



Pearson

Mark Scheme (Results)

January 2018

Pearson Edexcel IAL

In English Language (WET04)

Unit 4: Shakespeare & Pre 1900 Poetry

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

January 2018

WET04_01_1801_MS

All the material in this publication is copyright

© Pearson Education Ltd 2018

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.

Section A

Question Number	Indicative Content
1	<p data-bbox="383 344 734 376"><i>Measure for Measure</i></p> <p data-bbox="383 412 1129 443">Candidates refer to the following in their answers:</p> <ul data-bbox="430 479 1369 1258" style="list-style-type: none"><li data-bbox="430 479 1369 622">• identification of possible errors of judgement and their dramatic consequences, for example the Duke's decision to let Angelo administer justice, Isabella's decision to let her brother die<li data-bbox="430 627 1369 801">• the centrality of these judgements to the structure of the play; how a range of characters are affected by the judgements; how much weight or authority is given to such judgements depending on relative power and the dramatic consequences<li data-bbox="430 806 1369 873">• the significance of possible errors of judgement in defining the moral centre of the play<li data-bbox="430 878 1369 981">• the attitudes of different characters when questioning judgements, for example Escalus to Angelo and the dramatic consequences<li data-bbox="430 985 1369 1052">• the ways in which women's ability in this society to make personal judgements is limited by their weaker position<li data-bbox="430 1057 1369 1124">• issues of political judgements and moral directions of the society at the time<li data-bbox="430 1128 1369 1196">• the genre of the 'problem play' and how it might affect readings of the play<li data-bbox="430 1200 1369 1258">• how satisfactorily errors of judgement are resolved may be a matter for debate. <p data-bbox="383 1299 1222 1348">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
2	<p data-bbox="379 271 735 300"><i>Measure for Measure</i></p> <p data-bbox="379 338 1171 371">Students may refer to the following in their answers:</p> <ul data-bbox="432 409 1378 1155" style="list-style-type: none"> • Isabella’s own conflict between love for her brother and her own religious vocation – she pleads for his life but acknowledges he did wrong • Escalus as commentator: the conflict between justice and mercy may be partly resolved through his influence • the structure of the play, with plot and sub-plot, and sets of characters in different predicaments all address the conflict between justice and mercy • justice appears to be restored at the end of the play with the returned Duke dispensing mercy • Shakespeare’s examination of ideas about justice via authority figures and the victims of Angelo’s ‘justice’ reflect contemporary thinking • justice and mercy in government are addressed by focusing on Vienna as an example of a city state • the genre of the ‘problem play’ and how it might affect readings of the play, especially with regard to the unresolved conflict between justice and mercy • ways in which the differences between supposedly public proclamations of the need for justice, and the conflict with private motives, are interpreted by readings of the play. <p data-bbox="379 1193 1222 1258">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>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. • Limited linking of different interpretations to own response. 			
2	6-10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. • Some support of own ideas given with reference to generic different interpretations. 			
3	11-15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. 			

