



Pearson

# Mark Scheme (Results)

Summer 2017

Pearson Edexcel IAL  
In English Literature (WET04)  
Unit 4: Shakespeare and Pre-1900 Poetry



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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 be 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.

## Assessment Objectives: WET04\_01

AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
AO2	Analyse ways in which meanings are shaped in literary texts.
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
AO5	Explore literary texts informed by different interpretations

## Section A

Question Number	Indicative Content
1	<p data-bbox="379 338 735 371"><b><i>Measure for Measure</i></b></p> <p data-bbox="379 409 1171 443">Students may refer to the following in their answers:</p> <ul data-bbox="427 481 1385 1155" style="list-style-type: none"><li data-bbox="427 481 1385 548">• female characters as victims of men; Isabella’s silencing at the end of the play; women’s limited roles in the play</li><li data-bbox="427 548 1385 656">• marriage as a punishment – Angelo is forced to marry Mariana, Lucio to marry a prostitute who is pregnant with his child</li><li data-bbox="427 656 1385 723">• women’s lives shaped by men: the plot is structured by the actions of Angelo and the Duke</li><li data-bbox="427 723 1385 790">• sacrifices demanded of women, with Isabella asked to save her brother at the expense of her own vocation, for example</li><li data-bbox="427 790 1385 898">• reactions of a modern audience to the treatment of women in the play and the changing power relationships between men and women</li><li data-bbox="427 898 1385 965">• the extent to which the role of women might reflect society at the time the play was written</li><li data-bbox="427 965 1385 1072">• debate over the difficulty of pinning down a moral centre in the play: women manipulate as well as being themselves manipulated</li><li data-bbox="427 1072 1385 1155">• whether Isabella is in search of autonomy and independence or is denying the possibility of love and life.</li></ul> <p data-bbox="379 1193 1222 1256">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
2	<p data-bbox="376 271 735 300"><b><i>Measure for Measure</i></b></p> <p data-bbox="376 338 1171 367">Students may refer to the following in their answers:</p> <ul data-bbox="427 412 1366 1010" style="list-style-type: none"><li data-bbox="427 412 1366 510">• Angelo's imposition of draconian laws; he sees himself as a figure, not just of authority but of justice, in the abstract, meaning it is more important than individual lives</li><li data-bbox="427 517 1366 584">• use of his power to obtain what he wants, that is Isabella, without acknowledging his own hypocrisy</li><li data-bbox="427 591 1366 658">• images used to describe Angelo, e.g. his cold blood 'snow broth' and his imperviousness to human feelings</li><li data-bbox="427 665 1366 732">• his assumption of power is central to the structure of the play and the plot follows his rise and fall</li><li data-bbox="427 739 1366 806">• reaction of a modern audience to the ethical dilemmas and questions in the play</li><li data-bbox="427 813 1366 880">• the presentation of women in the play; the sex industry viewed from a modern perspective</li><li data-bbox="427 887 1366 954">• debate over how the character of Angelo might be interpreted</li><li data-bbox="427 960 1366 1028">• discussion over how satisfying the ending of the play might be; are the issues really resolved?</li></ul> <p data-bbox="376 1055 1222 1122">These are suggestions only. Accept any valid alternative responses.</p>

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4	AO5 = bullet point 5,6
	0	No rewardable material.			
1	1-5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• 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.</li> <li>• Shows limited awareness of contextual factors.</li> <li>• Shows limited awareness of links between texts and contexts.</li> <li>• Shows limited awareness of different interpretations and alternative readings of texts.</li> <li>• Limited linking of different interpretations to own response.</li> </ul>			
2	6-10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts.</li> <li>• Some support of own ideas given with reference to generic different interpretations.</li> </ul>			
3	11-15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors.</li> <li>• Develops relevant links between texts and contexts.</li> </ul>			

		<ul style="list-style-type: none"> <li>• Offers clear understanding of different interpretations and alternative readings of texts.</li> <li>• Explores different interpretations in support or contrast to own argument.</li> </ul>
4	16-20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> <li>• Produces a developed exploration of different interpretations and alternative readings of texts.</li> <li>• Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>
5	21-25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>• Makes sophisticated links between texts and contexts.</li> <li>• Applies a sustained evaluation of different interpretations and alternative readings of texts.</li> <li>• Evaluation is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>

