Mark Scheme (Results)

Summer 2017

Pearson Edexcel GCE
In English Literature (9ET0_02)
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 be 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.

Paper 2 Mark scheme

Question number	Indicative content
1	**Childhood** Candidates may refer to the following in their answers: • comparison of the social and political contexts that create difficult circumstances, e.g. war in *Atonement*; industrialisation and utilitarianism in *Hard Times*; race, gender and poverty in *The Color Purple* • comparison of how individuals cause difficulties for others, e.g. Tom and Harthouse for Louisa; Ida and Beale for Maisie; Briony for Robbie and Cecilia • comparison of characters who are damaged by difficult circumstances, e.g. Stephen, Sofia and Squeak • how some characters are resilient enough to rise above difficult circumstances, often with the help of others, e.g. Celie and Shug; Louisa and Sissy; Maisie and Mrs Wix • how writers use settings to intensify or ameliorate the effects of difficult circumstances on characters, e.g. Nettie's experiences in Africa; Maisie in Boulogne; Robbie in France; Coketown • comparison of different narrative approaches that allow us to share or examine the different responses of characters, e.g. the way James involves us in the perspective of Maisie; Walker's epistolary method; Dickens' omniscient commentary; McEwan's use of free indirect discourse. These are suggestions only. Accept any valid alternative response.
2	**Childhood** Candidates may refer to the following in their answers: • how the behaviour of parents creates the need for children's friendships, e.g. the absence of Mr Tallis; the emotional remoteness of the Gradgrinds; Celie's abusive father • comparison of how social contexts contribute to emotional remoteness, e.g. educational ideology in Coketown; the reliance on nannies in *What Maisie Knew* • how structure and plot are used to reveal the unsatisfactory nature of some friendships, e.g. Tom and Harthouse; Celie and Squeak; Maisie and Sir Claude • comparison of how narrative styles are used to examine friendship, e.g. the letters of Nettie and Celie; Dickens's exposure of motives; McEwan's use of focalisers • comparison of how the positive effects of friendship are presented, e.g. through the relationships of Celie and Shug; Robbie and Cecilia; Louisa and Sissy; Maisie and Mrs Wix • how shared language is used to express friendship, e.g. use of the vernacular of Rachael and Stephen or Celie and Shug; the coded phrases of Maisie and Mrs Wix; the verbal sparring of Robbie and Cecilia. These are suggestions only. Accept any valid alternative response.

Please refer to the specific marking guidance on page 3 when applying this marking grid.		
AO1 = bullet point 1		**AO2 = bullet point 2**
Level	**Mark**	**Descriptor (AO1, AO2)**
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.
Level 2	5–8	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.
Level 3	9–12	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.
Level 4	13–16	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.
Level 5	17–20	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.

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	AO3 = bullet point 1	**AO4 = bullet point 2**
Level	**Mark**	**Descriptor (AO3, AO4)**
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Shows limited awareness of contextual factors. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	5–8	**General exploration** • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. • Identifies general connections between texts. Makes general cross-references between texts.
Level 3	9–12	**Clear relevant exploration** • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. • Makes relevant connections between texts. Develops an integrated approach with clear examples.
Level 4	13–16	**Discriminating exploration** • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. • Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.
Level 5	17–20	**Critical and evaluative** • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. • Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.

