



Mark Scheme (Results)

Summer 2025

Pearson Edexcel Level 3 GCE
in English Literature (8ET0)
Paper 2: Prose

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the 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.

Paper 2 Mark scheme

Question number	Indicative content
1	Childhood Candidates may refer to the following in their answers: • comparison of the ways in which characters in all the novels experience homes that are somehow broken, e.g. the lack of love in the Gradgrind home in <i>Hard Times</i>; the social stigma of failed marriages in late Victorian society in <i>What Maisie Knew</i> and interwar England in <i>Atonement</i>; abuse in <i>The Color Purple</i> • use of language to describe homes, e.g. the Gradgrind home is appropriately named Stone Lodge; the lack of 'homely' language to reflect Maisie's movement from one 'home' to another in James' novel; the Tallis home is described as 'baronial Gothic' suggesting its forbidding nature • use of narrative voice to provide differing perspectives on home, e.g. Maisie's naive yet very knowing perception that she does not belong; McEwan's use of Briony's shifting postmodernist narrative role to shape readers' views of the Tallis home; Walker's use of epistolary form to provide a fragmented view of Celie's troubled home in <i>The Color Purple</i>; Dickens' use of third-person omniscient narrator to provide an external overview of Stone Lodge, the lodgings at the bank and Stephen Blackpool's rooms • the use of alternative 'homes' to provide security in the novels, e.g. Maisie's sense of belonging with Mrs Wix in <i>What Maisie Knew</i>; Celie's relationship with Shug Avery in <i>The Color Purple</i>; Sleary's circus as an alternative to traditional Victorian versions of 'home' and family in <i>Hard Times</i> • comparison of factors affecting how characters experience home in the novels, e.g. a place of physical and sexual abuse for Celie in <i>The Color Purple</i>; a place of rejection and abandonment for Maisie in <i>What Maisie Knew</i> and for Sissy Jupe in <i>Hard Times</i>; a place of creative licence for Briony in <i>Atonement</i> • comparison of contextual factors affecting views of home in the novels, e.g. social advantage in <i>Atonement</i>; the social divisions and distinctions of Victorian England in Dickens and James, and in the segregationist USA of <i>The Color Purple</i>. These are suggestions only. Please accept any valid alternative response.

2	Childhood Candidates may refer to the following in their answers: • comparison of characters who experience different kinds of separation and isolation in the four novels • use of geographical settings as plot devices to reflect the separation of children from their families, e.g. Nettie's removal to Africa to establish distance in <i>The Color Purple</i>; the emotional separation experienced by Thomas Gradgrind Junior and Louisa in the Victorian England of <i>Hard Times</i>; shifting geographical settings to reflect Maisie's separation from her parents through the scandal of divorce in Victorian England • effects achieved by the use of absent parents in the novels, e.g. characterisation of Mrs Pegler, Bounderby's mother, and Signor Jupe, Sissy's father, in <i>Hard Times</i>; use of dark comedy to portray Beale and Ida Farange in <i>What Maisie Knew</i>; the dangerous licence afforded to Briony by lack of appropriate parental oversight in <i>Atonement</i> • the ways in which separation is shaped by differing social and cultural models of family in the novels, e.g. draconian Victorian attitudes to family relationships in Dickens' and James' Victorian England; harshness of family existence in the southern USA in <i>The Color Purple</i>; the redefinition of family life in the inter-war period in <i>Atonement</i> • use of narrative perspective to shape readers' views of the effects of separation, e.g. Maisie's innocent misunderstanding in James; Celie's letters to Nettie and God in <i>The Color Purple</i>; Dickens' use of a third-person omniscient narrator to provide an ironic overview of the effects of separation • consideration of other ways in which separation is present in the novels, e.g. broken marriages in <i>What Maisie Knew</i>, <i>Atonement</i> and <i>Hard Times</i>; racial segregation in <i>The Color Purple</i>. These are suggestions only. Please accept any valid alternative response.
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Question number	Indicative content
3	Colonisation and its Aftermath Candidates may refer to the following in their answers: • characters' use of language to reflect disempowerment, e.g. Marlow's inability to avoid lying to Kurtz's intended in <i>Heart of Darkness</i>; racist language in <i>The Adventures of Huckleberry Finn</i> disempowers Jim; Karamat Lone's ambiguous relationship with the language of power in <i>Home Fire</i> • use of narrative perspective to create a sense of disempowerment, e.g. the multiple narratives of <i>Home Fire</i> display how individual characters are disempowered; reticent and apologetic tone of Marlow's narrative in <i>Heart of Darkness</i>; Moses' narrative constantly reminds us of his disadvantaged status in <i>The Lonely Londoners</i> • the varied causes of disempowerment of characters in the novels, e.g. contemporary contexts of religious radicalisation in <i>Home Fire</i>; human rights abuses of sociopolitical systems in Conrad and Twain; the boys' sense of lack of belonging in post-Windrush London in <i>The Lonely Londoners</i> • use of settings to explore different experiences of disempowerment, e.g. the grove of death in <i>Heart of Darkness</i>; Isma's experiences at the airport in <i>Home Fire</i>; the use of the river to reflect the disempowerment of both Jim and Huck in <i>The Adventures of Huckleberry Finn</i> • the disempowering effect of social and institutional structures in the novels, e.g. the boys' difficulties in finding work in <i>The Lonely Londoners</i>; the enforced labour of the Congolese in <i>Heart of Darkness</i>; Jim's inferior position in <i>The Adventures of Huckleberry Finn</i> • structural devices used to convey disempowerment, e.g. embedded-narrative structure of <i>Heart of Darkness</i>; use of rhapsodic freedom as ironic counterpoint to disempowerment in <i>The Lonely Londoners</i> and picaresque elements in <i>The Adventures of Huckleberry Finn</i>; use of social media forms in Aneeka's narrative to reflect how she spirals out of control in <i>Home Fire</i>. These are suggestions only. Please accept any valid alternative response.