Question Number	Indicative Content
3	<p data-bbox="384 271 802 300"><b><i>The Taming of the Shrew</i></b></p> <p data-bbox="384 338 1169 367">Students may refer to the following in their answers:</p> <ul data-bbox="432 412 1361 1010" style="list-style-type: none"> <li data-bbox="432 412 1361 510">• the prevalence of change or transformation amongst characters; disguises and role playing; changing identity between masters and servants</li> <li data-bbox="432 517 1361 584">• characters who are transformed according to the situation they are in and the people they are with</li> <li data-bbox="432 591 1361 658">• the idea of deception and differences between the real person and outward behaviour</li> <li data-bbox="432 665 1361 732">• many references to the changes effected by language, e.g. Grumio's comments about Petruchio's figures of speech</li> <li data-bbox="432 739 1361 806">• rigidity of society in Shakespeare's time dictating roles and attitudes</li> <li data-bbox="432 813 1361 880">• relative situations of men and women in Elizabethan England</li> <li data-bbox="432 887 1361 954">• debate about transformations brought about by love and whether they are genuine</li> <li data-bbox="432 960 1361 1028">• issues with the comment offered in the question: is transformation always a possibility?</li> </ul> <p data-bbox="384 1055 1222 1122">These are suggestions only. Accept any valid alternative responses.</p>



Question Number	Indicative Content
4	<p data-bbox="379 271 802 304"><b><i>The Taming of the Shrew</i></b></p> <p data-bbox="379 338 1171 371">Students may refer to the following in their answers:</p> <ul data-bbox="427 412 1385 1122" style="list-style-type: none"> <li data-bbox="427 412 1385 479">• characters conform to recognisable roles: father, unmarried daughter, suitor, etc.</li> <li data-bbox="427 479 1385 515">• Katherina's non-conformity is the mainspring of the plot</li> <li data-bbox="427 515 1385 622">• the play requires Baptista to insist that his older daughter must be married before the younger one as convention requires</li> <li data-bbox="427 622 1385 689">• comedy arises when tricks are being played to upset the conventional norms – e.g. suitors disguised as tutors</li> <li data-bbox="427 689 1385 797">• the play as a reflection on conformity in a patriarchal society: the role of women, the conventions of marriage and the importance of dowries, etc.</li> <li data-bbox="427 797 1385 904">• the play as a comedy satirising positions of authority and class in society: the use of disguise and role-play to demonstrate this</li> <li data-bbox="427 904 1385 1048">• debate as to whether the framing device of Christopher Sly distances the audience from the events on stage: the play is therefore not to be seen as having a serious pre-feminist 'message'</li> <li data-bbox="427 1048 1385 1122">• various possible interpretations of the play's ending, especially Katherina's long speech.</li> </ul> <p data-bbox="379 1155 1222 1223">These are suggestions only. Accept any valid alternative responses.</p>

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2	6-10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts.</li> <li>• Some support of own ideas given with reference to generic different interpretations.</li> </ul>			
3	11-15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors.</li> <li>• Develops relevant links between texts and contexts.</li> </ul>			

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5	21-25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>• Makes sophisticated links between texts and contexts.</li> <li>• Applies a sustained evaluation of different interpretations and alternative readings of texts.</li> <li>• Evaluation is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>

