



Mark Scheme (Results)

Summer 2023

Pearson Edexcel International Advanced Level
In English Literature (WET04)
UNIT 4: Shakespeare and Pre-1900 Poetry

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than 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.

Specific Marking Guidance

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.

- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer.
- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Placing a mark within a level

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

Unit 4: Shakespeare and Pre-1900 Poetry

Section A: Shakespeare

Question Number	Indicative Content
1	<p data-bbox="379 472 708 510"><i>Measure for Measure</i></p> <p data-bbox="379 539 1203 577">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 607 1369 1301" style="list-style-type: none"><li data-bbox="427 607 1369 741">• the forms of irony used in the play and the degree to which they are impressive, e.g. dramatic irony, situational irony, verbal irony<li data-bbox="427 748 1369 831">• how verbal irony shapes meaning, e.g. the interactions between Lucio and Angelo<li data-bbox="427 837 1369 920">• how situational irony – typical of Renaissance drama – shapes meaning, e.g. the bed trick<li data-bbox="427 927 1369 1099">• use of irony to create generic comic relief, e.g. the lighter scenes ironically reflect the play’s darker implications<li data-bbox="427 1106 1369 1189">• structuralist approach considering the ways in which the play’s form is built on irony to a large extent<li data-bbox="427 1196 1369 1279">• the idea that irony in the play has a ‘fully developed thematic importance’ (Weiser)<li data-bbox="427 1285 1369 1301">• Marxist analysis looking at the ways in which power structures are undermined through irony. <p data-bbox="379 1330 1353 1413">References to specific schools of thought and critics should be rewarded according to their relevance to candidates’ arguments.</p> <p data-bbox="379 1442 1369 1480">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
2	<p data-bbox="379 264 708 302"><i>Measure for Measure</i></p> <p data-bbox="379 331 1203 369">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 398 1362 1144" style="list-style-type: none"> <li data-bbox="427 398 1362 488">• the importance of different types of love presented in the play, e.g. romantic love; self-love; lust <li data-bbox="427 495 1362 622">• dramatic impact of specific scenes presenting love, e.g. Angelo’s soliloquy attempting to reason away his desire for Isabella <li data-bbox="427 629 1362 763">• use of imagery and symbolism to present love, e.g. the equine motif suggests ideas about sexual attraction in Angelo’s comment to Isabella <li data-bbox="427 770 1362 904">• presentation of love in the context of Elizabethan social structures, e.g. the role of religion in creating frames of behaviour and moral codes around sexual conduct <li data-bbox="427 911 1362 1046">• how versions of love can be understood in relation to gender concept readings, e.g. different female roles and how they are defined by versions of love <li data-bbox="427 1052 1362 1144">• psychoanalytical approaches relating to the Duke’s motivations regarding love and how they are enacted. <p data-bbox="379 1173 1347 1256">References to specific schools of thought and critics should be rewarded according to their relevance to candidates’ arguments.</p> <p data-bbox="379 1285 1369 1323">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
