EDEXCEL | A-LEVEL ENGLISH LITERATURE | 9ET0/02

A Level Paper 2 - June 2025

June 2025 exam series

MARK SCHEME

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Mark Scheme (Results)

Summer 2025

Pearson Edexcel Level 3 GCE in English Literature (9ET0) Paper 2: Prose

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General Marking Guidance

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

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.

Question number	Indicative content
1	**Childhood** Candidates may refer to the following in their answers: • comparisons of ways writers present reasons for or causes of injustice, e.g. based on race; gender; age; misunderstanding; problems in society • ways writers create sympathy for victims of injustice, e.g. Celie's account of Sofia's unfair arrest and long punishment in *The Color Purple*; narratorial comments on Maisie as an innocent victim of her parents in *What Maisie Knew*; use of free indirect style in Briony's false accusation of Robbie in *Atonement*; third-person account of Stephen Blackpool being suspected of bank robbery in *Hard Times* • ways legal systems can create injustice, e.g. racist police in *The Color Purple*; class prejudice influencing application of the law in *Atonement*; court judgement being used to fuel animosity between the Faranges in *What Maisie Knew* • contextual factors influencing depictions of injustice, e.g. British law exempting spouses from testifying against each other in *Atonement*; inaccessibility of divorce to the working class in *Hard Times*; Victorian ideals about family life in *What Maisie Knew*; lack of protections for poor black women in early 20th-century USA • ways writers use imagery and language to present injustice, e.g. Dickens' use of synecdoche to show how the 'Hands' are dehumanised; Walker's brutal descriptions of Sofia's injuries; McEwan's moth metaphor to show Robbie's fragility; James' presentation of Maisie as a symbolic 'vessel' • ways injustices are challenged and resolved, or not, e.g. through female solidarity in *The Color Purple*; Maisie's final independent choice in *What Maisie Knew*; Briony's invented narrative in *Atonement*; Gradgrind's reformation and (mostly) happy ending in *Hard Times.*
2	**Childhood** Candidates may refer to the following in their answers: • comparisons of characters who could be considered flawed, e.g. Mr. in *The Color Purple*; Gradgrind in *Hard Times*; Briony in *Atonement*; Beale and Ida Farange in *What Maisie Knew* • ways characters could be considered flawed, e.g. morally; personality characteristics; making errors of judgement; beliefs • methods writers use to reveal flaws, e.g. Dickens' repetition of 'facts, facts, facts'; Walker's colour symbolism; McEwan's extended metaphor of writing and rewriting; James' motif of blushing or reddening to reveal consciousness of fault • contextual factors influencing the presentation of flawed characters, e.g. Walker's 'womanism' and feminist perspective; McEwan's Second World War setting; James' commentary on Victorian moral standards; Dickens' visit to Preston in 1854 • ways writers explore the possibility of redemption from flaws, e.g. Louisa's self-discovery in *Hard Times*; friendship based on equality between Mr. and Celie in *The Color Purple*; Sir Claude's attempts to protect Maisie in *What Maisie Knew*; Briony's long atonement in *Atonement* • narrative voices used to present character flaws, e.g. Walker's use of Celie's letters and voice; James' use of Maisie's innocent viewpoint to reveal others' flaws; Dickens' narratorial comments from omniscient stance; McEwan's fragmented chronology.

