Pearson

Mark Scheme (Results)

Summer 2026

Pearson Edexcel International Advanced Level

in English Literature (WET)

Unit 2: Drama

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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.

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 2: Drama
Section A: Pre-1900 Drama

Question Number	Indicative Content
1	***The Rover*** Candidates may refer to the following in their answers: exposition foregrounds Florinda and Hellena's rebellion against their brother as an act of self-preservation against patriarchal control Angellica's pursuit of revenge shifts from personal vendetta against Willmore to a pledge to protect all women from him, e.g. 'And give thee leave to live;/Which, for the public safety of our sex,/And my own private injuries, I dare not do' use of wit, typical of Restoration comedy, used in the selfish pursuit of love but also to secure a marriage proposal, e.g. the verbal sparring between Hellena and Willmore use of the subplot blurs the line between self-preservation and acts of selfishness, e.g. Lucetta's gulling of Blunt can be seen either as part of her economic strategy or as unnecessarily cruel character of Willmore as the typical Restoration figure of the libertine challenges this statement, as his pursuit of sexual gratification can be seen as purely selfish M. Stapleton and S. Austin's view, in *Aphra Behn, Libertine*, 2000, that 'Behn presents the corrosive effect of libertinism on women. What she defends is honest desire'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
2	***The Rover*** Candidates may refer to the following in their answers: presentation of Willmore as a libertine hero who is ruled by his emotions rather than the more rational desire for marriage, e.g. 'All the honey of matrimony, but none of the sting, friend' use of the carnival setting and the way it encourages characters to express intense emotions use of the opening exchange between Don Pedro and Hellena suggests a conflict between 'feminine' emotion and 'male' reason around the subject of suitable marriage partners use of wit, typical of Restoration comedy, reveals both Angellica and Hellena's calculated pursuit of Willmore, challenging contemporary views that women were dominated by their emotions conventional use of marriages at the end of the play could support the view that reason triumphs over emotion, even for Willmore Nigel Wheale argues, in *A World of Love in Store – Passion, Possession and Materialism in The Rover*, 2021, that 'Behn's apparently self-enclosed world of the Neapolitan carnival is suffused with the science, politics and economics of the Stuart restoration'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
3	***She Stoops to Conquer*** Candidates may refer to the following in their answers: presentation of the relationship between Mr Hardcastle and Kate, and the compromises they reach, challenges the typical contemporary power imbalance between parents and their children Mr Hardcastle as a presentation of traits seen as worthy in contemporary English rural life, e.g. his traditionalism and his love of 'old friends, old times, old manners, old books, old wine' use of foils, e.g. contrasts are made between Mr Hardcastle's genuine character and his wife's affectations use of humorous dialogue between Mr Hardcastle and his servants challenges contemporary inter-class dynamics, e.g. 'Then ecod your worship must not tell the story of ould Grouse in the gun-room: I can't help laughing at that – he! he! he!' crafting of the end of the play secures Mr Hardcastle's position as a representation of fairness and justice, e.g. 'I must now declare, you have been of age these three months' Michael Billington's view, in his review of Jamie Lloyd's 2012 National Theatre production of *She Stoops to Conquer*, that 'It is its mixture of wit and warmth that keeps Goldsmith's comedy alive'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