Question number	Indicative content
3	**Colonisation and its Aftermath** Candidates may refer to the following in their answers: • comparison of how writers present groups or races who are exploited, e.g. immigrants or women in *The Lonely Londoners*; native Africans in *Heart of Darkness*; slaves in *The Adventures of Huckleberry Finn*; Indians in *A Passage to India* • how the political and economic contexts of colonisation, imperialism and slavery render groups susceptible to exploitation • comparison of how the differences between exploited groups and their apparent masters are presented through narrative voices, e.g. Marlowe's first person perspective; Selvon's switching between different characters and their stories; Forster's sympathetic depiction of Indians; Twain's adoption of Huck's seemingly artless voice • comparison of how writers use dialogue to reveal the characters of the exploited and give them life, e.g. the homespun observations of Jim; the vigorous patois of the West Indian community; the sensitive reactions of Aziz • comparison of how writers expose and criticise the attitudes of those who exploit, e.g. the snobbish prejudices of the English at the club; the reactions of white women and children in London; the brutal treatment of African workers • how exploitation affects relationships between characters, e.g. Mrs Moore, Fielding and Aziz; Huck and Jim. These are suggestions only. Accept any valid alternative response.
4	**Colonisation and its Aftermath** Candidates may refer to the following in their answers: • comparison of how unfamiliar environments are presented, e.g. colonised 'possessions' in *Heart of Darkness* and *A Passage to India*; migration to 'the mother country' in *The Lonely Londoners*; the journey of Huck and Jim • how the initial responses of characters change and adapt over time, e.g. those of Mrs Moore and Adele; Tolroy's family and Galahad; Marlowe during his journey • how these changes link to the colonial context, e.g. Adele becomes the symbol of the solidarity of the British; Marlowe's initial naivety is contrasted with the brutality of Kurtz • comparison of the differences between narrative perspectives to present the social environment, e.g. Moses knits together the various experiences of the West Indians in London; Forster exposes the absurdity of British posturing in India • comparison of how language is used to provide atmospheric descriptions of the particular environment in each text to suggest how difficult it is for newcomers to thrive • how the challenges posed by different environments can offer opportunities to exploit others, e.g. the Duke and the Dauphin; Captain in London. These are suggestions only. Accept any valid alternative response.

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Level 1	1–4	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.
Level 2	5–8	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.
Level 3	9–12	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.
Level 4	13–16	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.
Level 5	17–20	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.

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Level	**Mark**	**Descriptor (AO3, AO4)**
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Shows limited awareness of contextual factors. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	5–8	**General exploration** • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. • Identifies general connections between texts. Makes general cross-references between texts.
Level 3	9–12	**Clear relevant exploration** • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. • Makes relevant connections between texts. Develops an integrated approach with clear examples.
Level 4	13–16	**Discriminating exploration** • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. • Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.
Level 5	17–20	**Critical and evaluative** • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. • Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.

Question number	Indicative content
5	**Crime and Detection** Candidates may refer to the following in their answers: • how some characters are professionally required to investigate crime whilst others do so for more personal motives, e.g. policemen like Dalgliesh, Cuff and Al Dewey; private individuals such as Robert Audley and Franklin Blake • the extent to which narrative voices allow us to share in the mental processes of investigators, e.g. James's sympathetic focusing on Dalgliesh; the range of voices in *The Moonstone* • how the use of narrative voice is integral to the structure of each text, providing us with, or withholding, information needed to complete the investigation • comparison of how each investigator relates to the context of each text, e.g. Dewey shares in the attitudes and ideals of a seemingly wholesome American community; the mystery of the moonstone has its roots in 'British' India; Audley is at home in the privileged community affected by the crime; James's representations of social class • how writers present their investigators' characters and development, e.g. the urbane Dalgliesh; the persistent Dewey; the galvanising of a lethargic Audley • comparison of investigative methods used, e.g. forensic detail revealed; the piecing together of witness testimony; fortunate discoveries; deduction. These are suggestions only. Accept any valid alternative response.
6	**Crime and Detection** Candidates may refer to the following in their answers: • comparison of how a central mystery drives the plot and engages the reader, e.g. the stealing of the moonstone; the whereabouts of George Talboys; the motives for killing the Clutters • how the reader is led to identify with the various focalisers who are perplexed by the mystery, e.g. Gabriel Betteridge or Tally Clutton • comparison of how narrative devices are used to present and withhold information, e.g. the switching of focus or voices to provide a range of perspectives • how mystery links to contexts, e.g. Lady Audley's background and social aspirations; the clash of Eastern and Western cultures in *The Moonstone*; the gap between haves and have-nots in *In Cold Blood*; James's linking of present crimes with those of the past • how authors construct and manipulate generic features of crime writing, e.g. the presentation of a range of suspects; the use of 'red herrings'; the search for a motive; attempts to mislead the reader • comparison of how language is used to create settings that evoke an air of mystery, e.g. Audley Court; the murder room; the Shivering Sands; the apparent normality of Holcomb. These are suggestions only. Accept any valid alternative response.