3	<p data-bbox="379 264 762 302"><i>The Taming of the Shrew</i></p> <p data-bbox="379 331 1204 369">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 398 1390 1144" style="list-style-type: none"> <li data-bbox="427 398 1300 533">• the importance of the spoken word in establishing characters' power positions in the play, e.g. Petruchio's powerful wooing of Katherina hinges on language <li data-bbox="427 539 1369 719">• the ambiguous relationship between the spoken word and power, e.g. Katherina's speeches are often as compelling as Petruchio's, but her power position is ambiguous; Bianca speaks less interestingly but is well 'rewarded' <li data-bbox="427 725 1374 860">• the dramatic impact of technical features such as rhetoric – a feature of Elizabethan education, e.g. in the first exchange where Petruchio's 'rope-tricks' are matched by Katherina <li data-bbox="427 866 1268 956">• the role of allusion in Morality plays and the possible influence of that on Shakespeare's writing <li data-bbox="427 963 1390 1052">• genre-based analysis of how the tragi-comic form of the play dictates its language <li data-bbox="427 1059 1329 1144">• Marxist critiques looking at power relationships and how these are encoded in language. <p data-bbox="379 1218 1350 1308">References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p data-bbox="379 1337 1369 1375">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
4	<p data-bbox="284 266 663 304"><i>The Taming of the Shrew</i></p> <p data-bbox="284 336 1107 374">Candidates may refer to the following in their answers:</p> <ul data-bbox="331 405 1366 1189" style="list-style-type: none"><li data-bbox="331 405 1366 533">• the significance of selfishness in the play, e.g. the role of actors and directors in shaping versions of the text that might choose to foreground it<li data-bbox="331 544 1366 672">• use of characterisation to present selfishness in the play, e.g. much of Petruchio’s behaviour can be seen as entirely self-interested; Katherina’s wilfulness and Bianca’s self-interest<li data-bbox="331 683 1366 810">• the thematic role of selfishness as an end in itself and in its contribution to the establishment of other themes such as love and identity<li data-bbox="331 822 1366 949">• power and selfishness generated as a result of the social hierarchy, e.g. the roles of men and women and how those could be said to promote different forms of self-interest<li data-bbox="331 960 1366 1088">• historicist readings focusing on the significance of societal norms in generating narrative development, e.g. Petruchio’s selfishness as seen from different historical perspectives<li data-bbox="331 1099 1366 1189">• structuralist approaches looking at the ways in which self-interest contributes to the formation of the narrative. <p data-bbox="284 1267 1366 1350">References to specific schools of thought and critics should be rewarded according to their relevance to candidates’ arguments.</p> <p data-bbox="284 1384 1273 1422">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
5	<p data-bbox="379 271 496 300"><i>Hamlet</i></p> <p data-bbox="379 338 1203 367">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 405 1374 1189" style="list-style-type: none"><li data-bbox="427 405 1374 533">• interpretations of what is unnatural in <i>Hamlet</i>, e.g. the potential for actors and directors to explore this theme in various ways<li data-bbox="427 546 1374 629">• dramatic impact of supernatural moments, e.g. the appearance of the Ghost; the grave-digging scene<li data-bbox="427 642 1374 770">• significance of unnatural acts, e.g. the play within the play; the scenes concerning Gertrude and Claudius' marriage; Ophelia's suicide<li data-bbox="427 784 1374 911">• ways in which the idea of the unnatural is developed by technical means, e.g. diction and imagery in the Ghost's speech; Hamlet's soliloquies<li data-bbox="427 925 1374 1052">• contemporary ideas about what is unnatural, e.g. issues around succession in the Elizabethan era and unnatural usurpation; the Elizabethan belief in the supernatural realm<li data-bbox="427 1066 1374 1189">• psychoanalytic interpretations considering the potentially unnatural motivations of the various characters and how they contribute to the wider framework of the play. <p data-bbox="379 1225 1350 1308">References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p data-bbox="379 1339 1369 1368">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
