



# Mark schemes

Course Title:

**Pearson Edexcel A Level English Literature: Spring Network**

Course Code:

**9ET0-24ON01**



## Script 1 – Paper 1 – Question 8 – Mark Scheme

- 8 Explore the extent to which Shakespeare's *Othello* is a play about prejudice. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 8 = 35 marks)

|   |   |
|---|---|
| 8 | <p><b><i>Othello</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"><li>• play's opening with racial slurs being shouted in the dark establishes prejudice as a key theme</li><li>• dramatic impact of council chamber scene as Brabantio's prejudice is countered by Othello's calm eloquence</li><li>• presentation of a variety of stereotypes reflecting western European views of the Ottoman empire, e.g. 'Barbary horse'; 'a malignant and a turban'd Turk'</li><li>• monologues from both Iago and Emilia express contemporary prejudices around gender stereotypes</li><li>• dramatic impact of the speed with which Othello pre-judges his wife, e.g. the handkerchief and the superstition with which he invests it</li><li>• Cassio used to illustrate prejudice around class and status, e.g. the assumptions made by Iago about his being a Florentine and 'arithmetician'; his own descriptions of Bianca as merely a 'bauble'.</li></ul> <p>Possible references to the <i>Critical Anthology</i> or other critical reading could include:</p> <ul style="list-style-type: none"><li>• <b>Ania Loomba's</b> argument that the presentation of Othello 'stands at the complicated crux of contemporary beliefs about black people and Muslims' (<i>Anthology</i>)</li><li>• <b>Michael Neill's</b> comment that Iago 'can make infidelity appear as the inevitable expression of Desdemona's Venetian nature' ('<i>Unproper Beds: Race, Adultery, and the Hideous in Othello</i>'. In <i>Shakespeare Quarterly</i>, Winter 1989).</li></ul> <p>These are suggestions only. Accept any valid alternative response.</p> |
|---|---|



| Level          | Mark  | AO1 = bullet point 1   | AO2 = bullet point 2 | AO3 = bullet point 3 |
|----------------|-------|--|----------------------|----------------------|
|                |       | Descriptor (AO1, AO2, AO3)   |                      |                      |
|                | 0     | No rewardable material.  |                      |                      |
| <b>Level 1</b> | 1–4   | <b>Descriptive</b> <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> </ul>   |                      |                      |
| <b>Level 2</b> | 5–8   | <b>General understanding/exploration</b> <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. Makes general links between texts and contexts.</li> </ul> |                      |                      |
| <b>Level 3</b> | 9–12  | <b>Clear relevant application/exploration</b> <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. Develops relevant links between texts and contexts.</li> </ul>  |                      |                      |
| <b>Level 4</b> | 13–17 | <b>Discriminating controlled application/exploration</b> <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. Makes detailed links between texts and contexts.</li> </ul>             |                      |                      |
| <b>Level 5</b> | 18–21 | <b>Critical and evaluative</b> <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. Makes sophisticated links between texts and contexts.</li> </ul>                           |                      |                      |



| Level          | Mark  | Descriptor (A05)  |
|----------------|-------|---|
|                | 0     | No rewardable material.   |
| <b>Level 1</b> | 1–2   | <b>Descriptive</b> <ul style="list-style-type: none"> <li>Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.</li> </ul>  |
| <b>Level 2</b> | 3–5   | <b>General exploration</b> <ul style="list-style-type: none"> <li>Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.</li> </ul>   |
| <b>Level 3</b> | 6–8   | <b>Clear relevant exploration</b> <ul style="list-style-type: none"> <li>Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li> </ul>   |
| <b>Level 4</b> | 9–11  | <b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>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.</li> </ul> |
| <b>Level 5</b> | 12–14 | <b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>             |



## Script 2 – Paper 1 – Question 24 – Mark Scheme

- 24** Explore Williams' presentation of class differences in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

(Total for Question 24 = 25 marks)

|           |  |
|-----------|--|
| <b>24</b> | <p><b><i>A Streetcar Named Desire</i></b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"><li>• play as a reflection on 1940s USA social-class structures, e.g. dramatised conflict between Stanley and Blanche embodies that between working-class and genteel culture</li><li>• ironic presentation of Blanche who is from a family that has squandered its land and riches over several generations but who continues to consider herself socially superior to Stanley</li><li>• contrast in the ways the sisters deal with their new status, e.g. Stella embraces life in a working-class neighbourhood; Blanche is convinced she will be rescued by a suitably genteel husband</li><li>• symbolism used to present differences between social classes, e.g. Blanche's white clothing in contrast to the garish colours of Stanley's clothes</li><li>• commodification of women presented as a feature of working-class culture, e.g. on discovering Blanche's promiscuous past Mitch attempts, as Stanley will later, to force Blanche to have sex with him</li><li>• use of varieties of language to foreground the different educational experiences of Blanche and Stanley.</li></ul> <p>These are suggestions only. Accept any valid alternative response.</p> |
|-----------|--|





