



Mark Scheme – Results

January 2024

Pearson Edexcel International Advanced Level
in English Literature (WET03)
Unit 3: Poetry and Prose

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme - not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked **unless** the candidate has replaced it with an alternative response.

Specific Marking Guidance

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.
- 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.

Placing a mark within a level

- 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 the descriptors in that 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.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

Unit 3: Poetry and Prose
Section A: Post-1900 Unseen Poetry

Question Number	Indicative Content
1	<p><i>This Is How They Come Back to Us</i> by Barbara Kingsolver</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none">• the poem is an elegy for the poet's grandfather as indicated through the dedication, but could also be about the universality of grief, loss and memory as well as the familial bonds between generations• the title evokes the process of memory, the juxtaposition of pronouns in 'they' and 'us' suggestive of the separation between the living and the dead• the repetition of first person to create an intimate, personal depiction of the bond between grandchild and grandfather, e.g. 'my grandfather'; 'I think'• the sense of care and love that the voice feels towards the grandfather, e.g. 'it worries me'• the voice is singular and insistent, creating a poignant and reflective tone• use of sensory imagery and description to evoke specific memories, e.g. 'white mound/melting clear'; 'his laughter/that takes it all back'• metaphor used to foreshadow the inevitability of death and hint at danger, e.g. 'arms/crossed as I have seen men in coffins'; 'bear smile'; 'missing tip of/one finger'• the sense of admiration that the poetic voice has for the grandfather and his depiction through heroic and idealised imagery, e.g. the use of hyperbole, metaphor and alliteration• semantic fields drawn from everyday activities to highlight the simultaneously ordinary yet special quality of the relationship, e.g. 'asleep'; 'eating'; 'works'• the way in which the language and structural choices build towards a sense of the poet viewing the life of her grandfather outside of linear time, e.g. contrast, caesura and stative verbs• the unconventional layout of the poem as linked to the non-linear quality of memory. <p>These are suggestions only. Accept any valid alternative responses.</p>

Please refer to the specific marking guidance on page 3 when applying this marking grid.

Level	Mark	AO1 = bullet points 1, 2	AO2 = bullet points 3, 4
	0	No rewardable material.	
Level 1	1 – 4	<p>Descriptive</p> <ul style="list-style-type: none"> • 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	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. • Discriminating use of concepts and terminology. Controls structures 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	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. 	