Question Number	Indicative Content
5	<p data-bbox="379 271 507 300"><b><i>Hamlet</i></b></p> <p data-bbox="379 338 1171 371">Students may refer to the following in their answers:</p> <ul data-bbox="427 412 1385 943" style="list-style-type: none"><li data-bbox="427 412 1385 510">• the position of revenge within a Christian world view: clash of old and new values and ideas; the contradictions within the Ghost's demands</li><li data-bbox="427 517 1385 584">• Hamlet's soliloquies in which he questions his task and his own motives; his tests to see if the Ghost is truthful</li><li data-bbox="427 591 1385 658">• Hamlet's treatment of Gertrude, Ophelia, Rosencrantz and Guildenstern as a consequence of the revenge task</li><li data-bbox="427 665 1385 732">• turning point for Hamlet when he compares himself to Fortinbras</li><li data-bbox="427 739 1385 772">• contemporary and modern attitudes to the ethics of revenge</li><li data-bbox="427 779 1385 813">• Hamlet as a revenge play subverting the genre</li><li data-bbox="427 819 1385 887">• possible different interpretations of Hamlet and his worthiness to cope with the task that is set before him</li><li data-bbox="427 893 1385 943">• debate over whether order is really restored at the end of the play.</li></ul> <p data-bbox="379 981 1222 1046">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
6	<p data-bbox="376 264 507 297"><b><i>Hamlet</i></b></p> <p data-bbox="376 338 1171 371">Students may refer to the following in their answers:</p> <ul data-bbox="427 412 1385 976" style="list-style-type: none"><li data-bbox="427 412 1385 479">• soliloquies in which Hamlet questions himself and the world around him; images of decay</li><li data-bbox="427 479 1385 546">• contrast between Hamlet and other characters e.g. Fortinbras</li><li data-bbox="427 546 1385 591">• instances of betrayal and deceit in the play</li><li data-bbox="427 591 1385 658">• identity questioned by acting which seems more real than reality; ideas of equivocation and assumed madness</li><li data-bbox="427 658 1385 725">• conventions of tragedy and Shakespeare's innovative use of soliloquy, exploring a character's inner life</li><li data-bbox="427 725 1385 792">• political issues which the play addresses: corruption and manipulation, concept of what makes a good leader</li><li data-bbox="427 792 1385 860">• debate over what sort of 'identity' Hamlet finds for himself; does the play ever define this for us?</li><li data-bbox="427 860 1385 976">• questions about whether Hamlet is the victim of the circumstances (the 'world') in which he finds himself or if his fate the result of his own character</li></ul> <p data-bbox="376 1016 1222 1079">These are suggestions only. Accept any valid alternative responses.</p>

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3	11-15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors.</li> <li>• Develops relevant links between texts and contexts.</li> </ul>			

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Question Number	Indicative Content
7	<p data-bbox="379 264 544 300"><b><i>King Lear</i></b></p> <p data-bbox="379 338 1171 374">Students may refer to the following in their answers:</p> <ul data-bbox="427 412 1385 1335" style="list-style-type: none"> <li data-bbox="427 412 1385 551">• the resolution of the play in which the final scenes give little hope of order and new life; Lear’s raging at a universe in which dogs have life but his daughter will never have any again, in this world or possibly the next</li> <li data-bbox="427 551 1385 622">• Lear’s suffering which outweighs whatever folly he has been guilty of</li> <li data-bbox="427 622 1385 725">• lack of divine justice – the gods kill us ‘for their sport’ according to Gloucester; significance of the sub-plot and other characters who do not receive justice</li> <li data-bbox="427 725 1385 864">• the whole concept of justice is questioned in a turning point in Act 3 scene 4 where Lear comes to a realisation that justice lies in human actions and does not emanate from the gods</li> <li data-bbox="427 864 1385 1010">• the ‘terrifying’ picture of a world without justice may be a reflection of contemporary fears of a world without order (division of the kingdom, Elizabeth I’s dying without an heir, etc.)</li> <li data-bbox="427 1010 1385 1081">• the plight of the poor naked wretches and how this might address issues in Jacobean society</li> <li data-bbox="427 1081 1385 1189">• debate as to the degree of hope in the play’s ending – ‘...we that are young/ Shall never see so much, nor live so long’ – will the future be as straightforward as this?</li> <li data-bbox="427 1189 1385 1335">• the play makes its ‘terrifying’ point, but does it do so at the expense of emotional extremes (e.g. the death of Cordelia) or forced and unconvincing situations (the various roles played by Edgar for example)?</li> </ul> <p data-bbox="379 1368 1222 1435">These are suggestions only. Accept any valid alternative responses.</p>