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Level 2	5−8	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.
Level 3	9−12	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.
Level 4	13−16	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.
Level 5	17−20	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.

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Level 2	5–8	**General exploration** • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. • Identifies general connections between texts. Makes general cross-references between texts.
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Question number	Indicative content
7	**Science and Society** Candidates may refer to the following in their answers: • comparison of how writers present the hopes of characters in the context of scientific and social change, e.g. the hope for survival in *The War of the Worlds*; the hope that love will change the future in *Never Let Me Go* • comparison of what the characters hope to improve or escape from, e.g. the monster's lovelessness and persecution in *Frankenstein*; Offred's restricted life in *The Handmaid's Tale* • how narrative voices are used to expand or restrict perspectives in our understanding of the characters' hopes, e.g. first person narrative in *The War of the Worlds, The Handmaid's Tale* and *Never Let Me Go*; a range of voices in *Frankenstein* • comparison of how writers structure their texts to provide differing perspectives on hope, e.g. the home counties before and after the Martians; flashbacks to Offred's past; the monster's observations of family life • comparison of how relationships affect hope, e.g. Kathy, Tommy and Ruth; Offred and Serena Joy; the narrator, the curate and the artilleryman • how hope is presented as a counterpart to threat in the context of each text, e.g. humanity and the sublime in *Frankenstein;* man's insignificance; the threat of ecological catastrophe. These are suggestions only. Accept any valid alternative response.
8	**Science and Society** Candidates may refer to the following in their answers: • how contexts imply criticism of human behaviour, e.g. complacency about human achievement; overreaching ambition; environmental damage • comparison of narrative perspectives to demonstrate human failings, e.g. Kathy's naivety in *Never Let Me Go;* the narrator's observations and reflections in *The War of the Worlds* • comparison of how narrative voice, plot and structure combine to create a dystopian vision of what humanity may create for itself • how the actions of individuals or groups highlight the worst kinds of human behaviour, e.g. the panic and selfishness in *The War of the Worlds*; self-interest in *The Handmaid's Tale*; society's response to the monster in *Frankenstein* • comparison of how writers depict the effects of inequalities in society, e.g. the subjugation of women and children; the exercise of power and privilege • how language can be distorted to create a particular version of reality, e.g. 'monster', 'donor', 'prayvaganza'. These are suggestions only. Accept any valid alternative response.

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Level 2 5–8	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.	
Level 3 9–12	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.	
Level 4 13–16	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.	
Level 5 17–20	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.	

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Level 2	5–8	**General exploration** • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. • Identifies general connections between texts. Makes general cross-references between texts.
Level 3	9–12	**Clear relevant exploration** • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. • Makes relevant connections between texts. Develops an integrated approach with clear examples.
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Level 5	17–20	**Critical and evaluative** • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. • Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.