## Section B

| Please refer to the Specific Marking Guidance on page 3 when applying this marking grid. |       |  |
|--|-------|--|
| AO1 = bullet point 1    AO2 = bullet point 2    AO3 = bullet point 3                     |       |  |
| Level  | Mark  | Descriptor (AO1, AO2, AO3)   |
|  | 0     | No rewardable material.  |
| <b>Level 1</b>   | 1–5   | <b>Descriptive</b> <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> </ul>   |
| <b>Level 2</b>   | 6–10  | <b>General understanding/exploration</b> <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. Makes general links between texts and contexts.</li> </ul> |
| <b>Level 3</b>   | 11–15 | <b>Clear relevant application/exploration</b> <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. Develops relevant links between texts and contexts.</li> </ul>  |
| <b>Level 4</b>   | 16–20 | <b>Discriminating controlled application/exploration</b> <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. Makes detailed links between texts and contexts.</li> </ul>             |
| <b>Level 5</b>   | 21–25 | <b>Critical and evaluative</b> <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. Makes sophisticated links between texts and contexts.</li> </ul>                           |



## Script 3 – Paper 2 – Question 7 – Mark Scheme

- 7 Compare the ways in which the writers of your **two** chosen texts explore death in their narratives. You must relate your discussion to relevant contextual factors.

| Question number | Indicative content   |
|-----------------|--|
| 7               | <p><b>Science and Society</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"><li>• comparison of ways death is explored, e.g. natural or unnatural causes; executions; murder; predation; self-sacrifice; for the purpose of revenge; death in battle</li><li>• how writers make use of language to discuss death, e.g. Atwood's neologisms such as 'particicutions'; Ishiguro's euphemistic use of 'donation' and 'completion'; Wells' factual and scientific language; Shelley's use of light and dark imagery</li><li>• ways in which death is presented as an enemy, something to fear, e.g. the clones' childhood stories of dead students in <i>Never Let Me Go</i>; the creature as a harbinger of death in <i>Frankenstein</i>; the wall in <i>The Handmaid's Tale</i>; the Martians in <i>The War of the Worlds</i></li><li>• ways in which societies try to conquer death, e.g. Frankenstein's initial motive for pursuing his scientific discoveries; use of the clones to prolong life in <i>Never Let Me Go</i>; resistance to the Martian invasion in <i>The War of the Worlds</i></li><li>• contextual factors relating to death, e.g. 19<sup>th</sup>- and 20<sup>th</sup>-century scientific and medical advances; 20<sup>th</sup>- and 21<sup>st</sup>-century moral debates around reproductive rights and the limits of medical intervention</li><li>• ways in which narrative voices are used to describe deaths, e.g. Frankenstein's horror when discovering Elizabeth, William and Clerval's deaths; Atwood's and Ishiguro's limited first-person narration; Wells' use of newspaper reports.</li></ul> <p>These are suggestions only. Accept any valid alternative response.</p> |



| A01 = bullet point 1 |       | A02 = bullet point 2   |
|----------------------|-------|--|
| Level                | Mark  | Descriptor (A01, A02)  |
|                      | 0     | No rewardable material.  |
| <b>Level 1</b>       | 1–4   | <b>Descriptive</b> <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> </ul>   |
| <b>Level 2</b>       | 5–8   | <b>General understanding/exploration</b> <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> </ul> |
| <b>Level 3</b>       | 9–12  | <b>Clear relevant application/exploration</b> <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> </ul>   |
| <b>Level 4</b>       | 13–16 | <b>Discriminating controlled application/exploration</b> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structure 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> </ul>                            |
| <b>Level 5</b>       | 17–20 | <b>Critical and evaluative</b> <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> </ul>  |





| A03 = bullet point 1 |       | A04 = bullet point 2  |
|----------------------|-------|---|
| Level                | Mark  | Descriptor (A03, A04)   |
|                      | 0     | No rewardable material.   |
| <b>Level 1</b>       | 1–4   | <b>Descriptive</b> <ul style="list-style-type: none"> <li>Shows limited awareness of contextual factors.</li> <li>Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.</li> </ul>   |
| <b>Level 2</b>       | 5–8   | <b>General exploration</b> <ul style="list-style-type: none"> <li>Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> <li>Identifies general connections between texts. Makes general cross-references between texts.</li> </ul>  |
| <b>Level 3</b>       | 9–12  | <b>Clear relevant exploration</b> <ul style="list-style-type: none"> <li>Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> <li>Makes relevant connections between texts. Develops an integrated approach with clear examples.</li> </ul>   |
| <b>Level 4</b>       | 13–16 | <b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> <li>Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.</li> </ul>                     |
| <b>Level 5</b>       | 17–20 | <b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> <li>Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.</li> </ul> |



## Script 4 – Paper 3 – Question 1 – Mark Scheme

- 1 Read the poem *Now We Are Things Invisible* by Vahni Capildeo on page 3 of the source booklet and reread the anthology poem *History* by John Burnside (on pages 4 and 5).