Question Number	Indicative Content
8	<p data-bbox="376 264 544 297"><b><i>King Lear</i></b></p> <p data-bbox="376 338 1171 371">Students may refer to the following in their answers:</p> <ul data-bbox="427 412 1390 1189" style="list-style-type: none"> <li data-bbox="427 412 1390 551">• Lear’s unwise decision to divide his kingdom is made worse by his rejection of Cordelia; the beginning of the play establishes his lack of judgement and sets in train its consequences</li> <li data-bbox="427 551 1390 622">• other characters besides Lear display weaknesses and poor judgement e.g. Gloucester</li> <li data-bbox="427 622 1390 694">• the ‘love test’ is an example of bad judgement enacted on stage in the early part of the play</li> <li data-bbox="427 694 1390 801">• human weakness resulted in the birth of Edmund whose grievances about his illegitimacy lead to actions that resonate throughout the play</li> <li data-bbox="427 801 1390 835">• limitations of authority and kingship: the Jacobean debate</li> <li data-bbox="427 835 1390 974">• the complacency of the older people in society (Gloucester’s superstitious beliefs in ‘the stars’ for example) challenged by a rising new generation of people who challenge the judgement and authority of their elders</li> <li data-bbox="427 974 1390 1120">• whether or not characters are intrinsically evil or morally weak: is the contrast between Cordelia and her sisters simply a portrayal of good versus evil, or has Lear’s faulty judgement brought this about?</li> <li data-bbox="427 1120 1390 1189">• the extent to which characters might deserve what happens to them as a result of their mistakes.</li> </ul> <p data-bbox="376 1227 1222 1292">These are suggestions only. Accept any valid alternative responses.</p>

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		<ul style="list-style-type: none"> <li>• Offers clear understanding of different interpretations and alternative readings of texts.</li> <li>• Explores different interpretations in support or contrast to own argument.</li> </ul>
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5	21-25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>• Makes sophisticated links between texts and contexts.</li> <li>• Applies a sustained evaluation of different interpretations and alternative readings of texts.</li> <li>• Evaluation is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>

