



Pearson
Edexcel

Mark Scheme (Results)

Summer 2023

Pearson Edexcel GCE Advance Subsidiary

In English Literature (8ET0)

Paper 1: Poetry and Drama

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

Summer 2023

Question Paper Log Number P69661

Publications Code 8ET0_01_2306_MS

All the material in this publication is copyright

© Pearson Education Ltd 2023

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.

Specific Marking Guidance

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	<p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • ways in which society is presented in the poem, e.g. description of 'kids in cars'; 'Burberry clad louts' • ways in which poets reference time and how society may be perceived, e.g. allusion to the Keats poem and the past; reference to 'future poets' • ways in which poets use form and structure to represent society, e.g. change in rhyme structure in the last two sestet to represent change in society over time; use of ode form • ways in which poets use language to represent societal and cultural norms, e.g. proper nouns of 'Burberry', 'Diamond White' • comparison of poets' views of society, such as the implied criticism of how young people in society are depicted in the media, e.g. '<i>Daily Express</i> exposé' • use of imagery in the poem to present ideas about society, e.g. the 'Grayson Perry Urn' and the intertextuality of Keats' Grecian urn • ways in which poets present ideas of society through the voice of the poem, e.g. conversational tone of 'Hello! What's all this here?'; use of apostrophe 'you garish crock'. <p>These are suggestions only. Reward any appropriate poem selection and relevant comparisons.</p>
2	<p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • ways in which poets use the narrative voice to tell a story, e.g. use of first-person to create a personal account of the mother's illness • ways in which poets use voices to create different perspectives, e.g. snippets of dialogue from parents add humour and pathos • ways in which poets use form and structure, e.g. use of enjambement to mimic mother's disorientation • ways in which poets use language to create voice, e.g. use of conversational tone in the poem • ways in which poets use imagery to create voice and character, e.g. 'the locked-in son'; the mother's 'living hell' • comparison of the connection between poet and the subject, e.g. use of the name 'Adam' to emphasise personal voice • ways in which poets use times and places, e.g. season of Autumn; 'Paris restaurant'; 'Berkshire lanes'. <p>These are suggestions only. Reward any appropriate poem selection and relevant comparisons.</p>

Please refer to Specific Marking Guidance on page 4 when applying this marking grid.

Please refer to Specific Marking Guidance on page 4 when applying this marking grid.		
AO1 = bullet point 1	AO2 = bullet point 2	AO4 = bullet point 3
Level	Mark	Descriptor (AO1, AO2, AO4)
	0	No rewardable material.
Level 1	1-4	<p>Recalls information/descriptive</p> <ul style="list-style-type: none"> 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 how meanings are shaped in texts and the writer's craft. Has limited awareness of connections between texts. Describes the texts separately.
Level 2	5-9	<p>General understanding/approach</p> <ul style="list-style-type: none"> 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 how meanings are shaped in texts and the writer's craft. Gives general connections between texts. Provides straightforward examples.
Level 3	10-14	<p>Clear understanding/exploration</p> <ul style="list-style-type: none"> 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. Makes clear connections between texts. Supports with clear examples.
Level 4	15-19	<p>Consistent application/exploration</p> <ul style="list-style-type: none"> 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. Makes connections between texts. Uses consistently appropriate examples.
Level 5	20-24	<p>Discriminating application/exploration</p> <ul style="list-style-type: none"> 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. Makes effective connections between texts. Exhibits discriminating use of examples.