6	<p data-bbox="379 271 496 300"><i>Hamlet</i></p> <p data-bbox="379 338 1203 367">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 405 1382 1093" style="list-style-type: none"><li data-bbox="427 405 1251 488">• the various ways in which actors and directors have presented contrast in <i>Hamlet</i><li data-bbox="427 501 1326 622">• use of contrast to develop characterisation, e.g. the contrasts between Hamlet and ‘foils’ such as Laertes and Horatio<li data-bbox="427 636 1362 763">• thematic contrasts between madness and sanity or appearance and reality, e.g. Hamlet’s ‘antic disposition’; the Player’s feigning of grief<li data-bbox="427 777 1382 860">• use of diction and imagery to develop contrast, e.g. wellness versus disease; life versus death<li data-bbox="427 873 1374 956">• the contextual significance of specific contrasts, e.g. action and inaction relating to the concept of the Renaissance man<li data-bbox="427 969 1321 1093">• historicist approaches exploring the role of contrast in conventionally attested sources e.g. Scandinavian sagas, Belleforest or Bright. <p data-bbox="379 1128 1350 1205">References to specific schools of thought and critics should be rewarded according to their relevance to candidates’ arguments.</p> <p data-bbox="379 1240 1369 1270">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
7	<p data-bbox="379 271 528 304"><i>King Lear</i></p> <p data-bbox="379 338 1203 371">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 405 1369 1189" style="list-style-type: none"><li data-bbox="427 405 1369 483">• the ways in which different actors and directors have chosen to present violence in the play<li data-bbox="427 495 1369 674">• dramatic impact of specific moments presenting different types of physical, verbal or emotional violence, e.g. the blinding of Gloucester; the threat of the drawn bow; Lear’s ‘tantrums’<li data-bbox="427 685 1369 763">• the role of Shakespearean theatre as a commercial venture needing to present spectacle<li data-bbox="427 775 1369 954">• violence as a symbol of the social tumult of the Elizabethan period, e.g. the role of the sources such as Holinshed, Higgins and Sidney in influencing the violence of the core narrative<li data-bbox="427 965 1369 1043">• Freudian focus on ‘the death instinct’ and its role in catalysing violence<li data-bbox="427 1055 1369 1189">• Marxist readings that see violence as an inevitable consequence of a social structure corrupted by power or greed. <p data-bbox="379 1223 1353 1301">References to specific schools of thought and critics should be rewarded according to their relevance to candidates’ arguments.</p> <p data-bbox="379 1335 1369 1368">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
8	<p data-bbox="379 271 528 304"><i>King Lear</i></p> <p data-bbox="379 338 1203 371">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 405 1385 1144" style="list-style-type: none"> <li data-bbox="427 405 1385 528">• the extent to which imagery and symbolism make the play memorable for the audience, e.g. use of animals and disease <li data-bbox="427 539 1385 629">• ways in which imagery and symbolism are extended into motifs, e.g. vision and blindness <li data-bbox="427 640 1385 763">• use of imagery and symbolism in representing the figure of the King and contemporary ideas about monarchy, e.g. Lear’s crown <li data-bbox="427 775 1385 864">• the ways in which the play may be differently staged in order to present specific elements of its figurative content <li data-bbox="427 875 1385 999">• historicist critiques which focus on the Shakespearean world and its belief systems as significant in determining the presentation of the imagery and symbolism <li data-bbox="427 1010 1385 1144">• gender concept readings that discuss the uses of particular strands of imagery and symbolism, e.g. characterisation of Goneril and Regan. <p data-bbox="379 1178 1350 1256">References to specific schools of thought and critics should be rewarded according to their relevance to candidates’ arguments.</p> <p data-bbox="379 1290 1369 1323">These are suggestions only. Accept any valid alternative response.</p>