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Colonisation and its Aftermath

Candidates may refer to the following in their answers:

- comparison of different kinds of hostility based on matters such as ethnicity, differences in cultural practices, religious belief and gender in all four novels
- the effects of hostility on characters in the novels, e.g. dehumanisation of the Congolese under the colonial system; the manhunt launched after Jim's escape in *The Adventures of Huckleberry Finn*; the overt racism experienced by the boys in a culturally diversifying London in *The Lonely Londoners* and by Muslim families in contemporary UK in *Home Fire*
- use of settings to highlight feelings of hostility in the novels, e.g. the negative depiction of the company's office in Brussels in *Heart of Darkness*; Parvaiz's experiences in Farooq's flat in *Home Fire*; London as a hostile environment in *The Lonely Londoners*
- the ways in which misunderstanding leads to hostility, e.g. the clash of European and Congolese cultures in *Heart of Darkness* and of British and Caribbean cultures in *The Lonely Londoners*; racial divisions caused by slavery in *The Adventures of Huckleberry Finn*; the way religiously based assumptions lead to hostility in *Home Fire*
- characters' hostility to the situations in which they find themselves, e.g. Parvaiz's dislike of the realities of the Islamic State in *Home Fire*; Marlow's descriptions of his troubling journey up the Congo in *Heart of Darkness*; the confrontations experienced by Huck and Jim in *The Adventures of Huckleberry Finn*
- use of language to convey hostility, e.g. the racist language that permeates *The Adventures of Huckleberry Finn*; the language of distrust employed about Karamat Lone in *Home Fire*; the dismissive and abusive language used about the characters in Selvon's novel.

These are suggestions only. Please accept any valid alternative response.