Question number	Indicative content
3	<p>Les Blancs</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • tensions within the Matoseh family dramatically portray the tensions within the country, e.g. Tshembe and Abioseh’s argument over Eric’s future • colonialist attitudes expressed through Reverend Neilsen’s attempt to impose himself as the father of the compound, e.g. Marta says, ‘We are <i>all</i> his children’ • dramatic conflict within Tshembe between honouring his African family and returning to his wife and child in Europe, e.g. ‘I want to go <i>home</i>’ • contrast between Tshembe and Charlie in their attitude toward their family and the past, e.g. ‘we are supposed to be our father’s sons’; ‘I really cannot shoulder my father’s sins’ • murders of the Hokinson and the Duchesne families as catalyst for martial law and the play’s bloody denouement • presentation of the Kwi as family, e.g. Ngago as the ‘poet-warrior’ calls to his ‘Brothers! Sisters!’ <p>These are suggestions only. Accept any valid alternative response.</p>
4	<p>Les Blancs</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • dramatic presentation of Tshembe’s internal struggle with his African past and European present, e.g. he says to Madame Neilsen ‘It seems your mountains have become mine’ • Tshembe and Charlie’s confrontation reflects contemporary debates, e.g. ‘I do not “hate” all white men – but I desperately wish that I did. It would make everything infinitely easier!’ • use of Tshembe’s travels and experiences of European cruelty to place colonialism and imperialism into a global context of oppression, e.g. ‘I have seen Dachau and Anne Frank’s attic’ • symbolism of the African woman dancing to Tshembe at the end of Act One and his agonised response, e.g. ‘I HAVE RENOUNCED ALL SPEARS!!!’ • Tshembe’s complexity as he searches for identity and independence for himself and his Kwi family reflect complexity of the political struggle and debate • dramatic presentation of Tshembe in his father’s robe at the end of the play before he kills his brother. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
5	<p><i>Doctor Faustus</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • paradox of Faustus selling his soul to become master of the world makes him a servant of Lucifer • dramatic presentation of Faustus and Mephistopheles' master-servant relationship • dramatic contrast of Wagner and the Clown to Faustus and Mephistopheles to create humour and signal to the audience dangers of exchanging servitude for benefits • ways in which language is used to show master-servant relationship, e.g. Faustus' use of commands to Mephistopheles • dramatic presentation of how actions of the master influence behaviour of the servant, e.g. Wagner copies Faustus • Faustus' desire to be a master reflects contemporary debates of individual limitations and aspirations. <p>These are suggestions only. Accept any valid alternative response.</p>
6	<p><i>Doctor Faustus</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • dramatic presentation of Mephistopheles as a truth-telling devil, e.g. Mephistopheles tells Faustus the truth about hell when Faustus dismisses it as a 'fable' • dramatic presentation of Faustus' search for power over truth, e.g. Faustus continues to ignore the truths told him by Mephistopheles and the Good Angel • dramatic use of the Chorus to be impartial observers and tell the truth to the audience • ways in which the play reflects contemporary debates about truth in Catholic and Protestant theology and satirises the teachings of the Established Church • ways in which Faustus refuses to accept truth, e.g. he knows he cannot conjure the 'true substantial body' of Alexander, but believes in the power of Helen of Troy's kiss • influence on Marlowe of medieval morality plays and their teaching of Christian truths. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
<p>7</p>	<p><i>The Duchess of Malfi</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • dramatic presentation of suffering as a consequence of actions, e.g. Ferdinand's lycanthropy; the Cardinal suffers as he cannot pray • presentation of suffering in the play reflects contemporary views on fate and free will, e.g. Duchess believes Fate is making her suffer • use of language to reveal different attitudes towards suffering, e.g. Duchess contemplates suicide but refrains and endures her suffering and death; Bosola views suffering as random and part of the world • play follows structure of tragedy as suffering increases • suffering of the women in the play reflects contemporary views, e.g. the Duchess caused her own suffering by defying the will of her brothers; Julia suffers death because she is an unfaithful wife • presentation of the suffering of the Duchess reveals to the audience the immorality and cruelty of the brothers. <p>These are suggestions only. Accept any valid alternative response.</p>
<p>8</p>	<p><i>The Duchess of Malfi</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • dramatic presentation of the Duchess' romantic and sexual desire towards the lower-class Antonio reveals her unorthodox and transgressive character • presentation of desire as sign of characters' morality, e.g. suggestion of Ferdinand's incestuous desire towards his sister reveals his corrupt morality • Cardinal's sexual desire of Julia reflects contemporary debates about morality and corruption in the Catholic church • use of language to reflect characters' desires, e.g. Duchess describes herself as 'flesh and blood' to present her desires as natural • contemporary male attitudes towards women are reflected in the dramatic presentation of their sexual desires • desire for power leads to death and destruction, e.g. Bosola's desire for power in the court leads to death; Ferdinand's desire for power over the Duchess leads to his madness and death. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
9	<p data-bbox="395 197 903 230"><i>The Importance of Being Earnest</i></p> <p data-bbox="395 275 1161 309">Candidates may refer to the following in their answers:</p> <ul data-bbox="395 315 1406 745" style="list-style-type: none"> <li data-bbox="395 315 1406 383">• ways in which Wilde satirises upper class attitudes to work, e.g. Lady Bracknell considers smoking an ‘occupation’ <li data-bbox="395 389 1406 456">• dramatic presentation of the indolence of Algernon and Jack demonstrates their amoral characters <li data-bbox="395 463 1406 497">• presentation of Miss Prism shows lack of work opportunities for women <li data-bbox="395 504 1406 571">• Canon Chasuble’s lax approach to work and use of one sermon reflects contemporary criticism of the Church and its ineffectual clergy <li data-bbox="395 577 1406 645">• Wilde’s use of humour in characterisation, e.g. presentation of Algernon as a character who eats rather than works <li data-bbox="395 651 1406 745">• Wilde’s use of witticisms and aphorisms to criticise the upper class’s attitude to work, e.g. Algernon says, ‘It is awfully hard work doing nothing’. <p data-bbox="395 846 1286 880">These are suggestions only. Accept any valid alternative response.</p>