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

Question Number	Indicative Content
3	<p data-bbox="384 271 802 300"><i>The Taming of the Shrew</i></p> <p data-bbox="384 338 1169 367">Students may refer to the following in their answers:</p> <ul data-bbox="432 412 1382 1189" style="list-style-type: none"> <li data-bbox="432 412 1382 510">• Baptista’s inability to control a spirited daughter sets up the central conflict in the play, with Bianca being unable to marry until a suitable partner is found for her older sister <li data-bbox="432 517 1382 584">• the hostility between the sisters Katherina and Bianca involving physical conflict <li data-bbox="432 591 1382 689">• conflict within the family then leads to confusions outside of the family with mistaken identities and attempts to thwart others <li data-bbox="432 696 1382 795">• the positioning of Katherina as an outsider within her own family; how the language and wit of the play emphasises her conflicting position inside the family unit <li data-bbox="432 801 1382 900">• the stock Elizabethan comedy figure of the shrew and Katherina’s ‘shrewishness’ serves to drive the comedy of the play <li data-bbox="432 907 1382 974">• the idea of Bianca as the ideal woman, and the contrast with Katherina’s attitudes reflect the status of women at the time <li data-bbox="432 981 1382 1079">• debate about the central conflict in the play, with the possible view that the relationship between Petruccio and Katherina is more important than the family relationships <li data-bbox="432 1086 1382 1189">• the play belongs to the genre of comedy; how amusing it is for a modern audience, who may take offence at the play’s presentation of women if presented without irony. <p data-bbox="384 1227 1222 1292">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
4	<p data-bbox="379 271 802 304"><i>The Taming of the Shrew</i></p> <p data-bbox="379 338 1171 371">Students may refer to the following in their answers:</p> <ul data-bbox="427 412 1374 1155" style="list-style-type: none"><li data-bbox="427 412 1374 510">• the play begins by putting a tinker, Sly, into a position of power, thus presenting the audience with a world in which power structures are turned upside down<li data-bbox="427 517 1374 616">• the play presents the power of Baptista when he declares his younger daughter cannot be married until Katherina finds a husband<li data-bbox="427 622 1374 694">• reversal of roles, particularly in the sub-plot when servants and masters change places<li data-bbox="427 701 1374 772">• the central conflict in the play between Katherina and Petruccio and the struggle for power<li data-bbox="427 779 1374 904">• gender issues: the significance of dowries, the subordinate position of women; contrast between Katherina and Bianca representing contrasting “types” – the ‘shrew’ versus the ‘ideal woman’<li data-bbox="427 911 1374 983">• the play as ‘comedy’, but whether it is amusing for a modern audience<li data-bbox="427 990 1374 1061">• different interpretations of Katherina’s final speech and how it might be delivered – straight or with irony<li data-bbox="427 1068 1374 1155">• discussion over what the play has ultimately to say about power: does it confirm existing hegemony or is it more subversive, suggesting that power can be abused? <p data-bbox="379 1193 1222 1258">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>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. • Limited linking of different interpretations to own response. 			
2	6-10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. • Some support of own ideas given with reference to generic different interpretations. 			
3	11-15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. 			

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

Question Number	Indicative Content
5	<p data-bbox="379 264 507 297"><i>Hamlet</i></p> <p data-bbox="379 338 1171 371">Students may refer to the following in their answers:</p> <ul data-bbox="427 412 1465 1653" style="list-style-type: none"> <li data-bbox="427 412 1465 622">• moments of tenderness occur in the play only to be abruptly changed: examples might be Ophelia and Hamlet’s conversation when Ophelia offers to return his “remembrances” and recalls earlier mention of his courtship of her; after lapsing into Hamlet’s “madness” Ophelia concludes the encounter by tenderly remembering the man he used to be <li data-bbox="427 622 1465 763">• the relationship between Hamlet and Horatio, constant throughout the play and in contrast to the shifting relationships around them; moments when Hamlet confides in Horatio might be singled out for mention <li data-bbox="427 763 1465 904">• Claudius confides briefly in Gertrude at points in the play, possibly reminding the audience that despite Hamlet’s verdict on their marriage, there is some genuine tenderness of affection there <li data-bbox="427 904 1465 1010">• after the ghost has appeared to Hamlet in the closet scene with Gertrude there is some intimacy and tenderness between Hamlet and his mother <li data-bbox="427 1010 1465 1122">• as a revenge play, murder and violent action might be expected; this play is different in presenting a hero more inclined to tenderness and reflection than heroic action <li data-bbox="427 1122 1465 1263">• the play presents Machiavellian villainy in the character of Claudius and a new world of politics and power in which tenderness is marginalised, but stands out prominently in the play when it occurs <li data-bbox="427 1263 1465 1404">• it might be argued that such is the level of deception running through the play that so called tender moments are nothing of the sort: Hamlet only uses Ophelia; Gertrude is only humouring her mad son, for example <li data-bbox="427 1404 1465 1653">• moments of tenderness may be seen as moments of true value – the relationship between Hamlet and Laertes, the former relationship between Hamlet and Ophelia – demonstrating the nature of love; or they may be seen as weaknesses – Hamlet’s need for the stoical Laertes is only a testament to his own indecisiveness; his dealings with Ophelia demonstrate his inability to make meaningful relationships. <p data-bbox="379 1653 1394 1684">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
6	<p data-bbox="379 271 507 300"><i>Hamlet</i></p> <p data-bbox="379 338 1171 371">Students may refer to the following in their answers:</p> <ul data-bbox="427 412 1385 1688" style="list-style-type: none"> <li data-bbox="427 412 1385 510">• Ophelia is given advice about Hamlet by her brother; she listens but she challenges him by suggesting he needs to follow his own precepts when in France <li data-bbox="427 517 1385 658">• Polonius questions her on the exact nature of the relationship between herself and Hamlet; Ophelia insists he has expressed his love in honourable fashion, but after these protests she (reluctantly?) agrees <li data-bbox="427 665 1385 904">• Ophelia attempts to return Hamlet’s gifts in what appears to be a contrived situation for the benefit of the king and Polonius; the feelings expressed in her subsequent soliloquy, in which she laments the change that has come over Hamlet, are brushed aside by the entry of the men who discuss Hamlet’s madness on the evidence of what they have seen <li data-bbox="427 911 1385 1084">• in her madness Ophelia is able to present flowers to various characters thus revealing a deep understanding of the characters’ true natures; this piece of assertiveness, however, has only taken place once the conventions of a subservient female are removed through her insanity <li data-bbox="427 1090 1385 1294">• evidence of the male dominated society seen when Ophelia is dominated by all the men in her life: lectured at by her brother; cruelly treated by Hamlet to prove his “madness”; ordered to remove herself from Hamlet’s presence by her father; used as a decoy by her father and the king to investigate Hamlet’s motives <li data-bbox="427 1301 1385 1442">• Ophelia is a victim of the dual standards for men and women - her brother can visit the brothels in France whereas Ophelia must remain pure; Hamlet’s perception of women is clouded by his mother’s hasty remarriage <li data-bbox="427 1449 1385 1576">• Hamlet tells Ophelia to “get thee to a nunnery”; there are different versions of what this may mean, and there may be different interpretations of Hamlet’s attitude towards Ophelia and women in general <li data-bbox="427 1583 1385 1688">• Ophelia may be seen as totally passive, not struggling to assert herself at all; the tone in which her “I will obey, my lord” to her father is uttered may be discussed. <p data-bbox="379 1695 1222 1756">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>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. • Limited linking of different interpretations to own response. 			
2	6-10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. • Some support of own ideas given with reference to generic different interpretations. 			
3	11-15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. 			