## Section B

Question Number	Indicative Content
9	<p data-bbox="384 342 775 376"><b><i>The Metaphysical Poets</i></b></p> <p data-bbox="384 409 1171 443">Students may refer to the following in their answers:</p> <ul data-bbox="432 477 1385 1473" style="list-style-type: none"><li data-bbox="432 477 1385 544">• appropriate selection of poem to accompany 'Batter my Heart', for example 'The Collar' by George Herbert</li><li data-bbox="432 555 1385 757">• form and structure of Donne's poem as a Petrarchan sonnet; the metre is irregular iambic; line 9 considered to be a turning point in these 'Holy Sonnets', and there is a change of mood. The form and structure of Herbert's poem, its use of spoken word; conclusions with rhyming couplets of both poems</li><li data-bbox="432 768 1385 969">• images of force and violence, using repetition and alliteration in Donne; 'Break, blow, burn'; the comparison of the poet to a 'usurped town', military images; also marriage, divorce the flowers and 'garlands gay' in Herbert to show the life he had hoped for in contrast with what he has been given</li><li data-bbox="432 981 1385 1081">• playfulness with language in both poems: Donne's use of paradox ('chaste/'ravish'); Herbert's play on 'the collar' (clergyman's badge of office, or restraint)</li><li data-bbox="432 1093 1385 1149">• context of Donne's ordination in the Church of England at the time of writing this poem; Herbert was also a clergyman</li><li data-bbox="432 1160 1385 1294">• context of these being 'metaphysical' poems and the way various innovative techniques are deployed in this 'new' form of poetry; the paradox in the last lines: freedom comes through enthrallment, and chastity through ravishment</li><li data-bbox="432 1305 1385 1473">• different possible reactions to the presentation of the relationship with God in the two poems, especially with regard to physical and sexual force in Donne and the concept of struggle and submission in Herbert. Readers may find this powerfully convincing or even bizarre.</li></ul> <p data-bbox="384 1507 1222 1576">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
10	<p data-bbox="384 264 775 300"><b><i>The Metaphysical Poets</i></b></p> <p data-bbox="384 338 1171 374">Students may refer to the following in their answers:</p> <ul data-bbox="432 412 1390 1547" style="list-style-type: none"> <li data-bbox="432 412 1390 546">• appropriate selection of poem to accompany 'To My Excellent Lucasia, on Our Friendship', for example 'A Letter to her Husband, Absent upon Public Employment' by Anne Bradstreet</li> <li data-bbox="432 551 1390 658">• the use of pseudonyms in Philips' poem and the more direct approach of 'A Letter': one immortalises, the other speaks of conjugal affection</li> <li data-bbox="432 663 1390 770">• the use of rhyme in both poems: the four line stanza in Philips' poem; the rhyming, end-stopped structure of Bradstreet's poem</li> <li data-bbox="432 775 1390 981">• how 'lasting affection' is established through the contrast of life without the partner – before their meeting in Philips' poem, and during her husband's absence in Bradstreet's poem. If a different second poem is used, a comparison might be made with affection between a man and a woman, or sexual passion that might be fleeting</li> <li data-bbox="432 985 1390 1151">• the ways both these poems use imagery and argument in the manner of the Metaphysical poetry of the day; images of the soul as a watch that needs winding; the comparison to 'bridegrooms' or 'crown-conquerors'; the innocence and immortality of their friendship and love</li> <li data-bbox="432 1155 1390 1375">• the position of women with regard to men in society – Philips' dismissive mention of 'bridegrooms' and 'crown-conquerors' as opposed to her friendship with Lucasia; Bradstreet's description of her husband as 'my head, my heart' in contrast; the 'Society of Friendship' and the situation of Katherine Philips as a poet in that circle</li> <li data-bbox="432 1379 1390 1547">• debate over how we might interpret these staunch avowals of love and affection: is Philips making a stance for women in a political poem, for example, or is it a love poem like Bradstreet's 'A Letter', an outpouring of emotion, a confession of one's inability to live without a partner?</li> </ul> <p data-bbox="384 1585 1222 1646">These are suggestions only. Accept any valid alternative responses.</p>

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Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4	AO5 = bullet point 5,6
	0	No rewardable material.			
1	1-5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas.</li> <li>• 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.</li> <li>• Shows limited awareness of contextual factors.</li> <li>• Shows limited awareness of links between texts and contexts.</li> <li>• Shows limited awareness of different interpretations and alternative readings of texts.</li> <li>• Limited linking of different interpretations to own response.</li> </ul>			
2	6-10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts.</li> <li>• Some support of own ideas given with reference to generic different interpretations</li> </ul>			
3	11-15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors.</li> <li>• Develops relevant links between texts and contexts.</li> <li>• Offers clear understanding of different interpretations and alternative readings of texts.</li> </ul>			

		<ul style="list-style-type: none"> <li>• Explores different interpretations in support or contrast to own argument.</li> </ul>
4	16-20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> <li>• Produces a developed exploration of different interpretations and alternative readings of texts.</li> <li>• Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position</li> </ul>
5	21-25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>• Makes sophisticated links between texts and contexts.</li> <li>• Applies a sustained evaluation of different interpretations and alternative readings of texts.</li> <li>• Evaluation is supported by sophisticated use of application of alternative interpretations to illuminate own critical position</li> </ul>