Compare the ways in which both poets explore thoughts and feelings evoked by places.

(Total for Question 1 = 30 marks)

### ***Now We Are Things Invisible***

The inessential park is closed.  
Its benches clean of homeless  
bodies hurting less in sleep.  
Cigs, wasteful pansies, gratuitous  
marigolds, dogs running like flames  
and vaguely sinister statues  
are out, like fountains in drought.  
The wrong romances will not fall  
among its turning leaves. Who'd make  
a fearful call, craving escape  
from beatings, can't expect to coast  
on help from public services.  
The sky is roof only to birds  
and drones, no place to lose the words  
of crazymakers. You can grow  
your inward silence indoors now  
the inessential park is closed.  
Memory restyles it like a scroll,  
adding some willows, and a bridge  
to which you run, to catch a wish.  
The visible, unusable  
park; its blue imagined bridge.  
For love of things invisible.

Vahni Capildeo

From *Like a Tree Walking*, Carcanet, 2021



## **History**

*St Andrews: West Sands; September 2001*

Today

as we flew the kites  
— the sand spinning off in ribbons along the beach  
and that gasoline smell from Leuchars gusting across  
the golf links;

the tide far out  
and quail-grey in the distance;

people  
jogging, or stopping to watch  
as the war planes cambered and turned  
in the morning light —

today

— with the news in my mind, and the muffled dread  
of what may come —

I knelt down in the sand

with Lucas

gathering shells  
and pebbles

finding evidence of life in all this  
driftwork:

snail shells; shreds of razorfish;  
smudges of weed and flesh on tideworn stone.

At times I think what makes us who we are  
is neither kinship nor our given states  
but something lost between the world we own  
and what we dream about behind the names

on days like this

our lines raised in the wind  
our bodies fixed and anchored to the shore

and though we are confined by property  
what tethers us to gravity and light  
has most to do with distance and the shapes  
we find in water

reading from the book  
of silt and tides

the rose or petrol blue  
of jellyfish and sea anemone  
combining with a child's  
first nakedness.

Sometimes I am dizzy with the fear  
of losing everything — the sea, the sky,  
all living creatures, forests, estuaries:  
we trade so much to know the virtual  
we scarcely register the drift and tug



of other bodies  
                    scarcely apprehend  
the moment as it happens: shifts of light  
and weather  
                    and the quiet, local forms  
of history: the fish lodged in the tide  
beyond the sands;  
                    the long insomnia  
of ornamental carp in public parks  
captive and bright  
                    and hung in their own  
slow-burning  
                    transitive gold;  
                                    jamjars of spawn  
and sticklebacks  
                    or goldfish carried home  
from fairgrounds  
                    to the hum of radio

but this is the problem: how to be alive  
in all this gazed-upon and cherished world  
and do no harm

                    a toddler on a beach  
sifting wood and dried weed from the sand  
and puzzled by the pattern on a shell

his parents on the dune slacks with a kite  
plugged into the sky  
                    all nerve and line

patient; afraid; but still, through everything  
attentive to the irredeemable.

John Burnside

from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*  
(Forward Ltd/Faber & Faber, 2015)



| Question number | Indicative content   |
|-----------------|--|
| 1               | <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of the settings in which the poets explore thoughts and feelings evoked by places, e.g. by Capildeo through the closure of the 'inessential park'; for Burnside in the way history intrudes on a family visit to the beach</li> <li>• comparison of the ways in which the poets develop their explorations, e.g. Capildeo's listing of what is hidden, e.g. 'Cigs, wasteful pansies' or denied, e.g. 'The wrong romances will not fall'; Burnside's introspection as he observes the scene before him</li> <li>• ways in which threats to security are presented, e.g. Burnside's mention of 'war planes'; Capildeo's reference to 'escape/from beatings'</li> <li>• ways in which the structure of the poems reflects the nature of the poets' thoughts and feelings, e.g. Burnside's longer form with constantly varying line lengths to express the hesitant, unfolding nature of his thought-process; Capildeo's shorter lines, focused mainly on what is denied</li> <li>• comparison of language choices, e.g. Capildeo's use of 'no place', 'not', 'only', reflecting what is no longer possible or is considered 'inessential'; Burnside's mixture of the physical detail, e.g. 'that gasoline smell', 'snail shells' and the abstract, e.g. 'fear', 'the irredeemable'</li> <li>• how the poets conclude their explorations, e.g. Burnside's reflection of the tension between fear and 'the irredeemable' in the image of the kite; how Capildeo moves on from repetition of the opening line to contrasting the 'visible, unusable/park' with the 'imagined bridge' as a way to 'things invisible'.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p> |