Question number	Indicative content
9	**The Supernatural** Candidates may refer to the following in their answers: • comparison of different types of anxiety e.g. social anxieties following World War II; anxiety about women's sexuality; anxieties associated with guilt • how characters attempt to address anxieties, e.g. Dorian's self-justification; Faraday's logical explanations; the imposition of Paul D's willpower • comparison of how narrative voices direct our understanding of characters' anxieties, e.g. Wilde's free indirect style; Stoker's use of many voices • how writers structure their texts to explore anxieties in characters, e.g. the changes of time frame in *Beloved*; the changes of perspective in *Dracula* • how anxieties link to contextual concerns, e.g. the destruction of the old order in *The Little Stranger*; slavery in *Beloved*; questions about morality in *The Picture of Dorian Gray* • comparison of how characters' anxieties are resolved, e.g. Dorian's destruction; Faraday's triumph; the exorcism of Beloved; the defeat of Dracula. These are suggestions only. Accept any valid alternative response.
10	**The Supernatural** Candidates may refer to the following in their answers: • comparison of the ways in which writers place violence at the centre of the narrative to trigger consequences, e.g. the killing of Beloved; Sybil's suicide; Dracula's outrages; the fire at Hundreds Hall • how violence is linked to context, e.g. the treatment of slaves; war and change in society; concerns about sexual desire; distrust of excess • comparison of how narrative voice is used to reveal motives for violence, e.g. how Wilde depicts the mental instability of Dorian; the presentation of Van Helsing's insights • how writers use structural devices to hold back or reveal the causes of violence, e.g. the flashbacks in *Beloved*; the revelation of the Ayres family history • how language and symbolism are used to represent violence, e.g. blood and crucifix in *Dracula;* iron in *Beloved*; fire and glass in *The Little Stranger*; poison in *The Picture of Dorian Gray* • comparison of the ways in which characters respond to violence, e.g. as something to be hidden, or explained rationally or used for justifiable reasons. These are suggestions only. Accept any valid alternative response.

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Level 2	5–8	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.
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Question number	Indicative content
11	**Women and Society** Candidates may refer to the following in their answers: • comparison of different types of loss, e.g. relationships, emotional loss, material loss, spiritual loss, loss of previous way of life • comparison of how writers use language to create a sense of loss, e.g. Woolf's use of symbolism; dialogue in *Wuthering Heights* • comparison of narrative styles used to present loss, e.g. the third person control of Hosseini and Hardy; the use of Lockwood and Nellie; the free associative style of Woolf • how writers present different responses to loss through characterisation, e.g. Clarissa's reflections on Sally Seton; Heathcliff's brutality; Tess's response to rejection • links between contexts and the theme of loss, e.g. post-war context in *Mrs Dalloway*; constant change in *A Thousand Splendid Suns*; Victorian morality • comparison of how setting is used to accentuate loss, e.g. the bleakness in *Wuthering Heights* and in *Tess;* the alienating effects of London; the war-torn setting of Afghanistan. These are suggestions only. Accept any valid alternative response.
12	**Women and Society** Candidates may refer to the following in their answers: • comparison of the kinds of happiness sought by women, e.g. escape from social deprivation or male dominance; finding fulfilment through relationships • how their aspirations are obstructed, e.g. by male possessiveness and power in *A Thousand Splendid Suns*; by the demands of social convention in *Tess* and *Wuthering Heights* • how women's attempts to find happiness relate to social contexts, e.g. war and religion in Afghanistan; social class in rural Wessex • comparison of the ways in which narrative voices are used to present women's attempts to be happy, e.g. the focus on Mrs Dalloway; the omniscience of Hardy; Nellie's eyewitness accounts • how plot and structure present the extent to which women's aspirations are realised, e.g. the apparent domestic contentment at the end of *A Thousand Splendid Suns*; young Catherine and Hareton • comparison of how writers use language to depict the fleeting moments of happiness experienced by women characters, e.g. Tess with Angel; Clarissa's preparations for the party; the closeness of Mariam and Laila. These are suggestions only. Accept any valid alternative response.

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Level **Mark**	**Descriptor (AO1, AO2)**	

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Level 1	1–4	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.
Level 2	5–8	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.
Level 3	9–12	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.
Level 4	13–16	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.
Level 5	17–20	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.

Please refer to the specific marking guidance on page 3 when applying this marking grid.		
AO3 = bullet point 1		**AO4 = bullet point 2**
Level	**Mark**	**Descriptor (AO3, AO4)**
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Shows limited awareness of contextual factors. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	5–8	**General exploration** • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. • Identifies general connections between texts. Makes general cross-references between texts.
Level 3	9–12	**Clear relevant exploration** • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. • Makes relevant connections between texts. Develops an integrated approach with clear examples.
Level 4	13–16	**Discriminating exploration** • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. • Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.
Level 5	17–20	**Critical and evaluative** • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. • Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.