Question Number	Indicative Content
11	<p data-bbox="379 271 632 300"><b><i>The Romantics</i></b></p> <p data-bbox="379 338 1171 371">Students may refer to the following in their answers:</p> <ul data-bbox="427 412 1390 1368" style="list-style-type: none"> <li data-bbox="427 412 1390 510">• appropriate selection of poem to accompany 'Ode to a Nightingale' by Keats such as 'Intimations of Immortality from Recollections of Early Childhood' by Wordsworth</li> <li data-bbox="427 517 1390 689">• the development of ideas within both poems, especially examining the poets' examination of the inner self, and the way the mood changes. The development of ideas within the poem as the mood changes and Keats comes back to a kind of reality, though he questions what that reality is</li> <li data-bbox="427 696 1390 795">• the form and structure of the poems: both are Odes but Keats has a tighter more controlled form than Wordsworth's looser almost 'conversational' style</li> <li data-bbox="427 801 1390 1010">• the significance of the setting and the addressee; where the poets position themselves in relation to the subject of the poem and the landscape in order to explore their own self and their place in the world; images of the natural world; the significance of the nightingale, which might be taken to be outside nature: 'immortal bird'</li> <li data-bbox="427 1016 1390 1115">• the romantic movement and the extent to which our appreciation of these poems is increased by awareness of its influence in what they say and how they say it</li> <li data-bbox="427 1122 1390 1220">• awareness of the hardships in society in both poems: Keats speaks of 'the weariness, the fever, and the fret'; Wordsworth speaks of 'shades of the prison-house'</li> <li data-bbox="427 1227 1390 1368">• debate over whether these poems are celebrations in a 'nature poem' tradition or whether the examination of one's place in the world makes them more controversial, political and critical.</li> </ul> <p data-bbox="379 1406 1222 1469">These are suggestions only. Accept any valid alternative responses.</p>



Question Number	Indicative Content
12	<p data-bbox="384 271 632 300"><b><i>The Romantics</i></b></p> <p data-bbox="384 338 1171 367">Students may refer to the following in their answers:</p> <ul data-bbox="432 412 1385 1547" style="list-style-type: none"> <li data-bbox="432 412 1385 488">• appropriate selection of poem to accompany 'Ode to the West Wind' by Shelley such as 'London' by Blake</li> <li data-bbox="432 495 1385 645">• the richly metaphorical language that Shelley uses to express his ideas about changing the world; Blake uses vivid images – of the chimney sweeper and the soldier for example – but not imagery in the literary, figurative sense</li> <li data-bbox="432 651 1385 728">• form and structure: Shelley's use of the repeated sonnet pattern in his Ode; Blake's use of rhyming tetrameter</li> <li data-bbox="432 734 1385 972">• the diction of the two poems in making their points about a better world: the abstractions with which Shelley describes the spirit of freedom with phrases such as 'unseen presence' and 'driven like ghosts': Blake's depiction of being confined in concrete terms – 'each charter'd street' and the 'charter'd Thames'</li> <li data-bbox="432 978 1385 1128">• Shelley's poem was written after the Peterloo massacre; Blake's poem published five years after the French Revolution; how the romantic poets embraced the ideas of freedom and change</li> <li data-bbox="432 1135 1385 1256">• Shelley's vision of Europe, the wide geographical scope of the poem; Blake focuses on the specifics of suffering in London</li> <li data-bbox="432 1263 1385 1547">• debate as to how these poems might be interpreted: is Shelley's poem most striking to us when describing the overwhelming power of nature and do the politics of the poem lag behind that – it might not be read today as the world-changing polemic its author intended; does Blake's poem rely for its success on addressing its hope of a better world simply and directly?</li> </ul> <p data-bbox="384 1576 1222 1644">These are suggestions only. Accept any valid alternative responses.</p>

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	0	No rewardable material.			
1	1-5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas.</li> <li>• 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.</li> <li>• Shows limited awareness of contextual factors.</li> <li>• Shows limited awareness of links between texts and contexts.</li> <li>• Shows limited awareness of different interpretations and alternative readings of texts.</li> <li>• Limited linking of different interpretations to own response.</li> </ul>			
2	6-10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts.</li> <li>• Some support of own ideas given with reference to generic different interpretations</li> </ul>			
3	11-15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors.</li> <li>• Develops relevant links between texts and contexts.</li> <li>• Offers clear understanding of different interpretations and alternative readings of texts.</li> </ul>			

		<ul style="list-style-type: none"> <li>• Explores different interpretations in support or contrast to own argument.</li> </ul>
4	16-20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> <li>• Produces a developed exploration of different interpretations and alternative readings of texts.</li> <li>• Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position</li> </ul>
5	21-25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>• Makes sophisticated links between texts and contexts.</li> <li>• Applies a sustained evaluation of different interpretations and alternative readings of texts.</li> <li>• Evaluation is supported by sophisticated use of application of alternative interpretations to illuminate own critical position</li> </ul>