Section B: Prose

Question Number	Indicative Content
2	<p>Growing Up</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none">• how novels critique structures of social class, e.g. in <i>Great Expectations</i>, satire highlights the snobbery of the Victorian class system; social position presented as dependent upon race and gender in <i>The Color Purple</i>; psychological realism to present the tension between money and social prestige in <i>What Maisie Knew</i>• comparison of how writers present contrasts, e.g. Bentley Drummle and Pip; racial discrimination in the power imbalance between Miss Millie and Sofia; servants and governesses depend on the Faranges• ways in which social class is linked to the bildungsroman and theme of self-improvement, e.g. Pip’s attempts to transcend his origins; Celie’s financial independence; Maisie’s growing awareness of social class• comparison of the ways in which characters accept or challenge social class, e.g. Joe’s interactions with Pip in London; Sofia is unconventional for the time in challenging the Mayor and his wife in <i>The Color Purple</i>; the supporting characters in <i>What Maisie Knew</i> are subsumed into the lives of the upper classes• comparison of the language and narrative methods used to present social class, e.g. use of doubles and satire in <i>Great Expectations</i>; motif of sewing in <i>The Color Purple</i> to signal growing financial independence; symbolism used to depict wealth in <i>What Maisie Knew</i>• ways in which a variety of contextual factors encourage readers to view the novels through the lens of class, e.g. Walker and James highlight the nature of social systems through realism; Dickens satirises social structures and divisions. <p>These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
3	<p data-bbox="316 241 512 280">Growing Up</p> <p data-bbox="316 338 1129 376">Candidates may include the following in their answers:</p> <ul data-bbox="363 409 1458 1294" style="list-style-type: none"> <li data-bbox="363 409 1458 477">• all three novels reflect the transformative process of innocence to experience in protagonists within the bildungsroman genre <li data-bbox="363 479 1458 622">• the difficulties that characters face as they mature and grow, e.g. Dickens' comments on the obstacles to social mobility; the abuse and brutalisation that Celie endures; the untrustworthy adults tasked with Maisie's care <li data-bbox="363 624 1458 768">• comparison of the events that characters face that are pivotal in the process of growing up, e.g. Pip's windfall from Magwitch in <i>Great Expectations</i>; Celie's marriage to Mr.- in <i>The Color Purple</i>; the impact of Ida and Beale Farange's divorce in <i>What Maisie Knew</i> <li data-bbox="363 770 1458 943">• comparison of language and imagery used to portray the challenges of growing up, e.g. Dickens' characteristic use of humour and hyperbole; the maturation of Celie's voice through shifts in language and syntax; contrasts in imagery that reflect Maisie's transformation from object to person in her own right <li data-bbox="363 945 1458 1088">• ways in which narrative methods and voice are used to present the process of growing up, e.g. the adult, retrospective voice of Pip; the epistolary framework used by Walker to portray the voices of African-American women; the use of Maisie as a narrative focaliser <li data-bbox="363 1090 1458 1294">• how contextual factors are linked to the challenges of growing up or might reflect authorial perspective, e.g. Dickens' and James' narrative interest on the place of innocence within corrupt societies and the difficulties faced for individuals growing up within them; Walker's exploration of challenging family and social structures in the maturation process of individuals. <p data-bbox="316 1330 1442 1368">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
4	<p data-bbox="316 217 687 248">Colonisation and After</p> <p data-bbox="316 277 1129 309">Candidates may include the following in their answers:</p> <ul data-bbox="316 338 1465 1220" style="list-style-type: none"> <li data-bbox="316 338 1465 405">• all three novels explore the inherent societal and individual tension felt at the heart of colonisation <li data-bbox="316 412 1465 546">• comparison of the forms of tension created, e.g. psychological tension in <i>Heart of Darkness</i>; the tension of migration from the West Indies to England in <i>The Lonely Londoners</i>; religious and cultural tension in <i>A Passage to India</i> <li data-bbox="316 553 1465 725">• how writers use narrative voice to build tension, e.g. in <i>Heart of Darkness</i>, Conrad's use of frame narrative to present the unreliable Marlow; Selvon's use of multiple focalisers and episodic plot structure to depict racism faced by the Windrush generation; Forster's tripartite structure and detached, omniscient narrative voice <li data-bbox="316 732 1465 904">• how writers utilise narrative tension to reveal the impact and consequences of colonisation, e.g. the damage done to the Congolese in <i>Heart of Darkness</i>; the context of migrant disappointment in the 'Mother Country' in <i>The Lonely Londoners</i>; the destruction of trust between the British and Indian characters in <i>A Passage to India</i> <li data-bbox="316 911 1465 1084">• comparison of language and symbolism used to build tension, e.g. metaphors of darkness and fog to evoke suspense in <i>Heart of Darkness</i>; Selvon's ground-breaking use of vernacular West Indian dialect as contrasted with Standard English; the green bird and imagery drawn from the natural world in <i>A Passage to India</i> <li data-bbox="316 1090 1465 1220">• ways in which writers use contextual factors that influence the forms of narrative tension created within their novels, e.g. all three writers evoke the psychological experiences of colonisation based on their personal experiences. <p data-bbox="316 1301 1442 1332">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