Question number	Indicative content
3	**Colonisation and its Aftermath** Candidates may refer to the following in their answers: • comparisons of characters who are disillusioned with society, e.g. Parvaiz in *Home Fire*; Marlow in *Heart of Darkness*; Moses in *The Lonely Londoners*; Huck in *The Adventures of Huckleberry Finn* • aspects of society causing disillusionment, e.g. the 'philanthropic pretence' of empire in *Heart of Darkness*; Huck's resistance to being 'sivilized' in *The Adventures of Huckleberry Finn*; prejudice faced by British Muslims in *Home Fire*; overt racism in 1950s London in *The Lonely Londoners* • presentation of the consequences of disillusionment, e.g. attempts to escape; moral compromise; acceptance; rebellion; death • contextual factors influencing the presentation of disillusionment, e.g. European colonisation of Africa in the 19th century; setting of *Huckleberry Finn* before the abolition of slavery in the USA; growth of ISIS in the early 21st century; Windrush migrant experiences in London of the 1950s • methods writers use to present disillusionment, e.g. Twain's use of satire; Shamsie's descriptions of settings; Selvon's symbolic descriptions of Waterloo in the fog; Conrad's juxtaposition of 'civilisation' and 'savagery' • writers' use of narrative voices to present characters who are disillusioned, e.g. Twain's first-person narration; Shamsie's use of free indirect discourse to show multiple perspectives; Conrad's retrospective narration; Selvon's use of vignettes and multiple narrative voices. These are suggestions only. Accept any valid alternative response.
4	**Colonisation and its Aftermath** Candidates may refer to the following in their answers: • comparisons of ways writers use symbolism to explore key themes and ideas, e.g. symbolic characters; settings; objects; events • writers' use of central symbolic images, e.g. the parachutist in *Home Fire*; the raft in *The Adventures of Huckleberry Finn*; the steamer in *Heart of Darkness*; the sun in *The Lonely Londoners* • presentation of symbolic journeys to explore character development, e.g. Huck's episodic journey down the Mississippi river in *The Adventures of Huckleberry Finn*; Marlow's journey down the Congo River in *Heart of Darkness*; Parvaiz's journey from London to Raqqa to Karachi in *Home Fire*; Galahad's journeys around London in *The Lonely Londoners* • contextual factors explored through writers' use of symbolism, e.g. discrimination faced by Windrush migrants; Conrad's exposure of the horrors of imperialism and colonisation; contemporary fears about grooming and radicalisation in Shamsie's novel; Twain's satirical comments on hypocritical societal structures • narrative methods writers use when describing symbolic locations and events, e.g. Selvon's stream of consciousness description of Hyde Park; Twain's use of naïve first-person narration; Shamsie's use of newspaper reports and social media feeds; Conrad's framed narrative to symbolically connect London and the Belgian Congo • writers' use of symbolic weather and pathetic fallacy, e.g. fog in *The Adventures of Huckleberry Finn* and *Heart of Darkness*; Amherst's snow and Karachi's heat in *Home Fire*; cold winter weather in *The Lonely Londoners*. These are suggestions only. Accept any valid alternative response.

Question number	Indicative content
5	**Crime and Detection** Candidates may refer to the following in their answers: • comparison of ways writers present one or more characters who are suspected of crimes, e.g. Hickock and Smith in *In Cold Blood*; Lady Audley in *Lady Audley's Secret*; Franklin Blake in *The Moonstone*; Hunt Abrams in *The Cutting Season* • ways writers present characters who are unfairly suspected, e.g. police suspicion of Donovan Isaacs in *The Cutting Season*; Cuff's suspicion of Rachel Verinder and Rosanna Spearman in *The Moonstone*; Holcomb townspeople's mistrust of their neighbours in *In Cold Blood*; Luke and Phoebe Marks in *Lady Audley's Secret* • ways writers use narrative structure to reveal the true criminals, e.g. Caren's dramatic confrontation of Bobby Clancy in *The Cutting Season*; unmasking of Godfrey Ablewhite in *The Moonstone*; Lady Audley's confession in *Lady Audley's Secret*; four-part structure of *In Cold Blood* • imagery and settings writers use to create suspicion of characters, e.g. Lady Audley's portrait in *Lady Audley's Secret*; sinister listing of items in Dick's car before the murders in *In Cold Blood*; dark, mysterious settings in *The Moonstone*; Morgan's blood-stained clothing in *The Cutting Season* • contextual factors influencing presentation of those under suspicion, e.g. Locke foregrounds racist assumptions by contemporary US police; attitudes towards mental illness in the Victorian era; contemporary attitudes towards ex-offenders in *The Moonstone* and *The Cutting Season*; Capote's New Journalism and psychological approach, creating empathy for the suspects in *In Cold Blood*; social inequality and ideas about injustice in all texts • ways narrative voices create suspicion around characters, e.g. Collins' multiple narrators and their different theories about the theft; Capote's use of focalisation to create suspicion and doubt even when the murderers' identities are known; Locke's use of documents; Braddon's third-person narrator withholds key information at times. These are suggestions only. Accept any valid alternative response.