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

Question Number	Indicative Content
7	<p data-bbox="379 271 544 304"><i>King Lear</i></p> <p data-bbox="379 376 1171 409">Students may refer to the following in their answers:</p> <ul data-bbox="427 450 1382 1294" style="list-style-type: none"> <li data-bbox="427 450 1382 584">• the beginning of the play, when Lear abnegates his authority by dividing his kingdom and isolating Cordelia, triggers the resulting chaos and produces a world in which the Fool is wiser than the King <li data-bbox="427 591 1382 725">• the significance of Act 3, scenes 1 and 2, with the symbolism of the storm and the cosmic chaos it seems to represent; pathetic fallacy and Lear’s attempt to order the forces of nature to do his bidding <li data-bbox="427 732 1382 833">• the parallel of chaos in the inner world of Lear and the outer world; the usurpation of authority by Goneril and Regan; the apocalyptic language <li data-bbox="427 840 1382 940">• the sub-plot, with the breakup of authority within Gloucester’s family, caused by the illegitimacy of Edmund, mirrors the chaos elsewhere <li data-bbox="427 947 1382 1014">• the world of the play, possibly pre-Christian with references to the authority of gods <li data-bbox="427 1021 1382 1122">• Queen Elizabeth’s death without an heir caused anxiety about the breakup of the kingdom, reflected in Lear’s division of his kingdom <li data-bbox="427 1128 1382 1229">• the universality of the theme of the collapse of authority makes it a meaningful source of discussion for a modern audience <li data-bbox="427 1236 1382 1294">• the extent to which the collapse of authority and the resulting chaos is entirely the fault of Lear. <p data-bbox="379 1335 1222 1400">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
8	<p data-bbox="379 271 544 304"><i>King Lear</i></p> <p data-bbox="379 338 1171 371">Students may refer to the following in their answers:</p> <ul data-bbox="427 412 1385 1440" style="list-style-type: none"> • the Fool’s harsh but wise words to Lear summing up the situation after he has divided his kingdom; his wise prophecy when he forecasts that Lear’s other daughter will treat him in a similar fashion • the close bond between Lear and the Fool illustrated when they both seek shelter in the hovel; Lear’s concern for the Fool at this point, recognising they are both cold, and thus Lear gains wisdom from the Fool • the way in which the Fool treats Lear – calling him Nuncle for example, wisely ensuring that he can communicate with Lear in a way that would otherwise be impossible • the Fool’s exchanges with Kent in the stocks on the issue of serving a master when there is nothing to be gained by it, thus touching on a major theme in the play and relating also to the Fool’s continued loyalty to Lear • the apparent contradiction that a fool can also be wise explained by the traditional role of the Fool as a court jester • the Fool’s many references to the folly of splitting a kingdom resonate with fears following the death of Queen Elizabeth without an heir • the Fool’s role in the play is open to interpretation – does he actually help Lear by reminding him of his folly, or does this exacerbate Lear’s mental condition? • there may be discussion of what actually happens to the Fool when he seems to disappear; how his place is perhaps taken by Edgar’s “Poor Tom”; the fusion of the parts of Cordelia and the Fool, with a resulting emphasis on Lear as having a fatherly role in his relationship with the Fool, and learning from the wisdom of both the Fool and his daughter. <p data-bbox="379 1473 1222 1541">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>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. • Limited linking of different interpretations to own response. 			
2	6-10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. • Some support of own ideas given with reference to generic different interpretations. 			
3	11-15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. 			