Question number	Indicative content
5	Crime and Detection Candidates may refer to the following in their answers: • comparison of writers' use of characterisation and how this relates to threat in the novels, e.g. the victims of crime; the perpetrators of crime; the investigators of crime; friends and family • use of differing narrative methods to create tension in narrative to highlight threat, e.g. the build-up of sensational events as typical of serialised Victorian Sensation fiction in <i>Lady Audley's Secret</i> and <i>The Moonstone</i>; the effects of the investigation on Alvin Dewey and his family in <i>In Cold Blood</i> • comparison of the threat crime poses to the survival of traditions and ways of life, e.g. the importance of Belle Vie as a reminder of the evils of slavery in <i>The Cutting Season</i>; the undermining of the American Dream in <i>In Cold Blood</i>; threats to marriage and the nuclear family in <i>Lady Audley's Secret</i> and <i>The Moonstone</i> • comparison of how individual characters succeed or fail to survive threat, e.g. the role of Bobby Rupp in <i>In Cold Blood</i>; the ways in which Rachel Verinder tries to protect herself in the face of her beliefs about Franklin Blake in <i>The Moonstone</i>; Lady Audley's ultimate inability to cope with the threat of discovery in <i>Lady Audley's Secret</i> • the use of settings to present threat in the novels, e.g. the Death Row sections of <i>In Cold Blood</i>; the threat and isolation Caren experiences at Belle Vie in <i>The Cutting Season</i>; the well in <i>Lady Audley's Secret</i> • the use of the endings of the novels to signal a new start for the characters who have overcome threat, e.g. the image of the wheat fields at the end of <i>In Cold Blood</i>; Caren's new future in <i>The Cutting Season</i>; the marriage of Rachel Verinder and Franklin Blake at the end of <i>The Moonstone</i>. These are suggestions only. Please accept any valid alternative response.

6	Crime and Detection Candidates may refer to the following in their answers: • comparison of the ways writers use narrative to explore the impact of social expectations, e.g. Collins' use of multiple narrative voices in <i>The Moonstone</i>; the third person omniscient narrator of <i>Lady Audley's Secret</i> to provide an overview of characters' behaviour; Capote's inclusion of reports on Perry Smith in <i>In Cold Blood</i> • the role and effectiveness of the law in establishing parameters for social expectations, as typical of crime and detection writing, e.g. the accepted appropriation of goods and properties under colonial rule in <i>The Moonstone</i>; questionable treatment of migrant workers in <i>The Cutting Season</i>; laws surrounding marriage in <i>Lady Audley's Secret</i> • presentation of social and historical contexts of social expectations, e.g. slavery and labour in <i>The Cutting Season</i>; Victorian attitudes to colonialism in <i>The Moonstone</i>; attitudes to marriage in <i>Lady Audley's Secret</i> • use of investigators as enforcers or guardians of socially acceptable behaviour in all four novels • the writers' use of different kinds of punishment for transgressing social expectations, e.g. the incarceration of Dick Hickock and Perry Smith in <i>In Cold Blood</i>; Donovan Isaacs' imprisonment in <i>The Cutting Season</i>; Rosanna Spearman's social isolation and suicide in <i>The Moonstone</i> • use of detail in the depiction of the home environment to present social expectations, e.g. idyllic representation of the Clutter household in <i>In Cold Blood</i>; varying home environments in <i>The Cutting Season</i>; Victorian households in <i>The Moonstone</i> and <i>Lady Audley's Secret</i>. These are suggestions only. Please accept any valid alternative response.
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Question number	Indicative content
7	Science and Society Candidates may refer to the following in their answers: - ways in which societies in these novels reflect negative influences, e.g. negative attitudes towards Safie and her family in <i>Frankenstein</i>; Gileadean society is based on negativity arising from a crisis of fertility in <i>The Handmaid's Tale</i>; the negativity caused by invasion in <i>The War of the Worlds</i> - writers' use of temptation and its negative consequences, e.g. the temptations of exploration offered to Walton and Victor in <i>Frankenstein</i>, representing the new spirit of discovery of the Enlightenment; the temptation for Offred to accede to the doctor's offer to get her pregnant in <i>The Handmaid's Tale</i>; the clones' temptation to find their possibles in <i>Never Let Me Go</i>; the temptation to surrender to the Martians in <i>The War of the Worlds</i> - comparison of writers' use of settings to reflect negative influence, e.g. the role of Jezebels in <i>The Handmaid's Tale</i>; Victor's Ingolstadt garret in <i>Frankenstein</i>; Horsell Common in <i>The War of the Worlds</i>; Norfolk in <i>Never Let Me Go</i> - writers' use of characters who have a negative influence on others, e.g. the Curate's infectious fear in <i>The War of the Worlds</i>; humans' reactions to the clones in <i>Never Let Me Go</i>; Victor's refusal to take responsibility for the Creature in <i>Frankenstein</i> - writers' development of themes around negativity and its influence, e.g. dubious scientific activity in <i>Never Let Me Go</i> and <i>Frankenstein</i>; punitive religion in <i>The Handmaid's Tale</i>; war in <i>The War of the Worlds</i> - use of language and images of negativity, e.g. 'unbaby' and 'unwoman' in <i>The Handmaid's Tale</i>; images of destructive nature: the blasted tree, the sea of ice, the river in <i>Frankenstein</i>; language and images that define the Martians and the clones as 'not human' in <i>The War of the Worlds</i> and <i>Never Let Me Go</i>. These are suggestions only. Please accept any valid alternative response.