Question Number	Indicative Content
13	<p data-bbox="379 264 624 297"><b><i>The Victorians</i></b></p> <p data-bbox="379 338 1171 371">Students may refer to the following in their answers:</p> <ul data-bbox="427 412 1390 1294" style="list-style-type: none"> <li data-bbox="427 412 1390 479">• appropriate selection of poem to accompany XCV from 'In Memoriam' by Tennyson, such as 'Echo' by Rossetti</li> <li data-bbox="427 479 1390 622">• the genre of the poems: Tennyson's is part of a much longer elegy and describes in detail one particular stage of his grief and memory; Rossetti's short poem is directly addressed to the person she has lost</li> <li data-bbox="427 622 1390 725">• the settings of both poems and the use of this to trigger memory: in Tennyson's poem night gives way to dawn; Rossetti hopes the night will bring dreams</li> <li data-bbox="427 725 1390 828">• mood and tone in the poems: the longing in both, but there is a change in Tennyson's poem from a quiet reflective mood to his awareness of Hallam's 'living soul'</li> <li data-bbox="427 828 1390 972">• the Victorian need for reassurance and refusal to accept the finality of death; memory stirs Tennyson into sensing the touch of his dead friend; Rossetti dreams of souls meeting in Paradise</li> <li data-bbox="427 972 1390 1151">• both poems present the world of memory as distinct from the world of the present; 'finished years' in Rossetti and 'the past' in Tennyson both suggest uneasiness with life in the present as the poets look back to a more settled age; Tennyson's epiphanic 'trance' is spoilt by 'doubt'</li> <li data-bbox="427 1151 1390 1294">• debate about the tone of these two poems: is the hankering after the past and holding on to memory a refusal to face the realities of life, or are the poems celebrations of love and affirmations of a belief in a life after death?</li> </ul> <p data-bbox="379 1335 1222 1400">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
14	<p data-bbox="379 271 624 300"><b><i>The Victorians</i></b></p> <p data-bbox="379 338 1171 371">Students may refer to the following in their answers:</p> <ul data-bbox="427 412 1385 1330" style="list-style-type: none"> <li>• appropriate selection of poem to accompany 'Home-Thoughts, from Abroad' by Browning, such as 'I now had only to retrace' by Brontë</li> <li>• description and detail in both poems to create the sense of place</li> <li>• the structure of both poems: how Browning's second stanza is different from the first; Brontë's use of the four line stanza</li> <li>• the use of contrasts in both poems: Browning contrasts England with Italy; Brontë contrasts changes in weather and the way this has an effect on the same place and its significance</li> <li>• the use of the English countryside to create mood and initiate reflection as a feature of Victorian writing</li> <li>• both poems long for the world of the familiar and are unsettled by what appears strange (the 'gaudy melon-flower') or the onset of a threatening storm. An idealised image of England, with an intensity of vision – the thrush's 'first fine careless rapture', leading to the contrast of setting in the last line; poets describing or using description for some other poetic purpose</li> <li>• debate over the actual significance of the places described: how far does the reader go in interpreting Browning's homesickness as English insularity, or Brontë's use of the 'long and lonely road' as a metaphor for a journey through life?</li> </ul> <p data-bbox="379 1368 1222 1435">These are suggestions only. Accept any valid alternative responses.</p>

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2	6-10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts.</li> <li>• Some support of own ideas given with reference to generic different interpretations</li> </ul>			
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		<ul style="list-style-type: none"> <li>• Explores different interpretations in support or contrast to own argument.</li> </ul>
4	16-20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> <li>• Produces a developed exploration of different interpretations and alternative readings of texts.</li> <li>• Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position</li> </ul>
5	21-25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>• Makes sophisticated links between texts and contexts.</li> <li>• Applies a sustained evaluation of different interpretations and alternative readings of texts.</li> <li>• Evaluation is supported by sophisticated use of application of alternative interpretations to illuminate own critical position</li> </ul>