5	<p data-bbox="316 230 687 259">Colonisation and After</p> <p data-bbox="316 286 1129 315">Candidates may include the following in their answers:</p> <ul data-bbox="316 360 1461 1279" style="list-style-type: none"> <li data-bbox="316 360 1398 499">• ways in which writers use conflict to highlight aspects of colonisation, e.g. Forster and Selvon both write post major global warfare and use conflict to highlight changing power structures; Conrad depicts the brutality of European colonists in the Congo <li data-bbox="316 506 1430 678">• comparison of sources of conflict that are internal or psychological, e.g. the internal conflicts of morality felt by Marlow and Kurtz in <i>Heart of Darkness</i>; in <i>The Lonely Londoners</i>, juxtaposition and contrast in Selvon’s descriptions of London and the West Indies; in <i>A Passage to India</i>, the spiritual and philosophical conflicts evoked in Mrs. Moore <li data-bbox="316 685 1461 824">• comparison of sources of conflict that are external or physical, e.g. the attack on Marlow’s steamboat; the racism inherent in Bart’s treatment by Beatrice’s parents; contrasting perspectives and beliefs of Dr. Aziz and Fielding <li data-bbox="316 831 1390 925">• comparison of characters who cause conflict within the historical and social settings of the novels, e.g. Kurtz as antagonist; Galahad’s stubbornness; Adela Quested’s accusations of sexual assault <li data-bbox="316 931 1422 1104">• comparison of narrative methods and imagery used to present conflict, e.g. conflict in perspective and voice as depicted through Conrad’s layering of narrative voice; contrasts between characters who reflect contemporary prejudices against migration in <i>The Lonely Londoners</i>; contrasts in setting and symbolism in <i>A Passage to India</i> <li data-bbox="316 1111 1430 1279">• ways in which writers explore contextual issues concerned with conflict, e.g. both Forster and Conrad travelled extensively in the countries they depicted, seeing at first hand conflicts and tensions between European colonists and the colonised; Selvon’s experience of migration from the West Indies. <p data-bbox="316 1317 1441 1346">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
6	<p data-bbox="277 219 608 253">Science and Society</p> <p data-bbox="277 277 1091 311">Candidates may include the following in their answers:</p> <ul data-bbox="328 338 1493 1294" style="list-style-type: none"> <li data-bbox="328 338 1390 443">• comparison of the extent to which the novels present women whose identity, worth and treatment are contingent upon patriarchal social systems or male characters <li data-bbox="328 445 1437 584">• how writers present female social roles, e.g. the dystopian portrayal of female reproduction in <i>The Handmaid's Tale</i>; Kathy's role as 'carer' in <i>Never Let Me Go</i>; the Freudian dichotomy between romantic partner or mother in <i>Frankenstein</i> <li data-bbox="328 586 1453 759">• comparison of the ways in which women have influence or power over others, e.g. the parental figures of the female Guardians have great influence over the Hailsham students; the Aunts in <i>The Handmaid's Tale</i> have the power to punish women who transgress social rules; Elizabeth Lavenza has some influence over Frankenstein <li data-bbox="328 761 1493 934">• comparison of the ways in which women lack power or influence over others, e.g. Kathy and Ruth lack control over their own bodily autonomy in <i>Never Let Me Go</i>; Serena Joy's confinement to a life of subservience in <i>the Handmaid's Tale</i>; Safie's position as an outsider in French society in <i>Frankenstein</i> <li data-bbox="328 936 1461 1108">• the different narrative methods and language used by writers to present the treatment of women, e.g. euphemistic language, colour imagery and status conferred by noun choice in <i>Never Let me Go</i> and <i>The Handmaid's Tale</i>; imagery used to present idealised versions of femininity in <i>Frankenstein</i> <li data-bbox="328 1111 1461 1294">• ways in which writers explore contextual issues that affect the treatment of women, e.g. Ishiguro's and Shelley's interest in science, reproductive 'technologies' and the role they play within society; Atwood was inspired by the political culture in 1980s USA and the repercussions for women's political and social autonomy. <p data-bbox="277 1391 1402 1424">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
7	<p data-bbox="325 255 655 286">Science and Society</p> <p data-bbox="325 293 1139 324">Candidates may include the following in their answers:</p> <ul data-bbox="373 353 1497 1200" style="list-style-type: none"><li data-bbox="373 353 1497 421">• consideration of the extent to which the titles give an indication of point of view and narrative structure<li data-bbox="373 427 1497 528">• comparison of the ways in which the titles link to the conflict between the individual and the society in each novel, e.g. the marginal life of human clones; Offred’s life within a theocracy; the Creature’s rejection<li data-bbox="373 535 1497 703">• comparison of the ways in which each title acts as a symbolic device to reflect key ideas, e.g. the song in <i>Never Let Me Go</i>; the subjective, unreliable narrative hinted at in <i>The Handmaid’s Tale</i>; <i>Frankenstein</i> reflects the Romantic genre’s emphasis upon individual genius and the quest for scientific discovery<li data-bbox="373 710 1497 916">• comparison of the ways in which each title reveals the impact of dystopian societies, e.g. the nightmarish world of human cloning and its ethical considerations in <i>Never Let Me Go</i>; female subversion of social oppression through the oral, folktale quality of <i>The Handmaid’s Tale</i>; the subtitle <i>The Modern Prometheus</i> symbolic of the tension between nineteenth century scientific progress and religion<li data-bbox="373 922 1497 1023">• the language cues within each title that might encourage particular readings of the novels, e.g. nouns that signal relationships, identity or social role<li data-bbox="373 1030 1497 1200">• ways in which the titles of the novels may hint at authorial perspective and contextual factors, e.g. Ishiguro’s characteristic investigation of personal identity and reliance on unreliable, first person narrative voice; Atwood’s portrayal of historical female persecution; Shelley’s focus on debates surrounding creation. <p data-bbox="325 1240 1449 1272">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
