include reference to: • the development of ideas about social class in the specific section of the book • other significant examples of places in the novel where ideas about social class are explored • the purposes of the development of this theme – its use in developing other themes, character, tone and mood • the methods used to create the theme of social class such as imagery, language choice, dialogue and pace, for instance • the proposition regarding whether or not the novel has an obsession with social class and if it 'suffers badly' in this respect. The text chosen to develop the line of argument is likely to enhance the discussion, exploring the ways the theme of social class is developed in the novels. There should be some consideration of the significance of social class in *Wide Sargasso Sea* or *The Magic Toyshop*. In the former case, there may be an analysis of the ways in which Rhys uses aspects of the narrative of *Jane Eyre* in developing the theme. In *The Magic Toyshop* there may be specific focus on characters such as Finn and Melanie. **40 marks**

Question Number	Indicative Content
7(a)	Responses may include reference to: • the presentation and importance of the theme of redemption • specific characters who are affected by redemption – for example Ida, Pinkie and Rose • Greene's use of the theme to explore other issues in the book – responsibility, guilt, crime, punishment, right and wrong • the attitude to redemption displayed by the characters and the writer • the way in which the theme is possibly ironised • whether or not the proposition is arguable – whether or not the story suggests that redemption is not possible • focus on the methods used to present the theme, for example dialogue, characterisation, imagery and diction. The text used to develop the line of argument is likely to enhance the discussion, exploring an examination of redemption and the views of it as presented. In *Lies of Silence* there are many points at which redemption or the lack of it is obvious - examples include the development of Moira's character and Michael's eventual death. There is a good deal to say about redemption in Alex's case and that of other characters in *A Clockwork Orange*. Responses may decide that its discussion of redemption is an important feature of this novel, in fact. They may also choose to engage with other themes. Arguments are likely to focus on the effects of redemption on the central characters, but may also explore other aspects of the narratives to good purpose. In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of 'redemption'– the terms of the question lead to this. **40 marks**

Question Number	Indicative Content
7(b)	Responses may include reference to: • the creation of a sense of place in the specific section of the book • other significant examples of sense of place in the novel such as the opening and closing sections • the purposes of the sense of place – their use in developing theme, character, tone and mood • the methods used to create sense of place such as imagery, language choice, dialogue and pace, for instance • the proposition regarding the centrality of sense of place to *Brighton Rock's* success. In *Lies of Silence* there are many scenes on which to focus in order to extend the argument including the initial moments of the IRA hostage-taking for example. Candidates should focus on the techniques used to present places and their effects. They are likely to see that the book uses sense of place in order to develop the narrative effectively. In *A Clockwork Orange* there is also a good deal to investigate in relation to the proposition. There are many places, such as the Korova Milk Bar, and plenty of opportunities to focus on specific moments in their presentation in order to extend the argument. Here too, there remains plenty to say about the techniques used by the writer. Candidates may explore the importance and role of sense of place in these narratives, moving from simple discussion of examples to more complex consideration of their use in characterisation and thematic development. **40 marks**

Question Number	Indicative Content
8(a)	Responses may include reference to: • the use of language choices to present self-interest • the use of characterisation to present self-interest • the use of contrast to present self-interest • the use of imagery to present self-interest • the use of dialogue to present self-interest • the use of narrative voice to present self-interest • the ways in which self-interest is developed in the course of the narrative • the terms of the proposition – whether what the novel presents is 'above all' about self-interest. *Pride and Prejudice* offers candidates the opportunity for discussion of whether Elizabeth Bennet's actions are motivated by self-interest, for example. It also provides some scope for consideration of the relative self-interests of male and female characters as well as the choices made by figures such as Lydia, which may be said to be motivated by the desire to maximise it. The irony of appearing only to attain self-interest through marriage might be discussed. In *The French Lieutenant's Woman*, the question of whether Charles or Sarah are motivated entirely by self-interest is an interesting one and should provide plenty of room for exploration. The techniques used to present the theme are sufficient (in terms of imagery, symbolism, irony and alternative endings for example) to allow for detailed development of an argument in relation to the main text. *The Yellow Wallpaper* deals with self-interest in an unusual and vivid way and there will be a lot of scope for candidates to consider the plight of the narrator in this respect. Here too, the techniques used in presenting self-interest include imagery and symbolism, contrast and narrative voice. **40 marks**

Question Number	Indicative Content
8(b)	Responses may include reference to: • the specific voice of Collins, focusing on the section suggested as a starting point, or moving outwards more immediately • the use of voice to develop characters • the importance of voice in the book as a whole • the possible attitudes of readers to the voices being presented • other techniques being employed to create the voices such as imagery, irony and dialogue • the proposition – the creation of voices certainly creates a lot of the narrative interest in the book but possibly not most of it. The text chosen to develop the line of argument is likely to enhance the discussion, exploring the ways voice is used and developed in the novels. There are obviously a number of significant voices in *The French Lieutenant's Woman*, all of which could feature in a discussion of their importance. The significance of technique must not be overlooked here – aspects of the narrative such as tone and mood, imagery and symbolism, language choice and dialogue could be considered. Candidates who extend their argument through simple listing of voices are not likely to prosper. *The Yellow Wallpaper* has a significant voice, fully likely to help candidates develop their arguments. Here too, there needs to be a discussion of the ways in which voice is created if the candidate is to succeed. They may take issue with the proposition in developing their argument with this text – this is, of course, to be rewarded where it succeeds. **40 marks**