SECTION B: Pre-1900 Poetry

Question Number	Indicative Content
9	<p data-bbox="379 331 1294 367">Prescribed text: <i>Metaphysical Poetry</i>, editor Colin Burrow</p> <p data-bbox="379 398 1366 483">An appropriate choice of poem to accompany <i>To His Coy Mistress</i> might be <i>To a Lady that Desired I Would Love Her</i> by Thomas Carew</p> <ul data-bbox="379 524 1385 1173" style="list-style-type: none"><li data-bbox="379 524 1385 609">• Marvell's use of diction to present female characteristics, e.g. 'coyness'; 'sweetness'<li data-bbox="379 613 1385 698">• complex arguments and witty rhetorical flourishes as typical of Metaphysical poetry<li data-bbox="379 703 1385 824">• the extent to which the poems reflect contemporary conventions in the representation of female characteristics, e.g. 'honour'<li data-bbox="379 828 1385 949">• ways in which the speaker presents and develops his attempted seduction based on literary stylistic models, e.g. <i>carpe diem</i><li data-bbox="379 954 1385 1075">• use of imagery, rhyme and other poetic techniques as an integral part of the representation of female characteristics, e.g. 'skin like morning dew'<li data-bbox="379 1079 1385 1173">• gender concept readings that consider the possibility of female agency. <p data-bbox="379 1218 1350 1303">References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p data-bbox="379 1335 1369 1370">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
10	<p data-bbox="379 264 1292 302">Prescribed text: <i>Metaphysical Poetry</i>, editor Colin Burrow</p> <p data-bbox="379 331 1364 421">An appropriate choice of poem to accompany <i>The World</i> might be <i>'Batter My Heart'</i> by John Donne</p> <ul data-bbox="379 450 1385 1189" style="list-style-type: none"> <li data-bbox="379 450 1385 533">• Vaughan's use of diction to present ideas connected to faith, e.g. 'eternity'; 'God' <li data-bbox="379 539 1385 674">• rhetorical patterns and conceits conventional of Metaphysical poetry used to represent human faith in worldly pursuits, e.g. 'his lute, his fancy, and his flights / Wit's sour delights' <li data-bbox="379 680 1385 853">• ways in which Vaughan presents and develops religious faith by contrasting it with faithless human stereotypes familiar to his audience, e.g. the lover; the statesman; the epicure and the miser <li data-bbox="379 860 1385 943">• Vaughan's use of symbolism to present faith, e.g. 'light'; 'a great ring' <li data-bbox="379 949 1385 1032">• Vaughan's didacticism as typical of approaches to presenting ideas about faith in Metaphysical poetry <li data-bbox="379 1039 1385 1189">• critical interest in Vaughan as a Caroline divine, offering a vision of 'renewed spiritual devotion' in the context of the Oxford Movement. <p data-bbox="379 1218 1353 1308">References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p data-bbox="379 1337 1369 1375">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
11	<p data-bbox="379 264 1332 302">Prescribed text: <i>English Romantic Verse</i>, editor David Wright</p> <p data-bbox="379 331 1380 421">An appropriate choice of poem to accompany <i>Lines Written in Early Spring</i> might be <i>Ode to the West Wind</i> by Percy Bysshe Shelley</p> <ul data-bbox="379 450 1385 1182" style="list-style-type: none"> <li data-bbox="379 450 1385 533">• Wordsworth's use of diction to present renewal, e.g. references to 'Early Spring'; 'budding twigs' <li data-bbox="379 539 1385 667">• use of reflexive voice and first-person narration to create a counterpoint to renewal in terms of mood and tone, e.g. 'grieved'; 'lament' <li data-bbox="379 674 1385 831">• ways in which Wordsworth presents and develops renewal based on reference points that might be considered generic of Romanticism, e.g. the natural setting and the meditative mood of the persona <li data-bbox="379 837 1385 920">• use of symbolism as integral to the representation of renewal, e.g. 'Nature'; 'that green bower' <li data-bbox="379 927 1385 1055">• Freudian analyses that consider the possible motivations for the sadness of the persona in response to 'What man has made of man' and the possible futility of human renewal <li data-bbox="379 1061 1385 1182">• eco-critical approaches that discuss the representation of renewal and the possible impact of human actions on the environment. <p data-bbox="379 1234 1353 1317">References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p data-bbox="379 1346 1374 1384">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