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

Section B

Question Number	Indicative Content
9	<p data-bbox="383 344 718 376"><i>Metaphysical Poetry</i></p> <p data-bbox="383 412 1173 443">Students may refer to the following in their answers:</p> <ul data-bbox="430 479 1380 1653" style="list-style-type: none"><li data-bbox="430 479 1380 546">• appropriate selection of poem to accompany might be 'The Definition of Love' by Andrew Marvell<li data-bbox="430 555 1380 658">• first person voice in both: whereas Donne sees himself at the nadir of despair, Marvell manages to argue in a riddling metaphysical way that despair can be "magnanimous"<li data-bbox="430 667 1380 904">• imagery: Donne uses ideas of alchemy to express despair and the "nothingness" that he has become, in a reverse process (usually one sees alchemy as transmuting base things into precious ones); Marvell uses the imagery of parallel lines to establish that, though the lovers will never consummate their love, it will give them a sense of the infinite, rather than of despair<li data-bbox="430 913 1380 1218">• Donne addresses "you lovers" – other people who are possibly younger and more fortunate than he – who should enjoy themselves while there is still time; Marvell seems to take some sort of satisfaction from a vision of perfection – though Fate has stepped in to "debar" his ultimate happiness. Both poems have a philosophical way of addressing the situation, which seems to override whatever individual circumstances originated it and might have led to despair<li data-bbox="430 1227 1380 1397">• both are recognisably "metaphysical" poems in their use of conceits, reference to alchemy, mathematics, for example, and the love of seemingly impossible argument (Donne is a "quintessence even from nothingness"; Marvell appears grateful to despair)<li data-bbox="430 1406 1380 1541">• both poets present us with the harsh reality of the external world: Donne with the despair of death and Marvell with whatever circumstances have prevented the achievement of happiness and fulfilment in love<li data-bbox="430 1550 1380 1653">• different interpretations might see Donne as despairingly self-indulgent or Marvell as being deliberately provocative in celebrating unrequited love. <p data-bbox="383 1688 1220 1756">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
10	<p data-bbox="379 264 722 300"><i>Metaphysical Poetry</i></p> <p data-bbox="379 338 1171 374">Students may refer to the following in their answers:</p> <ul data-bbox="427 409 1385 1294" style="list-style-type: none"> <li data-bbox="427 409 1262 479">• appropriate selection might be 'At the Round Earth's Imagined Corners' by John Donne <li data-bbox="427 479 1385 656">• the readiness with which both poets present the reader with an "out of this world" experience – how casually Vaughan tells the reader he has had a vision – he saw Eternity "the other night"; Donne appears to be experiencing Judgement Day, also very visually described <li data-bbox="427 656 1362 763">• both poems conclude in a positive way: Vaughan sees the way that "leads up to God"; Donne finds the opportunity to repent before it is too late <li data-bbox="427 763 1385 904">• contrast in Donne's sonnet after the octave when he realises he needs time to repent; more expansive approach of Vaughan as he surveys the vision before him, recognising the follies of the materialistic world <li data-bbox="427 904 1362 1046">• spiritual values as presented in the visions in contrast with worldly obsessions – war, tyrannies, agues, for instance, in Donne; the "snares of pleasure" in Vaughan – reflect the religious beliefs of the period <li data-bbox="427 1046 1273 1122">• features of the Metaphysical genre: the dramatically charged situations in which the visions are presented <li data-bbox="427 1122 1385 1294">• answers may interpret the conclusions of the poems differently: is Vaughan suggesting that salvation is only available to a chosen few; is Donne concerned only with the fear of his own damnation, and is the poem driven more by terror than faith? <p data-bbox="379 1330 1222 1397">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>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. • 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. 			
2	6-10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. • Some support of own ideas given with reference to generic different interpretations 			
3	11-15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. 			