8	Science and Society Candidates may refer to the following in their answers: • presentation of different kinds of weakness of character, e.g. Victor and Walton's weakness in their pursuit of glory in <i>Frankenstein</i>; humans' mistreatment of the clones in <i>Never Let Me Go</i>; The Commanders' use of Jezebels in <i>The Handmaid's Tale</i> • use of physical weakness to represent imbalances of power in the novels, e.g. humans' physical inferiority to the Creature in <i>Frankenstein</i> and to the Martians in <i>The War of the Worlds</i>; exploration of physical illness and medical processes as a context for <i>Never Let Me Go</i>; context of infertility as physical weakness in <i>The Handmaid's Tale</i> • mental fragility as a symbol of human weakness is explored in all four novels, e.g. as a typical feature of Gothic fiction in <i>Frankenstein</i> and of dystopian literature in <i>The Handmaid's Tale</i>; Tommy's tantrums in <i>Never Let Me Go</i> and the artilleryman's unrealistic plans for the future in <i>The War of the Worlds</i> • exploration of contextual factors shaping readers' sense that the desire for power might be a weakness, e.g. Victor's desire to attain god-like status as a creator in <i>Frankenstein</i>; the power structures of Gilead in <i>The Handmaid's Tale</i> and the political powers in <i>The War of the Worlds</i> • writers' use of narrative voice to challenge readers' views in relation to human weakness, e.g. Pieixoto's reconstruction of Offred's narrative in <i>The Handmaid's Tale</i>; Ishiguro's direct address to the reader in <i>Never Let Me Go</i>; the use of framing narratives to shape the readers' response to the Creature's narrative in <i>Frankenstein</i> • use of dominant human systems to explore how humans are controlled and how weakness can be exploited, e.g. the role of organised religion in <i>The Handmaid's Tale</i> and <i>The War of the Worlds</i>; the medical system in <i>Never Let Me Go</i>; the legal system in <i>Frankenstein</i>. These are suggestions only. Please accept any valid alternative response.
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Question number	Indicative content
9	The Supernatural Candidates may refer to the following in their answers: • use of sibling relationships to explore the differing outcomes of family upbringing, e.g. troubled relationships between James and Sybil Vane in <i>The Picture of Dorian Gray</i> and between Caroline and Roderick Ayres in <i>The Little Stranger</i>; the effects on her siblings of Beloved's return to the family home in <i>Beloved</i> • use of marriages and their social contexts to symbolise ideas of stability and instability, e.g. the Harkers' marriage in <i>Dracula</i> in relation to Victorian ideals; the effects of slavery on Sethe and Halle's marriage in <i>Beloved</i>; Faraday and Caroline's courtship and marriage in post-war England in <i>The Little Stranger</i> • use of narrators to explore family relationships, e.g. mix of third-person narrative and personal monologue in <i>Beloved</i>; first-person perspectives in <i>Dracula</i> and <i>The Little Stranger</i> • use of those distanced from their families to explore the importance of family relationships, e.g. Dorian's isolation and its effects in <i>The Picture of Dorian Gray</i>; Faraday's increasingly evident isolation and his relationship with the Ayres in <i>The Little Stranger</i>; Beloved's enforced removal from her family by murder in <i>Beloved</i> • fear of generational repetition, as a typical method of Gothic fiction, e.g. Dracula's growing 'family' of vampires in <i>Dracula</i>; Sethe's fear that the horrors of slavery will continue for her children in <i>Beloved</i>; the fear that there will be no further generations of the Ayres family in <i>The Little Stranger</i> • use of settings to reflect family relationships in the novels, e.g. haunted residences in <i>Beloved</i>, <i>Dracula</i> and <i>The Little Stranger</i>; Dorian's attic room in <i>The Picture of Dorian Gray</i>. These are suggestions only. Please accept any valid alternative response.