4	***She Stoops to Conquer*** Candidates may refer to the following in their answers: setting used as a catalyst to expose Marlow and Hastings' prejudiced attitudes towards the lower classes when he believes he is staying at an Inn, e.g. 'I see this fellow wants to give us his company, and forgets that he's an innkeeper, before he has learned to be a gentleman' presentation of Marlow's cruel and careless attitude to Kate when he believes her to be a barmaid reveals contemporary misogyny towards women, especially those from the lower classes, e.g. 'I don't intend to rob her . . . there's nothing in this house I shan't honestly pay for' use of satire to ridicule those characters who place value on artificial status rather than character, e.g. the mocking of Mrs Hardcastle's desire for town over country use of witty and comedic dialogue between Mr Hardcastle and his servants challenges contemporary attitudes towards master-servant relationships crafting of the end of the play challenges Marlow's earlier attitudes to social status when he agrees to ask his father to accept a match with a woman of lower status, e.g. 'The disparity of education and fortune, the anger of a parent, and the contempt of my equals, begin to lose their weight' James Evans' view, in *Masculinities in She Stoops to Conquer*, 2011, that 'Although he is the object of Tony's practical joke and Kate's disguise, it is difficult not to blame Marlow for the lack of politeness he demonstrates at Hardcastle's house'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
5	***Twelfth Night*** Candidates may refer to the following in their answers: love between different classes as a feature of carnivalesque drama, e.g. Maria and Sir Toby use of Sir Toby and his relationship with alcohol and merriment as part of the festive comedy tradition and as a critique of Puritanism, e.g. 'O knight thou lackest a cup of canary' master/servant relationships that usurp social mores, e.g. Cesario and Orsino central love triangle allows Shakespeare to explore gender roles in contemporary courtship rituals crafting of the end of the play adheres to the typical conventions of a Shakespearean comedy and puts an end to a number of the more unusual relationships, e.g. marriage of Sebastian and Olivia Bruce Smith's view, in *Sensing Sexual Strangeness in Twelfth Night*, 2015, that 'Topsyturveydom has plenty of room for homosexual flirtation – but only till the Lord of Misrule abdicates'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
6	***Twelfth Night*** Candidates may refer to the following in their answers: use of fictional setting allows for transformations to occur, e.g. the country of Illyria shipwreck used as a catalyst for characters' transformation, e.g. Viola's decision to dress as a man to protect herself acts as the impetus for the plot character of Viola used to explore gender issues and the link between physical and psychological transformation, e.g. 'I am all the daughters of my father's house/And all the brothers too' madness presented as a form of extreme psychological transformation, in keeping with the conventions of festive comedy Olivia and Sebastian's hurried transformation when they fall in love at first sight used to satirise contemporary courtship rituals Simon Palfrey's view, in *Doing Shakespeare*, 2011, that 'In this world, evidently, you can enter a place, or a place enters you and you are altered, touched like magic into new possibilities'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
7	***Doctor Faustus*** Candidates may refer to the following in their answers: use of costume to emphasise the ugliness of hell, e.g. when Mephistopheles first enters, he is deemed 'too ugly to attend' on Faustus and is asked to return in the guise of a Franciscan friar Faustus' persistent denial of hell, reflecting his position as a Renaissance, Humanist thinker, fuels his decision to reject opportunities for redemption, e.g. 'Come, I think Hell's a fable' dramatic function of Good and Bad Angels in the presentation of hell character of Mephistopheles as a representation of hell as a state of mind as well as being a physical place, e.g. 'Hell hath no limits, nor is circumscribed/In one self place' crafting of the end of the play reinforces hell as a physical place, reflecting medieval views of hell as a place of literal torture and suffering, e.g. 'Adders and serpents, let me breathe a while!/ Ugly hell, gape not!' David Lan's view, in *Reinventing Faustus – productions for the 21st century*, 2002, which considers 'What is hell though? Not flames underground. It is knowing what you could have done and been and knowing that you blew it'. These are suggestions only. Accept any valid alternative responses.