| AO1 = bullet point 1 |       | AO2 = bullet point 2  | AO4 = bullet point 3 |
|----------------------|-------|---|----------------------|
| Level                | Mark  | Descriptor (AO1, AO2, AO4)  |                      |
|                      | 0     | No rewardable material.   |                      |
| <b>Level 1</b>       | 1–6   | <b>Descriptive</b> <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>Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.</li> </ul>  |                      |
| <b>Level 2</b>       | 7–12  | <b>General understanding/exploration</b> <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>Identifies general connections between texts. Makes general cross-references between texts.</li> </ul> |                      |
| <b>Level 3</b>       | 13–18 | <b>Clear relevant application/exploration</b> <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>Makes relevant connections between texts. Develops an integrated approach with clear examples.</li> </ul>  |                      |
| <b>Level 4</b>       | 19–24 | <b>Discriminating controlled application/exploration</b> <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>Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.</li> </ul> |                      |
| <b>Level 5</b>       | 25–30 | <b>Critical and evaluative</b> <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>Evaluates connections between texts. Exhibits a fully integrated approach with sophisticated use of examples.</li> </ul>  |                      |



## Script 5 – Paper 3 – Question 1 – Mark Scheme

### EITHER

- 11** Explore the ways in which the power of the creative mind is portrayed in *Ode on a Grecian Urn* by John Keats and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 11 = 30 marks)

| Question number | Indicative content  |
|-----------------|---|
| <b>11</b>       | <p><b>The Romantics</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"><li>• appropriately selected second poem to accompany <i>Ode on a Grecian Urn</i>, e.g. Blake's <i>The Tyger</i></li><li>• different ways in which the power of the creative mind is displayed, e.g. in the creation of beautiful objects; in creating a fearsome creature</li><li>• ways in which the creative power of the artist reflects Romantic beliefs in the individual</li><li>• Keats' veneration of the urn reflecting Romantic ideas of the ability of the imagination to create eternal truths, e.g. 'Beauty is truth'</li><li>• Keats' recreation of the scenes depicted on the urn demonstrates both the creativity of the original artist and his own imaginative powers</li><li>• Keats' portrayal of the contrast between the eternal beauty created by art and the harsh realities of life, e.g. 'When old age shall this generation waste,/Thou shalt remain'.</li></ul> <p>These are suggestions only. Reward any valid alternative response.</p> |



**18** Explore the ways in which Rossetti presents guilt in *What Would I Give?* and **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 18 = 30 marks)**

|           |  |
|-----------|--|
| <b>18</b> | <p><b>Victorian Poet: Christina Rossetti</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"><li>• appropriately selected second poem to accompany <i>What Would I Give?</i>, e.g. <i>Goblin Market</i></li><li>• ways in which guilt is described, e.g. as a 'stain'; as a kind of sickness</li><li>• ways in which guilt reflects Victorian social standards</li><li>• relevance of Rossetti's own life and beliefs, e.g. Christian concepts of guilt and redemption</li><li>• use of imagery to embody the effects of guilt, e.g. 'this heart of stone ice-cold'; a 'dumb' spirit</li><li>• how Rossetti structures the poem to emphasise the effects of guilt, e.g. repetition of the plea 'What would I give...'; the internal rhymes stressing first misery, then in the last line a glimmer of hope.</li></ul> <p>These are suggestions only. Reward any valid alternative response.</p> |
|-----------|--|



| Please refer to the Specific Marking Guidance on page 3 when applying this marking grid. |       |  |
|--|-------|--|
| AO1 = bullet point 1   |       | AO2 = bullet point 2   |
|  |       | AO3 = bullet point 3   |
| Level  | Mark  | Descriptor (AO1, AO2, AO3)   |
|  | 0     | No rewardable material.  |
| <b>Level 1</b>   | 1–6   | <b>Descriptive</b> <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> </ul>   |
| <b>Level 2</b>   | 7–12  | <b>General understanding/exploration</b> <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. Makes general links between texts and contexts.</li> </ul> |
| <b>Level 3</b>   | 13–18 | <b>Clear relevant application/exploration</b> <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. Develops relevant links between texts and contexts.</li> </ul>  |
| <b>Level 4</b>   | 19–24 | <b>Discriminating controlled application/exploration</b> <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. Makes detailed links between texts and contexts.</li> </ul>             |
| <b>Level 5</b>   | 25–30 | <b>Critical and evaluative</b> <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. Makes sophisticated links between texts and contexts.</li> </ul>                           |