Question number	Indicative content
10	The Supernatural Candidates may refer to the following in their answers: • use of settings related to death and violence to create a sense of threat and foreboding, e.g. Lucy's tomb and the Count's coffin in <i>Dracula</i>; Beloved's grave in <i>Beloved</i>; the violence of London's East End in <i>The Picture of Dorian Gray</i> • death as a typical feature of Gothic and supernatural fiction in all four novels • ways in which characters live beyond death or cheat death, e.g. the picture in <i>The Picture of Dorian Gray</i>; the role of the Undead in <i>Dracula</i>; the role of the revenant in <i>Beloved</i> • metaphorical use of death in the novels, e.g. fears of the demise of the Victorian way of life in <i>Dracula</i> and <i>The Picture of Dorian Gray</i>; Beloved's death as symbolic of the brutality of slavery in <i>Beloved</i>; death as a symbol of the declining role of the landed gentry in post-war England in <i>The Little Stranger</i> • the role of unnatural death in the novels to create unease and threat, e.g. the murder of Beloved in <i>Beloved</i> and of James Vane in <i>The Picture of Dorian Gray</i>; deaths by suicide in <i>The Picture of Dorian Gray</i> and <i>The Little Stranger</i>; transformation into the Undead in <i>Dracula</i> • use of imagery of death and decay to reflect broader social concerns, e.g. final description of the picture in <i>The Picture of Dorian Gray</i> might reflect decadence; Renfield and his zoophagous eating habits in <i>Dracula</i> to suggest dehumanisation; the decay of Hundreds Hall in <i>The Little Stranger</i> to reflect social change. These are suggestions only. Please accept any valid alternative response.

Question number	Indicative content
11	Women and Society Candidates may refer to the following in their answers: • control of women's lives as characteristic of patriarchal societies in all four novels, e.g. Georgian contexts in <i>Wuthering Heights</i>; Victorian contexts in <i>Tess of the D'Urbervilles</i>; Afghan contexts in <i>A Thousand Splendid Suns</i>; Edwardian contexts in <i>Mrs Dalloway</i> • focus on characters' emotions to suggest a lack of control, e.g. Heathcliff's towering rage in <i>Wuthering Heights</i>; Clarissa's continued emotional response to her relationship with Sally Seaton in <i>Mrs Dalloway</i>; 'spur of the moment' acts of murder committed by Tess in <i>Tess of the D'Urbervilles</i> and by Mariam in <i>A Thousand Splendid Suns</i> • narrative methods to accentuate control or lack of control, e.g. Woolf's fluid movement between ideas in her stream-of-consciousness narrative; Hardy and Hosseini's use of third-person omniscient narrators to highlight control; Brontë's use of multiple narrative perspectives to create a sense of lack of control • use of sexual lack of control to challenge ideas of societal balance and expectation, e.g. the kiss between Clarissa and Sally Seaton in <i>Mrs Dalloway</i>; Heathcliff and Cathy's excessive physicality, as typical of Gothic and Romanticism, in <i>Wuthering Heights</i>; Rashid's uncontrolled aggression in <i>A Thousand Splendid Suns</i>; Alec's sexual assault on Tess in <i>Tess of the D'Urbervilles</i> • use of settings in which characters are imprisoned to reflect punitive societal control, e.g. prisons in <i>Tess of the D'Urbervilles</i> and <i>A Thousand Splendid Suns</i>; homes as 'prisons' in <i>Wuthering Heights</i> and <i>Mrs Dalloway</i> • narrative insistence on the importance of the past as a way of controlling readers' views of characters, e.g. John Durbeyfield's insistence on his family's noble ancestry in <i>Tess of the D'Urbervilles</i>; Mariam's illegitimate birth in <i>A Thousand Splendid Suns</i>; Heathcliff's uncertain provenance in <i>Wuthering Heights</i>. These are suggestions only. Please accept any valid alternative response.