Question Number 8	Indicative Content
8	***Doctor Faustus*** Candidates may refer to the following in their answers: character of Mephistopheles established as a manipulator who uses Faustus' own weaknesses against him, e.g. 'How pliant is this Mephistopheles,/Full of obedience and humility' personification of magic imbues it with predatory and manipulative characteristics, reflecting the contemporary view that in Christian orthodoxy all magic is against God, e.g. 'Tis magic, magic, that hath ravished me' dramatic impact of Faustus' final soliloquy encourages an audience to see him as a victim of manipulation, e.g. 'curse Lucifer,/That hath deprived thee of the joys of heaven' crafting of the opening of the play establishes how Faustus is happy to manipulate his own intelligence and academic prowess for greater power, e.g. 'O, what world of profit and delight,/of power, of honour, of omnipotence,/Is promised to the studious artisan' early modern audiences would be likely to see Faustus' attempts to strike a deal with God as manipulative Neil King's view in *A heroic engagement with the supernatural – Marlowe's Dr Faustus*, 2009, that 'The supernatural indeed exists, but is not manageable in the way Faustus thinks'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
9	***Othello*** Candidates may refer to the following in their answers: presentation of Desdemona as familial property, reflecting contemporary patriarchal attitudes, e.g. 'How got she out! O treason of the blood!' motif of witchcraft used to highlight Brabantio's disbelief that Desdemona could have had any agency in her relationship with Othello, e.g. 'Is there not charms/By which the property of youth and maidenhood/May be abused' male characters presented as weak and emasculated when not in control of the women in their life, e.g. 'Our general's wife is/now the general' contemporary fear of becoming a cuckold expressed through animal imagery, e.g. 'If I do prove her haggard'; 'I had rather be a toad . . ./Than keep a corner in the thing I love' prop of the handkerchief used as a symbol of the Machiavel Iago's desire to control and manipulate those around him, e.g. 'I will in Cassio's lodging lose this napkin/And let him find it' Coppelia Khan's view, in *Man's Estate: Masculine Identity in Shakespeare*, 1981, that 'woman's fidelity is a symbol of her husband's virility'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
10	***Othello*** Candidates may refer to the following in their answers: tragedy of Othello's fall heightened by his proclamations of his obsession with Desdemona in the exposition of the play, e.g. 'I cannot speak enough of this content; It stops me here; it is too much of joy' Cassio's emotional use of hyperbole and excessive flattery towards Desdemona makes Iago's manipulation of Othello easier, e.g. 'He hath achieved a maid/That paragons description and wild fame;/One that excels the quirks of blazoning pens' excessive emotion is pivotal to the plot, e.g. Cassio's 'rash' character is used by Iago to manipulate Roderigo; Brabantio's fury at the challenge to his patriarchal status as part of the play's exposition deterioration of Othello's language emphasises the effects of excessive emotion on rational thought and speech, e.g. 'Lie with her? Lie on her? We say lie on her/when they belie her - Zounds,/that's fulsome. Handkerchief - confessions - handkerchief!' Iago's false displays of excessive emotion are part of his Machiavellian strategies, e.g. 'O monstrous world!/Take note, take note, O world!' F. R. Leavis' view, in *Diabolic Intellect and the Noble Hero*, 1937, that 'Contemplating the spectacle of himself, Othello is overcome with the pathos of it'. These are suggestions only. Accept any valid alternative responses.