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

Question Number	Indicative Content
11	<p data-bbox="379 264 778 300"><i>English Romantic Verse</i></p> <p data-bbox="379 338 1171 374">Students may refer to the following in their answers:</p> <ul data-bbox="427 412 1385 1547" style="list-style-type: none"> <li data-bbox="427 412 1385 479">• appropriate selection might be 'On The Day I Complete My Thirty Sixth Year' by George Gordon, Lord Byron <li data-bbox="427 479 1385 622">• reflections in both poems are triggered by the sense that something is wrong in the world – Wordsworth regrets what “man has made of man” and Byron is aware of the need to take action to redress wrongs politically <li data-bbox="427 622 1385 725">• whereas Wordsworth celebrates the joys and beauties of the natural world, Byron reflects on the passing of such things – the leaf is yellow, flowers and fruits are gone <li data-bbox="427 725 1385 904">• there is a shift of focus and feeling in both poems: Wordsworth turns from pleasant reflections on the beauties of nature to regret what humans have done; Byron turns away from reflection on himself, and the passing of his youth, to take heroic action <li data-bbox="427 904 1385 1151">• both poems focus on the individual, attempting to come to terms with the world around oneself; the romantic poet looks for meaning and sees the individual as having a significant message to pass on: Wordsworth declares that man has interfered with Nature’s “holy plan”, perhaps as a result of industrialisation, and Byron addresses the political situation in Greece <li data-bbox="427 1151 1385 1294">• both poems meet Wordsworth’s definition of poetry in the Preface to Lyrical Ballads as “emotion recollected in tranquillity”, although it might be noted that Byron abandons the introspective mood <li data-bbox="427 1294 1385 1547">• answers may interpret Wordsworth’s attitude to nature as whimsical or sentimental; Byron’s initial thoughts about his age as self-indulgent; on the other hand the poems may be seen as conveying a significant message relevant to the present day – Wordsworth’s concern with the natural environment and Byron’s concern with revolution and political change. <p data-bbox="379 1585 1225 1646">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
12	<p data-bbox="379 271 778 304"><i>English Romantic Verse</i></p> <p data-bbox="379 338 1171 371">Students may refer to the following in their answers:</p> <ul data-bbox="427 412 1390 1335" style="list-style-type: none"> <li data-bbox="427 412 1246 479">• appropriate selection might be Wordsworth's 'Lines Composed a Few Miles above Tintern Abbey' <li data-bbox="427 479 1390 622">• both poems find a starting point – in Keats' poem an ancient relic, in Wordsworth's an unchanging landscape – that leads them to find significant meaning – Keats hopes to find Truth and Wordsworth the "joy of elevated thought" <li data-bbox="427 622 1378 766">• contrast in form: whereas Keats uses a variation of the sonnet form with an intricate rhyme scheme to establish his new form of the Ode, Wordsworth uses blank verse to convey the flow of his thoughts and reflections <li data-bbox="427 766 1378 943">• both poems discover meaning through the joy experienced in cherishing an object of beauty – whether it is the actual urn itself, or what is depicted on it, or the landscape around Tintern Abbey - and this experience is reflected in celebratory language <li data-bbox="427 943 1350 1086">• the romantic yearning for an escape into some form of permanence in order to find a meaning in life is present in both poems, especially with their links to the past and something that has withstood the test of time <li data-bbox="427 1086 1350 1229">• Keats makes a statement about the nature of Truth and Beauty; Wordsworth finds a significant meaning in Nature that goes beyond simply admiring the countryside, and he intends to convey this vision <li data-bbox="427 1229 1350 1335">• many different interpretations of Keats' famous dictum on Truth and Beauty are available; Wordsworth's relationship with Nature and his pantheism may be discussed. <p data-bbox="379 1368 1222 1435">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>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. • 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. 			
2	6-10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. • Some support of own ideas given with reference to generic different interpretations 			
3	11-15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. 			