12	<p data-bbox="379 264 1332 302">Prescribed text: <i>English Romantic Verse</i>, editor David Wright</p> <p data-bbox="379 331 1369 421">An appropriate choice of poem to accompany <i>Ode to a Nightingale</i> might be <i>The Tyger</i> by William Blake</p> <ul data-bbox="379 450 1385 1093" style="list-style-type: none"> <li data-bbox="379 450 1316 533">• Keats' use of diction to present mood and tone, e.g. 'aches'; 'numbness'; 'forget' <li data-bbox="379 539 1332 667">• use of first-person narration and direct address to the nightingale to create mood and tone, e.g. 'thou, light winged Dryad of the trees' <li data-bbox="379 674 1359 835">• ways in which Keats presents and develops mood and tone based on reference points which might be considered generic of Romanticism, e.g. the power of fancy or imagination; the contrast between mortality and immortality <li data-bbox="379 842 1374 925">• use of imagery and allusion to create a reflective, philosophical mood and tone, e.g. 'Lethe-wards'; 'Hippocrene' <li data-bbox="379 931 1342 1014">• biographical readings that focus on the impact of Tom Keats' death and Keats' own health problems <li data-bbox="379 1021 1385 1093">• interpretive possibilities outlined in Iser's Act of Reading theory, e.g. how aesthetic response is initiated. <p data-bbox="379 1144 1353 1234">References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p data-bbox="379 1263 1374 1301">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
13	<p data-bbox="379 264 1362 353">Prescribed text: <i>The New Oxford Book of Victorian Verse</i> edited by Christopher Ricks</p> <p data-bbox="379 383 1331 465">An appropriate choice to accompany <i>The Visionary</i> might be <i>The Best Thing in the World</i> by Elizabeth Barrett Browning</p> <ul data-bbox="379 495 1385 1189" style="list-style-type: none"> <li data-bbox="379 495 1385 577">• Brontë’s use of diction to present a powerfully imagined setting, e.g. ‘snow-wreaths’; ‘wilderling drift’; ‘hearth’ <li data-bbox="379 584 1385 712">• use of first person narration, direct address and voice to personalise the experience and its imaginative aspect, e.g. ‘Frown, my haughty sire! chide, my angry dame!’ <li data-bbox="379 719 1385 891">• use of reference points that might be considered typical of gothic writing generally and that of Emily Brontë in particular, e.g. the role of the supernatural; the importance of rural settings <li data-bbox="379 898 1385 981">• use of symbolism to create contrast between interior and exterior worlds, e.g. ‘little lamp’; ‘guiding-star’ <li data-bbox="379 987 1385 1070">• Freudian analyses that consider the possible motivations for the prospective ‘vision’ of the persona <li data-bbox="379 1077 1385 1189">• biographical readings that focus on the creative lives of the poets in Haworth and how this affects the presentation of powerful imagination in the poem. <p data-bbox="379 1234 1350 1323">References to specific schools of thought and critics should be rewarded according to their relevance to candidates’ arguments.</p> <p data-bbox="379 1346 1369 1391">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
14	<p data-bbox="379 264 1362 353">Prescribed text: <i>The New Oxford Book of Victorian Verse</i> edited by Christopher Ricks</p> <p data-bbox="379 383 1374 465">An appropriate choice to accompany <i>Somewhere or Other</i> might be <i>Home-Thoughts, from Abroad</i> by Robert Browning</p> <ul data-bbox="379 495 1362 965" style="list-style-type: none"> <li data-bbox="379 495 1362 577">• Rossetti’s use of diction to present setting, e.g. ‘land and sea’; ‘wandering moon’; ‘star’ <li data-bbox="379 584 1362 667">• use of other poetic techniques to present setting, e.g. personification of the moon; ‘grown green’ <li data-bbox="379 674 1362 712">• use of an imagined location, typical of pastoral poetry <li data-bbox="379 719 1362 757">• the uncertainty of the setting of the poem, e.g. the poem’s title <li data-bbox="379 763 1362 891">• use of liminal symbolism to create contrast between psychological interiority and the external world, e.g. ‘a wall, a hedge, between’ <li data-bbox="379 898 1362 965">• gender-concept readings that focus on the desire for freedom evident from the title of <i>Somewhere or Other</i> onwards. <p data-bbox="379 1016 1347 1099">References to specific schools of thought and critics should be rewarded according to their relevance to candidates’ arguments.</p> <p data-bbox="379 1128 1369 1167">These are suggestions only. Accept any valid alternative response.</p>

Please refer to the specific marking guidance on page 3 when applying this marking grid.

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet points 3,4	AO5 = bullet points 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. • 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.