6	**Crime and Detection** Candidates may refer to the following in their answers: • presentation of key moments of suspense in the novels, e.g. discovery of the crimes; disappearances; following clues; discovering the culprits; revealing motives; arresting or confronting the criminals • use of conventions of the crime genre in creating suspense, e.g. red herrings; multiple suspects; clues; investigative procedures; unexpected plot twists • writers' use of pursuits and journeys to create suspense, e.g. the red truck following Caren in *The Cutting Season*; pursuit of the disguised Ablewhite in *The Moonstone*; Robert Audley's journeys to Wildernsea and Mrs Vincent's school during his investigations in *Lady Audley's Secret*; Dick and Perry's journey to the Clutter farm • ways writers structure their narratives to create suspense, e.g. Locke's non-linear timeline; Collins' use of multiple first-person narrators; Capote's division of the narrative into four distinct phases; the three-volume structure of Braddon's novel • techniques writers use to create suspense, e.g. Collins' use of dialogue to make revelations; Capote's use of documentary evidence to reveal the details of the trial; Locke's descriptions of the ghostly slave village to create mystery and fear; sinister descriptions of the portrait and Audley Court to foreshadow crimes in *Lady Audley's Secret* • contextual factors affecting the creation of suspense, e.g. influence of the Constance Kent case on both *Lady Audley's Secret* and *The Moonstone*; contemporary true crime basis of *In Cold Blood*; Locke's comments on contemporary political issues in the USA; Collins' use of real detectives as inspiration for Sergeant Cuff.

Question number	Indicative content
7	**Science and Society** Candidates may refer to the following in their answers: • comparisons of ways writers present central characters who could be considered as victims, e.g. Offred in *The Handmaid's Tale*; Kathy in *Never Let Me Go*; Elizabeth in *Frankenstein*; the narrator in *The War of the Worlds* • discussion of characters who could be considered as both victims and antagonists, e.g. Serena Joy in *The Handmaid's Tale*; Ruth in *Never Let Me Go*; the creature in *Frankenstein*; the Curate in *The War of the Worlds* • contextual factors influencing the presentation of victims, e.g. historic view of women as physically and emotionally weaker in *The War of the Worlds* and *Frankenstein*; the influence of oppressive political regimes on Atwood's writing; Ishiguro's implicit references to the Holocaust and Nazi propaganda • methods writers use to depict victims, e.g. Shelley's use of nature imagery; Atwood's vivid descriptions of violence; Wells' imagery of hell and burning; Ishiguro's bleak, empty landscapes • exploration of how victims' stories are concluded, e.g. deaths in all novels; Offred's ambiguous escape in *The Handmaid's Tale*; humanity's unexpected reprieve in *The War of the Worlds*; the clones' acceptance of their fate in *Never Let Me Go* • narrative methods used to present victims, e.g. reflective first-person narration in *The Handmaid's Tale*; retrospective eyewitness account in *The War of the Worlds*; multiple first-person narrators in *Frankenstein*; limited perspective of the narrator in *Never Let Me Go.* These are suggestions only. Accept any valid alternative response.