Question Number	Indicative Content
9(a)	Responses may include reference to: • the use of language choices to present violence, both physical and emotional • the use of characterisation to present violence, both physical and emotional • the use of imagery to present violence, both physical and emotional • the use of dialogue to present violence, both physical and emotional • the use of narrative voice to present violence, both physical and emotional • how 'violence, both physical and emotional' is developed in the course of the narrative • the terms of the proposition – whether the novel vividly explores violence, both physical and emotional. Responses are likely to explore the ways in which 'violence, both physical and emotional' is presented in the other novel that they choose to write about, focusing on the ways in which the theme is developed and represented. In *The Scarlet Letter* there are many points of potential focus – Hester, Chillingworth, Dimmesdale – however, more successful candidates may well discuss the notion that violence, here, is much more emotional than physical, for example. Contrast, dialogue, narrative voice, irony and imagery and symbolism are all essential factors here. Whether the book vividly explores the physical and emotional violence should prove a fairly rich seam for candidates to mine. *The Color Purple* provides plenty of scope for general discussion as well as for specific focus on events and characters in the book. There should be some relatively straightforward ways of extending the argument about racial and sexual violence here and there are many opportunities to examine the role of technique in presenting the concept of 'physical and emotional'. In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of violence – the terms of the question lead to this. **40 marks**

Question Number	Indicative Content
9(b)	Responses may include reference to: • the use and portrayal of nature in the specific section of the book • other significant examples of the use and portrayal of nature in the novel such as the opening sections of the narrative or those surrounding the death of Catherine, for instance • the purposes of the use and portrayal of nature in developing theme, character, tone and mood • the methods used to enhance the portrayal of nature through language choice, dialogue and setting, for instance • the proposition regarding the centrality of the use and portrayal of nature to *Wuthering Heights'* success. The argument may examine how the use and portrayal of nature are developed in each novel, exploring the purposes and effects of their use. The use and portrayal of nature is a significant aspect of *The Scarlet Letter,* figuring in some key scenes, including the ending. It supports and develops character and theme. Candidates should have plenty of opportunity to discuss the roles of other techniques such as setting in enhancing use and portrayal of nature here. *The Color Purple* also offers some use and portrayal of nature from the depictions of Celie's childhood onward. The other techniques used to enhance it here are also straightforward enough – narrative voice and setting, for example. Candidates who simply list or describe examples of the use and portrayal of nature are far less likely to prosper than those who focus on effect for example. **40 marks**

Question Number	Indicative Content
10(a)	Responses may include reference to: • the use of language choices to present power • the use of imagery and symbolism to present power • the use of setting to present power • the use of dialogue to present power • the use of contrast to present power • the use of narrative voice to present power • the terms of the proposition – whether or not 'The writer's exploration of power is the most interesting thing in the narrative.' The argument can be extended through reference to *The Remains of the Day,* though here, the theme of power is filtered through a singular lens – candidates might consider the impact of narrative perspective. Examples of the ways in which power is developed should be obvious enough - in both the personal and political senses there is much to say about it and how it is presented and enhanced through other techniques such as imagery and symbolism and characterisation, for example. In *The Shooting Party* we are also given strong examples of the theme of power. There is plenty of potential for candidates to debate Colegate's ironic representation of the world she describes and to extend their argument by reference to *Howards End*. They may write about setting and other techniques such as imagery and symbolism, dialogue and narrative voice. In order to meet the AO2 requirement, there should be specific comment on not only method in the discussion of power, but its effect – the terms of the question lead to this. **40 marks**

Question Number	Indicative Content
10(b)	Responses may include reference to: • what people say and how they say it, focusing on the section suggested as a starting point, or moving outwards immediately • how what people say and how they say it are used to present character • how what people say and how they say it are used to present themes • the use of narrative and other voices in general in the text • contrasts in what people say and how they say it. In *The Remains of the Day,* there is plenty of focus on how what people say and the ways they say it are used to present character obviously and candidates should find plenty to say about the proposition. The techniques used to present Stevens and what he says, as well as the ways in which that is ironised are the same as in *Howards End*, though here, the significance of the first-person narrative voice is worthy of specific consideration. In *The Shooting Party* what people say and the ways they say it are plainly a major issue by the end. There are also less obvious aspects of the narrative to consider here, however, as is the case with *The Remains of the Day*. Accordingly, the focus on techniques could take into account contrast and irony, for example. Responses that adopt a linear approach and ignore the importance of technique are far less likely to succeed at the higher levels. **40 marks**

Section C: Prose

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.
1	0 – 3	• Makes limited comments or basic statements • Writes with limited use of literary terms • Writes with minimal clarity and technical lapses • Shows limited engagement.
2	4 – 7	• Presents undeveloped comments • Makes some appropriate use of literary terms and concepts • Writes with some clarity and with some technical lapses • Shows some engagement.
3	8 - 11	• Presents a clear argument with appropriate comment • Makes consistent and appropriate use of literary terms and concepts to support an argument • Uses generally accurate written expression with few technical lapses • Shapes a response to the task in an engaged and original way.
4	12 – 15	• Responds with a sustained argument in an informed and relevant manner • Makes sustained and pertinent use of literary terms and concepts to develop a coherent argument • Displays accurate and fluent written expression • Constructs an original and creative response in a well-developed argument.

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.
1	0 - 4	• Identifies some simple features of structure, form and language • Shows limited understanding of how structure, form and language shape meaning
2	5 - 9	• Comments on a range of features of structure, form and language • Makes simple links between the effects of structure, form and language on meaning
3	10 – 15	• Selects relevant features of structure, form and language • Demonstrates some understanding of the effects of structure, form and language and how the features shape meaning
4	16 - 20	• Explores the writers' use and selection of particular features of structure, form and language, showing some critical understanding • Demonstrates an understanding of the varied effects and function of structure, form and language in shaping meanings
5	21 - 25	• Provides a sustained analysis of the writers' use and selection of features of structure, form and language, showing a well-developed critical understanding • Effectively demonstrates how structure, form and language shape meaning in a clear argument.