10	<p data-bbox="395 985 903 1019"><i>The Importance of Being Earnest</i></p> <p data-bbox="395 1064 1161 1097">Candidates may refer to the following in their answers:</p> <ul data-bbox="395 1104 1406 1619" style="list-style-type: none"> <li data-bbox="395 1104 1406 1171">• impact of the play’s title in mocking Victorian morality and lack of honesty <li data-bbox="395 1178 1406 1283">• conclusion of the play satirises Victorian hypocrisy, e.g. Jack discovers he is both earnest and Ernest and ‘he has been speaking nothing but the truth’ <li data-bbox="395 1290 1406 1357">• use of alter egos to present dishonesty, e.g Jack’s dual identities; Algernon’s Bunburying <li data-bbox="395 1364 1406 1431">• use of doubling and duality to foreground dishonesty as a common trope of Victorian literature <li data-bbox="395 1438 1406 1545">• dramatic presentation of Algernon and Cecily’s fictitious three-month engagement demonstrates a lack of honesty and truthfulness in their romance <li data-bbox="395 1552 1406 1619">• Wilde’s use of aphorisms to satirise Victorian attitudes towards honesty and truth, e.g. ‘The truth is rarely pure and never simple.’ <p data-bbox="395 1720 1286 1753">These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
<p>11</p>	<p><i>The Rover</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • setting of Carnival and its reputation for lust and the temporary pleasures of the flesh • dramatic contrast between the presentation of Florinda and Belvile’s emotional love and the physical and lusty pursuits of Willmore and the other characters • presentation of female lust and desire as a challenge to contemporary gender expectations, e.g. Hellena’s rebellion; the character of Angellica • dramatic presentation of predatory attitudes of male characters towards women, e.g. ‘Whore’; the attempted rapes • dramatic presentation of Hellena as a character who values love over lust e.g. she uses Willmore’s lust for her in order to attract him and get him to propose • presentation of lust and physical attraction as typical of Restoration comedy. <p>These are suggestions only. Accept any valid alternative response.</p>
<p>12</p>	<p><i>The Rover</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • presentation of Hellena as a character who uses her wit and intelligence to attract Willmore • presentation of Blunt as a figure of fun through his lack of wit • use of wit as a significant plot device, typical of Restoration comedy, e.g. Florinda plans the way to be with Belvile; Lucetta devises the plan to cheat Blunt • ways in which language is used by the characters to demonstrate their wit • use of Carnival setting to foreground how physical appearance was valued over wit, e.g. significance of masks; Willmore’s choices • ways in which Behn uses the wit and intelligence of the female characters to explore and critique contemporary views of women. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
13	<p><i>A Streetcar Named Desire</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • dramatic presentation of Kowalski home as unsafe, e.g. portieres offer flimsy protection for Blanche • use of the home setting to create a claustrophobic atmosphere, e.g. all the action takes place in or just outside the Kowalski home • symbolism of the DuBois ancestral home Belle Reve and its subsequent decline as representative of changing American society • male attitudes towards the home reflective of contemporary masculine views, e.g. Stanley's view of himself as 'King' and his home as castle; Mitch would not allow Blanche into his home as she is not 'clean' • symbolism of Elysian Fields as Blanche's last 'home' • ways in which language is used to show contrast in homes, e.g. repeated use of 'Belle Reve' and 'columns'; Blanche saying 'Only Poe' could describe the home setting of the Kowalski apartment. <p>These are suggestions only. Accept any valid alternative response.</p>
14	<p><i>A Streetcar Named Desire</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Blanche's lie about drinking in Act One foregrounds to the audience her ability to deceive • presentation of Blanche's self-deception to protect herself from the truth, e.g. belief in Shep Huntleigh coming to rescue her; costume jewellery to remind her of past riches • ways in which Williams uses language to present deception, e.g. Blanche's use of French to confuse Mitch • ways in which Williams uses plastic theatre and symbolism to present the characters' deceptions, e.g. the paper lantern; use of 'Paper Moon'; the sound of the locomotive • dramatic impact of Stella's self-deception at the end of the play, e.g. 'I couldn't believe her and go on living with Stanley' • presentation of Stanley as a 'realist' in contrast to Blanche's romanticism and deception to reflect a new, harsher America. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
<p>15</p>	<p>Sweat</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • dramatic climax of the play is the conflict between Jason and Oscar • dramatic presentation of the conflict between friends, e.g. Tracey calls Cynthia a 'traitor' • dramatic presentation of the conflict between communities on racial lines owing to unemployment, e.g. Tracey says to Oscar 'You Puerto Ricans...' • presentation of family conflicts between partners and parents and children, e.g. Brucie and Cynthia, Tracey and Jason • dramatic impact of conflict between management and workers happening off-stage but effects discussed within the bar, e.g. closing of factory gates • wider political conflicts foregrounded through presidential debates in projections at start of scenes. <p>These are suggestions only. Accept any valid alternative response.</p>
<p>16</p>	<p>Sweat</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • dramatic presentation of changing friendships, e.g. ways in which the time structure of the play shows Jason and Chris in different stages of friendship • dramatic contrast in scenes of friendship in the bar, e.g. Tracey's birthday and Jessie's birthday 'Suddenly, it doesn't feel like a celebration' • friendship between Oscar and Stan offering hope at the end of the play • ways in which economic hardships change friendships in Reading, e.g. between Stan and Tracey over paying for drink 'Gotta run your card' • Tracey and Jessie protecting Cynthia from Brucie, e.g. 'Leave her alone... She's doing really well.' • ways in which Cynthia's friendships change over her promotion, e.g. use of overlapping dialogue to show her friends' frustration and anger. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
<p>17</p>	<p><i>Waiting for Godot</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • the binary nature of the play allows the audience a variety of perspectives • ways in which Beckett explores existential concerns through the structure, e.g. Pozzo and Lucky’s reversal of fortune in Act 2 represents suffering and decline • ways in which language and situations are repeated but subtly changed to comment on the monotony of existence, e.g. both acts end with ‘Yes, let’s go’ said in Act 1 by Vladimir, and Act 2 by Estragon • two-act structure and its circularity and repetitiveness a feature of Theatre of the Absurd • two-act structure reflected in the contrasted characterisation and pairs of Vladimir and Estragon, Pozzo and Lucky • contemporary, post-war pessimism reflected in the play’s circular structure. <p>These are suggestions only. Accept any valid alternative response.</p>
<p>18</p>	<p><i>Waiting for Godot</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • ways in which the audience must search for meaning in the use of symbols as a reflection of contemporary post-war anxieties • dramatic symbolism of the setting and the tree, e.g. symbolic of time passing; suggestive of Christ’s crucifixion • spare nature of the staging attaches symbolism to named props and costume, e.g. boots, rope, hats • impact of symbolic names, e.g. Lucky is not a lucky character; Godot and its association with God • significance of the play’s exploration of time, e.g. symbolism of night fall and the moon rising at the end of each act • overarching symbol of the play’s ambiguous meanings as a feature of the Theatre of the Absurd. <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to Specific Marking Guidance on page 4 when applying this marking grid.