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

Question Number	Indicative Content
13	<p data-bbox="384 271 639 300"><i>Victorian Verse</i></p> <p data-bbox="384 342 1171 371">Students may refer to the following in their answers:</p> <ul data-bbox="432 414 1385 1294" style="list-style-type: none"> <li data-bbox="432 414 1353 443">• appropriate selection might be Thomas Hardy's 'At an Inn' <li data-bbox="432 450 1358 584">• both poems create a vivid picture of two people together: Browning's poem presents a couple almost playing a game of hide and seek; Hardy presents the reader with a couple, staying at an inn, who appear to be deeply in love <li data-bbox="432 591 1385 689">• both poems seem at first sight to be celebrating love but there is an undercurrent: in Browning there is a race against time; in the Hardy poem, appearances are deceptive <li data-bbox="432 696 1358 831">• the structure of both poems: Browning's different line lengths, capturing the rhythm and excitement of the "chase"; Hardy's simple verse structure and regular rhyme at odds with some of the pathos of the poem <li data-bbox="432 837 1385 972">• both poems are likely to reflect events in the poets' personal lives: Browning's poem has the excitement of elopement; Hardy's poem reflects the problems of being entangled in a loveless marriage in Victorian England <li data-bbox="432 978 1374 1113">• both poems challenge the prevailing Victorian attitudes: "who cares?" is the spirit of Browning's poem, presenting us with unconventional behaviour; Hardy's poem deplores "O laws of men" <li data-bbox="432 1120 1362 1294">• interpretations may differ in their reading of the tone of both poems: the extent to which the awareness of the passage of time dominates in the Browning poem; whether Hardy is expressing nostalgia, regret or even bitterness in "At an Inn". <p data-bbox="384 1337 1222 1400">These are suggestions only. Accept any valid alternative responses.</p>

Question Number	Indicative Content
14	<p data-bbox="395 271 651 300"><i>Victorian Verse</i></p> <p data-bbox="395 338 1182 367">Students may refer to the following in their answers:</p> <ul data-bbox="443 412 1382 1435" style="list-style-type: none"> • a suitable selection might be 'A Meeting at Night' by Robert Browning • both poems present a very clear description of a specific place that contributes to the significance of the moment being depicted; use of pathetic fallacy in "the Century's corpse outleant" in Hardy and "the startled little waves" in Browning • contrast in the tone of the two poems and how this is achieved: the solitariness of the speaker in Hardy's poem and the excitement and tension of the moment in Browning's poem • the conclusions of the two poems: the shift of tone and attitude in 'The Darkling Thrush' and the joyous consummation in 'A Meeting at Night' emphasise the significance of the moment • very clear contextual position in Hardy's poem, looking back on the old century at a significant moment in time; Browning could well be describing a clandestine meeting, perhaps frowned on by the conventional rules of society • the picture of a Victorian, non-urban landscape: the fields and the farm in Browning; the coppice gate and tangled bine stems in Hardy all contribute to the significance of the moments • different interpretations of the attitude at the end of 'The Darkling Thrush': is the fact that there is a blessed Hope somewhere a source of comfort, or is failure not to appreciate it a cause of regret or despair? There is ambiguity in Browning's poem as to the exact nature of the meeting. <p data-bbox="395 1473 1235 1532">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>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. • 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. 			
2	6-10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. • Some support of own ideas given with reference to generic different interpretations 			
3	11-15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. 			

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