Section B: Post-1900 Drama

Question Number	Indicative Content
11	***Top Girls*** Candidates may refer to the following in their answers: character of Marlene used to interrogate the carefully constructed appearance of Thatcherite success for women in the 1980s, e.g. 'Oh God, why are we all so miserable?' appropriation of male, sexist attitudes by Marlene highlights that whilst she may believe she has triumphed over the patriarchy, she is merely replicating it, e.g. 'I've sent him a girl before and she was happy, left to have a baby, you won't want to mention marriage there' settings used as a metaphor for pretence and theatrical performance, e.g. the restaurant and employment agency are where Marlene feels most comfortable playing the role of a successful business woman and forgetting her role as mother and sister presentation of Pope Joan's death highlights the consequences of when a carefully constructed appearance is revealed to be false, e.g. 'They took me by the feet and dragged me out of town and stoned me to death' symbol of clothing used to emphasise women's attempts to control their appearance and others' reactions to it, e.g. 'He sent me an eight-layered gown and I sent it back' Bidisha's view, in *Top Girls by Caryl Churchill*, 2017, that 'In the 1980s scenes later in the play, clothing is a way for women to advance, to remake themselves, to subtly control their image or to allay others' suspicions'. These are suggestions only. Accept any valid alternative responses.

Question Number 12	Indicative Content
12	***Top Girls*** Candidates may refer to the following in their answers: treatment of Angie and Marlene as foil characters to emphasise the shame Marlene feels about her class origins, e.g. 'She's a bit thick. She's a bit funny' use of clichés to expose the contemporary view of working-class Northerners as being intellectually and culturally inferior, e.g. 'beer guts and football and saucy tits' dramatisation of class structures within the 1980s workplace reveals the limited potential for success of those women lower down the hierarchy, e.g. 'the top executive doesn't come in as early as the poor working girl' use of peasant-class characters such as Gret to highlight the emotional and physical consequences of having to fight for survival with very little resources, e.g. 'You just keep on running on and fighting' presentation of the shared struggles of women from all classes against the patriarchy, e.g. 'I tried to do what my father wanted' Sean Carney's view, in *The Politics and Poetics of Contemporary English Tragedy*, 2013, that 'Theatre is, at its best, not simply a distraction from life but an essential participant in social existence'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
13	***A Raisin in the Sun*** Candidates may refer to the following in their answers: use of light as a metaphor for the family's failure to succeed in capitalist 1950s USA, e.g. 'The sole natural light the family may enjoy in the course of the day is only that which fights its way through this little window' presentation of Walter and Ruth's marriage to explore Walter's failure to live up to contemporary ideas of dominant masculinity, e.g. 'A man needs for a woman to back him up' character of Walter used to explore the sense of failure felt by African Americans because of contemporary racial prejudices, e.g. 'and all I got to give him is stories about how rich white people live' prop of the plant used to highlight Mama's refusal to let her family give in to failure, e.g. 'brings a feeble little plant growing doggedly in a small pot on the window sill' symbol of the cheque used to present a potential escape from failure, e.g. 'Cheque coming today?' Giles Gough's view in *A Raisin in the Sun*, 2021, that 'Hansberry's *A Raisin In The Sun*, is about the American dream if you're black and have multiple barriers constantly placed in your way'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
14	***A Raisin in the Sun*** Candidates may refer to the following in their answers: presentation of Walter as an insecure father figure, desperate to leave his son a concrete legacy despite the endemic racism of 1950s USA, e.g. 'and all I got to give him is stories about how rich white people live' Walter's dialogue reveals an internalised insecurity and inferiority about his race, e.g. 'The world's most backward race of people and that's a fact' use of foil characters to expose Beneatha's cultural insecurities, e.g. Asagi and George dramatise the conflict for African Americans in 1950s USA between assimilation and revivification of their cultural heritage prop of the plant used throughout the play to symbolise the effect of characters' insecurities on their identity, e.g. 'this little old plant . . . ain't never had enough sunshine or nothing' use of dark humour emphasises characters' insecurities, e.g. 'Something always told me I wasn't no rich white woman' Lorraine Hansberry's view in a letter to *The Ladder*, 1957, that 'What ought to be clear is that one is oppressed or discriminated against because one is 'different', not 'wrong' or 'bad'. This is perhaps the bitterest of the entire pill'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
15	***Death of a Salesman*** Candidates may refer to the following in their answers: character of Biff used to explore Willy's intolerant attitude to failure, e.g. Willy is angered by Biff's inability to adhere to the values of corporate 1940s USA flashbacks used to highlight Willy's failure as a father, e.g. the revelation of his affair with The Woman metaphor of the jungle used to symbolise Willy's enduring fear of economic failure and his desperate need to succeed in a consumerist society, e.g. 'The jungle is dark but full of diamonds, Willy' pathos for Willy engendered in the scenes with Howard when his failure to adapt to more modern business practices becomes apparent, e.g. 'You didn't crack up again, did you?' crafting of the end of the play used to emphasise Willy's last attempt to cling on to the capitalist American Dream, e.g. 'Can you imagine that magnificence with twenty thousand dollars in his pocket' Dr Sean McEvoy, in *Into the Jungle – The Subconscious in Death of a Salesman*, 2024, that 'Willy's tragic inability to confront honestly the truth of the economic system embodied in his mind by the figure of Ben makes him unable to see how it's a system that will never pay him that attention, and will destroy him'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