		A01 = bullet point 1	A02 = bullet point 2
Level	Mark	Descriptor (A01, A02)	
	0	No rewardable material.	
Level 1	1–4	Recalls information/descriptive <ul style="list-style-type: none"> 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 how meanings are shaped in texts and the writer’s craft. 	
Level 2	5–9	General understanding/approach <ul style="list-style-type: none"> 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 how meanings are shaped in texts and the writer’s craft. 	
Level 3	10–14	Clear understanding/exploration <ul style="list-style-type: none"> 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. 	
Level 4	15–19	Consistent application/exploration <ul style="list-style-type: none"> 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. 	
Level 5	20–24	Discriminating application/exploration <ul style="list-style-type: none"> 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. 	

Please refer to Specific Marking Guidance on page 4 when applying this marking grid.

		A03 = bullet point 1	A05 = bullet point 2
Level	Mark	Descriptor (A03, A05)	
	0	No rewardable material.	
Level 1	1-4	Recalls information/descriptive <ul style="list-style-type: none"> • Uses a highly-descriptive approach and there is little awareness of the significance and influence of contexts. • Has explanatory approach to reading texts. Shows little awareness of different interpretations. 	
Level 2	5-9	General understanding/approach <ul style="list-style-type: none"> • Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors. • Offers straightforward explanations with general awareness of different interpretations. 	
Level 3	10-14	Clear understanding/exploration <ul style="list-style-type: none"> • Offers clear points supported by examples. Shows clear understanding of contextual significance and influence. • Shows clear understanding of different interpretations and alternative readings of texts. 	
Level 4	15-19	Consistent application/exploration <ul style="list-style-type: none"> • Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way. • Displays consistent analysis of different interpretations and alternative readings of texts. 	
Level 5	20-24	Discriminating application/exploration <ul style="list-style-type: none"> • Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors. • Evaluates different interpretations and alternative readings of texts and explores these confidently. 	