8	**Science and Society** Candidates may refer to the following in their answers: • comparisons of key friendships presented in the texts, e.g. between Moira and Offred in *The Handmaid's Tale*; Ruth, Tommy and Kathy in *Never Let Me Go*; Victor and Clerval in *Frankenstein*; Ogilvy and the narrator in *The War of the Worlds* • methods writers use to convey friendships and their significance, e.g. Kathy's colloquial narration in *Never Let Me Go*; Frankenstein's expressions of affection for Clerval in dialogue and narration; the narrator's expressions of gratitude to the 'kindly people' who rescue him in *The War of the Worlds*; imagery about Moira, e.g. the simile 'like an elevator with open sides' in *The Handmaid's Tale* • ways writers explore the absence of friendship, e.g. the creature's desolation and anger in *Frankenstein*; the narrator's descent into madness when he believes he is 'the last man alive' in *The War of the Worlds*; Kathy's isolation as an adult 'carer' in *Never Let Me Go*; Offred's awareness that friends could be 'eyes' in *The Handmaid's Tale* • symbolism and imagery used to explore friendships, e.g. transitory friendship with the Curate as symbolic of the failures of the Church in *The War of the Worlds*; the familial friendship of the DeLacey family representing the ideal state in *Frankenstein*; Atwood's imagery of handmaids' walking 'two by two'; symbolism of friendships formed at Hailsham in *Never Let Me Go* • contextual factors influencing the presentation of friendship, e.g. ethical debates about whether clones are fully human in *Never Let Me Go*; influence of the Romantic movement, and its focus on intense friendships, on Shelley; Wells' discussions of evolution and natural selection in relation to the suitability of friends • presentation of the endings or conclusions of friendships, e.g. Kathy's reunions with Tommy and Ruth before their deaths in *Never Let Me Go*; Frankenstein's death after his brief friendship with Walton in *Frankenstein*; the narrator's brother escaping Britain with Mrs and Miss Elphinstone in *The War of the Worlds*; Moira and Offred's meeting at Jezebel's in *The Handmaid's Tale.* These are suggestions only. Accept any valid alternative response.

Question number	Indicative content
9	**The Supernatural** Candidates may refer to the following in their answers: • comparison of characters who are presented as deviating from society's expectations, e.g. Mina and Lucy in *Dracula*; Lord Henry in *The Picture of Dorian Gray*; Caroline Ayres in *The Little Stranger*; Amy Denver in *Beloved* • aspects of characters that could be considered to deviate from society's expectations, e.g. appearance; morality; breaking social norms or expectations; behaviour • methods writers use to describe unconventional aspects of characters, e.g. Stoker's animalistic and inhuman imagery to describe Dracula; Waters' descriptions of Caroline's physical and mental strength; Wilde's feminised, beautiful descriptions of Dorian; Morrison's descriptions of Baby Suggs' preaching and 'pondering colour' • contextual factors influencing the presentation of characters who deviate from society's expectations, e.g. gender norms and expectations of the 1940s in *The Little Stranger*; taboos surrounding sex and homosexuality in *The Picture of Dorian Gray*; influence of Cesare Lombroso's links between appearance and criminality on *Dracula*; the impact of slavery in *Beloved* • ways writers represent the voices of unconventional characters in dialogue and narration, e.g. Van Helsing's comic but expert voice in *Dracula*; Dorian's flippant and effusive speech in *The Picture of Dorian Gray*; Beloved's disjointed and repetitive narration of her origins in *Beloved*; Faraday's unreliable narration in *The Little Stranger* • how story arcs involving unconventional characters are resolved, e.g. female characters who defy social conventions are killed off or return to more conventional roles in *Dracula* and *The Little Stranger*; sexuality that defies contemporary social expectations is punished in *The Picture of Dorian Gray*; Denver's re-engagement with the community and Beloved's disappearance in *Beloved.* These are suggestions only. Accept any valid alternative response.

10	**The Supernatural** Candidates may refer to the following in their answers: • comparison of ways writers explore different versions of masculinity, e.g. heroic and strong; threatened and emasculated; powerful and dangerous; selfish and power hungry • ways writers present positive masculine characters and roles, e.g. religious imagery used about the heroic 'crew of light' in *Dracula*; dialogue revealing James Vane's protective instinct towards his sister in *The Picture of Dorian Gray*; Paul D's grappling with what being a man entails in *Beloved*, e.g. making comparisons with the rooster; Roderick's dutiful efforts to head the household and symbolic emasculation in *The Little Stranger* • ways writers present destructive aspects of masculinity, e.g. Faraday's feelings of inferiority and competitiveness with other men in *The Little Stranger*; Dracula preying upon women in *Dracula*; Schoolteacher's violence and cruelty in *Beloved*; Dorian's destructive pursuit of pleasure in *The Picture of Dorian Gray* • ways writers challenge stereotypical views of masculinity, e.g. Waters and Stoker present female characters who have masculine qualities and emasculated male characters; Wilde explores homosexual desire; Morrison explores how slavery affects men's perceptions of their worth and masculinity • contextual factors affecting presentations of masculinity, e.g. feminist readings of gender representations and relations; fin de siècle fears of corruption and degeneration in *The Picture of Dorian Gray* and *Dracula*; social expectations and stereotypes about what constitutes masculinity; changes to gender roles after the Second World War in *The Little Stranger;* the legacy of slavery in *Beloved* • methods writers use to describe men and masculinity, e.g. imagery of bravery to present the group of men in *Dracula*; symbolism of Paul D's 'tobacco tin' in *Beloved*; Waters' use of rational and sceptical language in Faraday's narration; Wilde's feminised descriptions of Dorian's beauty. These are suggestions only. Accept any valid alternative response.