8	<p data-bbox="288 219 647 253">Women and Society</p> <p data-bbox="288 282 1102 315">Candidates may include the following in their answers:</p> <ul data-bbox="336 322 1406 1272" style="list-style-type: none"> <li data-bbox="336 322 1406 495">• comparison of the ways in which the Modernist and Gothic texts explore the psychological and emotional impact of violence, e.g. the use of a revenant as the titular character in <i>Beloved</i>; imagery drawn from the Sublime in <i>Wuthering Heights</i> to indicate trauma; Woolf's depiction of shell-shock and suicide in <i>Mrs Dalloway</i> <li data-bbox="336 501 1406 636">• comparison of types of violence presented, e.g. the dehumanising treatment of African-American slaves in <i>Beloved</i>; emotional violence depicted in <i>Wuthering Heights</i>; the psychological effects of global war on 1920s London in <i>Mrs Dalloway</i> <li data-bbox="336 642 1406 815">• comparison of settings and locations that symbolise violence, e.g. Sweet Home and the Georgia prison camp in <i>Beloved</i>; the Gothic device of duality evident in the houses of <i>Wuthering Heights</i> and Thrushcross Grange; the memorials to war in the Cenotaph and Trafalgar Square in <i>Mrs Dalloway</i> <li data-bbox="336 822 1406 956">• the different narrative methods used to present violence, e.g. the narrative structure culminating in a description of infanticide in <i>Beloved</i>; frame narrative in <i>Wuthering Heights</i>; a fragmented, non-linear narrative reflects post-1918 cultural change in <i>Mrs Dalloway</i> <li data-bbox="336 963 1406 1061">• the imagery and symbolism used to present violence, e.g. Paul D's tobacco tin; pathetic fallacy in <i>Wuthering Heights</i>; the ominous aeroplane in <i>Mrs Dalloway</i> <li data-bbox="336 1068 1406 1272">• ways in which writers use portrayals of violence to reflect societal change and contextual factors, e.g. the end of slavery in Reconstruction era USA; the social upheaval of the industrial age depicted by Brontë; Woolf's presentation of the after-effects of violence to signal the rupture with nineteenth century traditions and perspectives. <p data-bbox="288 1375 1406 1404">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
9	<p data-bbox="316 241 676 280">Women and Society</p> <p data-bbox="316 342 1129 376">Candidates may include the following in their answers:</p> <ul data-bbox="363 405 1417 1361" style="list-style-type: none"><li data-bbox="363 405 1417 577">• in <i>Beloved</i> and <i>Wuthering Heights</i>, Gothic imagery and symbolism present choices as intrinsically tied to the fates and social situations of women; in <i>Mrs Dalloway</i>, Woolf utilises a growing cultural interest in psychology to explore the post-war impact on the individual's choices<li data-bbox="363 584 1417 719">• how writers portray the kinds of choices that women make, e.g. romance is a factor linked to the social mobility of women in <i>Wuthering Heights</i> and <i>Mrs Dalloway</i>; the morality of Sethe's decision to kill her child rather than return to slavery in <i>Beloved</i><li data-bbox="363 725 1417 860">• comparison of the consequences of choices, e.g. use of Gothic imagery to depict shunning and haunting in <i>Beloved</i>; the impact of Catherine's decision to marry Edgar Linton; Clarissa Dalloway's misery reveals her regret<li data-bbox="363 866 1417 1001">• comparison of imagery and symbolism used to present choices and decisions, e.g. 're-memory' in <i>Beloved</i>; the Romantic use of the moors in <i>Wuthering Heights</i> to symbolise emotional tumult; motif of time in <i>Mrs Dalloway</i><li data-bbox="363 1008 1417 1142">• how writers use narrative methods to present the choices that women make, e.g. frame narrative in <i>Wuthering Heights</i>; contrasts between the voices of Sethe, Denver and Beloved in <i>Beloved</i>; stream of consciousness in <i>Mrs Dalloway</i><li data-bbox="363 1149 1417 1361">• the contextual factors that influence the presentation of choices in the novels, e.g. Morrison presents the lack of autonomy that African American slaves had; Brontë explores the limited social roles of women and the importance of choices in romantic relationships and marriage; Woolf's incorporation of shifting political and cultural beliefs in her presentation of women. <p data-bbox="316 1429 1251 1496">These are suggestions only. Accept any valid alternative responses.</p>

Please refer to the specific marking guidance on page 3 when applying this marking grid.

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet points 3, 4	AO4 = bullet points 5, 6
	0	No rewardable material.			
Level 1	1 – 6	<p>Descriptive</p> <ul style="list-style-type: none"> • 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. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Demonstrates limited awareness of connections between texts. • Describes the texts as separate entities. 			
Level 2	7 – 12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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. • 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	13 – 18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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. • 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	19 – 24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures 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. • 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	25 – 30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. • 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.