16	***Death of a Salesman*** Candidates may refer to the following in their answers: use of allusions to Greek mythology to explore how popularity is linked to overtly masculine pursuits, e.g. Biff's worth is tied to his status as an 'Adonis' figure of Dave Singleman used to emphasise the mythical status achieved by being popular and successful in 1940s consumerist USA, e.g. 'Cause what could be more satisfying than to be able to go, at the age of eighty-four, into twenty or thirty different cities, and pick up a phone, and be remembered and loved and helped by so many different people?' Ebbets Field scene used to interrogate the hollow nature of high-school popularity, e.g. 'His life ended after that Ebbets Field game. From the age of seventeen nothing good ever happened to him' play as a domestic tragedy where loss of popularity precipitates Willy's tragic fall use of a non-linear structure reveals how Willy's worth as a father was destroyed when his popularity with Biff is eroded by the discovery of The Woman, e.g. 'You fake! You phoney little fake!' Sheila Huftel's view in *Arthur Miller: The Burning Glass*, 1965, that Willy Loman 'fell only from an imagined height'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
17	***A Streetcar Named Desire*** Candidates may refer to the following in their answers: symbol of Belle Reve used to highlight the impact of changing class structures on Blanche's life and choices sound of the gunshot used to symbolise the lack of choices faced by homosexual men in 1940s USA due to contemporary prejudices metaphor of the 'leaky roof' reveals unmarried women's lack of choices and their need for protection in 1940s USA symbolic use of place names emphasises Blanche's inevitable tragic fate, e.g. 'Elysian Fields' crafting of the end of the play emphasises the way Stella is trapped in her marriage to Stanley after giving birth, e.g. 'I couldn't believe her story and go on living with Stanley' Jackie Shead's view in *A Streetcar Named Desire: life luggage*, 2005, that 'Stanley's intrusion into the trunk marks the beginning of an invasion of Blanche's self'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
18	***A Streetcar Named Desire*** Candidates may refer to the following in their answers: reference to contemporary cultural figures reveals pressures on men in 1940s USA, e.g. 'Remember what Huey Long said - Every Man is a King! and I am the King around here!' presentation of Mitch as a broken man at the end of the play reveals the impact of the pressure to behave according to Stanley's idea of masculinity, e.g. 'You... you... you... Brag... brag... bull... bull' description of Allan Grey's psychological breakdown used to reveal the impact of contemporary attitudes towards homosexuality, e.g. 'he was in the quicksands' final tableau of the poker game used to symbolise the enduring nature of stereotypical masculinity use of the more sympathetic character of Mitch to underline the social expectation to reject 'impure' women, e.g. 'You're not clean enough to bring in the house with my mother' Carla J. McDonough in *Staging Masculinity: Male Identity in Contemporary American Drama*, 1997, that 'In Mitch resides the only possibility in the play for a masculinity that does not fall into the stereotypes of either weak homosexuality (Allan) or brutal heterosexuality (Stanley), yet Mitch cannot break through the sexual code upheld and policed by Stanley'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
19	***Waiting for Godot*** Candidates may refer to the following in their answers: play as a parody of conventional drama, e.g. defined by inaction rather than action use of repetition to suggest theories of nihilism and existentialism, e.g. static plot and nihilistic mood as a potential allegory for the Cold War metatheatrical references undermine the authenticity of any possible action taken by the characters by reminding the audience they are watching a play, e.g. 'Keep my seat' use of stichomythic dialogue emphasises the phatic and meaningless nature of their conversation and reveals their lack of action dramatic impact of failed action, e.g. suicide attempt Dan Melvin's view, in *Waiting for Godot – Movement and Stasis in Beckett's Drama*, 2016, that 'by recognising a tension between movement and stasis, both semantically and dramatically, one comes closer to understanding the play's strangeness and originality'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
20	***Waiting for Godot*** Candidates may refer to the following in their answers: sudden tonal and mood changes as typical of Absurdist drama impact of religious allusions and the preoccupation with salvation on the play's mood, e.g. references imply tragedy but also evoke humour at times, 'Our Saviour, Two thieves. One is supposed to have been saved and the other . . ./Saved from what?/Hell/I'm going' impact on the play's tone of the stage traditions on which Beckett draws, e.g. Vladimir and Estragon as a vaudeville comedy pairing black comedy of Estragon's fallen trousers as he and Vladimir try to arrange suicide references to action off stage presents a world where violence is commonplace and potentially has links to the horrors of World War II, e.g. Estragon's beating by strangers *The Independent*'s review of Peter Hall's 1997 production, which commented that 'his staging is beautifully alert to the changing moods and rhythms of the piece and consents to be moving as well as very funny'. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance when applying this marking grid.					
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet points 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
Level 1	1 – 5	**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. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.			
Level 2	6 – 10	**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. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.			
Level 3	11 – 15	**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. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts.			

		• Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
Level 4	16 – 20	**Discriminating controlled application/exploration** • 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. • Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
Level 5	21 – 25	**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. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.