Question number	Indicative content
11	**Women and Society** Candidates may refer to the following in their answers: • comparisons of ways writers present hope, e.g. through characters overcoming adversity; using familial and romantic love; suggesting intergenerational change for the better; in redemptive acts • ways writers use settings to explore hope, e.g. Hardy's descriptions of beautiful natural landscapes; descriptions of nature returning to Kabul at the end of *A Thousand Splendid Suns*; Brontë's transcendental natural settings; Woolf's descriptions of Regent's Park • writers' use of endings to create hope, e.g. Laila's happy family life and Jalil's apology letter in *A Thousand Splendid Suns*; Catherine and Hareton's blossoming relationship in *Wuthering Heights*; Clarissa's successful party in *Mrs Dalloway*; Angel and Tess's brief time together before her death in *Tess of the D'Urbervilles* • writers' use of imagery to present hope, e.g. Hardy's allusions to Classical Greek mythology; images of flowers in *Mrs Dalloway*; elemental imagery in *Wuthering Heights*; Hosseini's metaphor of Mariam's heart taking flight in response to Aziza's love • contextual factors influencing writers' presentation of hope, e.g. Afghan political turmoil in the 20th century; late Victorian condemnatory views of 'fallen women'; the impacts of the First World War on British society; the influence of the Romantic movement on Brontë's writing • writers' presentation of false or disappointed hope, e.g. Mariam's journey to her father's house as a child in *A Thousand Splendid Suns*; Tess's confession of her past to Angel in *Tess of the D'Urbervilles*; Heathcliff's hope for a relationship with Cathy in *Wuthering Heights*; Peter Walsh's troubled relationships with women in *Mrs Dalloway.* These are suggestions only. Accept any valid alternative response.
12	**Women and Society** Candidates may refer to the following in their answers: • comparisons of ways writers present change, e.g. as positive; as part of a character's growth and development; as destructive; as inevitable; based on internal qualities; based on external circumstances • discussion of key moments of change in the novels, e.g. Heathcliff's transformation into a gentleman in *Wuthering Heights*; how marriage changes women's circumstances in *A Thousand Splendid Suns*; Tess's fluctuating fortunes in *Tess of the D'Urbervilles*; Rezia's changing views of Septimus and his condition in *Mrs Dalloway* • ways writers structure their narratives to explore change, e.g. Hardy's use of seasonal changes; Woolf's use of Big Ben's chimes to emphasise the passage of time; Hosseini's use of dates to show jumps in time; Brontë's use of dated diary entries and flashback • contextual factors affecting the presentation of change, e.g. the Modernist movement; how women's roles were affected by changing political regimes in Afghanistan; changes caused by industrialisation in the 19th century; Romanticism and its association with revolutionary philosophies • methods writers use to present change, e.g. Hosseini's imagery describing changes to Kabul; Woolf's use of free indirect discourse as characters travel around London; Hardy's use of colour symbolism; Brontë's imagery of windows, doors and thresholds • ways writers explore change associated with growing older, e.g. Heathcliff's relenting in his quest for vengeance as he approaches death in *Wuthering Heights*; Tess's growth from naïve to more worldly in *Tess of the D'Urbervilles*; Richard and Clarissa's changing relationship as they age in *Mrs Dalloway*; Mariam and Laila's transitions from childhood to adulthood in *A Thousand Splendid Suns.* These are suggestions only. Accept any valid alternative response.

Please refer to the Specific Marking Guidance when applying this marking grid.		
AO1 = bullet point 1		AO2 = bullet point 2
Level	**Mark**	**Descriptor (AO1, AO2)**
	0	No rewardable material.
Level 1	1–4	**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 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.

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