Women and Society

Candidates may refer to the following in their answers:

- the ways in which female sexual desire is seen as unnatural in patriarchal societies, e.g. Laila's teenage relationship with Tariq in *A Thousand Splendid Suns*; Catherine's excessive emotional attachment, typical of Romanticism, with Heathcliff in *Wuthering Heights*; Clarissa's attraction to Sally Seaton in *Mrs Dalloway*; Angel's initial rejection of Tess in *Tess of the D'Urbervilles*
- use of narrative perspective to explore differing views of desire, e.g. the contrasts between the views of Lockwood and Nelly Dean in *Wuthering Heights*; the third-person omniscient perspectives of *Tess of the D'Urbervilles* and *A Thousand Splendid Suns*; the variations of perspective in *Mrs Dalloway*
- presentation of societal contexts that limit characters' desires, e.g. the constraining effects of marriage in all four novels; constraints resulting from religious beliefs in all four novels
- use of wealth as a symbol of desire and motivation, e.g. Heathcliff's desire to inherit both *Wuthering Heights* and Thrushcross Grange in *Wuthering Heights*; John Durbeyfield's obsession with family wealth in *Tess of the D'Urbervilles*; Nana's desire for a share of Jalil's wealth in *A Thousand Splendid Suns*
- characters' desire for death as an antidote to the pains of human existence, e.g. Septimus in *Mrs Dalloway*; Heathcliff's desire for death to reunite him with Cathy in *Wuthering Heights*; Nana and Mariam in *A Thousand Splendid Suns*
- use of locations to symbolise characters' desires, e.g. the woods in *Tess of the D'Urbervilles*; Bourton in *Mrs Dalloway*; Jalil's house in *A Thousand Splendid Suns*.

These are suggestions only. Please 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	AO3 = bullet point 3
Level	Mark	Guidance	Descriptor (AO1, AO2, AO3)	
	0		No rewardable material.	
Level 1	1–7	Low (1–2 marks) Qualities of level are inconsistently met	Recalls information/descriptive - Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses. - Uses a highly narrative or descriptive approach. Shows overall lack of understanding of the writer’s craft and how meanings are shaped in texts. - Uses a highly descriptive approach and there is little awareness of the significance and influence of contexts.	
		Mid (3–5 marks) Qualities of level are largely met		
		High (6–7 marks) Qualities of level are convincingly met		
Level 2	8–14	Low (8–9 marks) Qualities of level are inconsistently met	General understanding/exploration - Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses. - Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of the writer’s craft and how meanings are shaped in texts. - Makes general points supported by examples, though not always securely. Has general awareness of the significance and influence of contextual factors.	
		Mid (10–12 marks) Qualities of level are largely met		
		High (13–14 marks) Qualities of level are convincingly met		
Level 3	15–21	Low (15–16 marks) Qualities of level are inconsistently met	Clear understanding/exploration - Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression. - Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft. - Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.	
		Mid (17–19 marks) Qualities of level are largely met		
		High (20–21 marks) Qualities of level are convincingly met		
Level 4	22–29	Low (22–23 marks) Qualities of level are inconsistently met	Consistent application/exploration - Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language. - Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft. - Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.	
		Mid (24–27 marks) Qualities of level are largely met		
		High (28–29 marks) Qualities of level are convincingly met		
Level 5	30–36	Low (30–31 marks) Qualities of level are inconsistently met	Discriminating application/exploration - Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions. - Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft. - Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.	
		Mid (32–34 marks) Qualities of level are largely met		
		High (35–36 marks) Qualities of level are convincingly met		

Please refer to the Specific Marking Guidance when applying this marking grid.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 1	1–2	Recalls information/descriptive • Has limited awareness of connections between texts. Describes the texts separately.
Level 2	3–4	General straightforward approach • Gives general connections between texts. Provides straightforward examples.
Level 3	5–6	Clear exploration • Makes clear connections between texts. Supports with clear examples.
Level 4	7–8	Consistent exploration • Makes connections between texts. Uses consistently appropriate examples.