



Mark Scheme – (Results)

January 2024

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="373 421 703 454"><i>Measure for Measure</i></p> <p data-bbox="373 488 1198 521">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 555 1385 1529" style="list-style-type: none"><li data-bbox="424 555 1385 633">• the social settings presented in the play and their effects, i.e. whether they are ‘a major part of its success’<li data-bbox="424 645 1385 723">• use of social settings to highlight Vienna as a locus both of immorality and religiosity<li data-bbox="424 734 1385 869">• use of contrasts between the upper-class court scenes, those in the working-class suburbs and those in religious settings and what these contribute to meaning<li data-bbox="424 880 1385 1149">• awareness of context and links to text, e.g. contemporary issues in London caused by James I’s edict to tear down suburban properties as a response to the plague; Henry VIII’s dissolution of the monasteries impacted both the option for women to become nuns and Shakespeare’s choice of location<li data-bbox="424 1160 1385 1238">• influence of sources such as Cinthio and Whetstone in determining social settings<li data-bbox="424 1249 1385 1529">• different interpretations and alternative ideas drawing on appropriate critical sources, e.g. Garber’s discussion of the play’s socially constructed spaces of confinement such as the dungeon and the moated grange and the idea that these are ‘imaginatively a sign of a set of other enclosures: virginity and chastity; brotherhood and obedience; even death’. <p data-bbox="373 1563 1342 1641">References to specific schools of thought and critics should be rewarded according to their relevance to candidates’ arguments.</p> <p data-bbox="373 1675 1366 1709">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
2	<p data-bbox="375 253 703 286"><i>Measure for Measure</i></p> <p data-bbox="375 320 1198 353">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 387 1385 1216" style="list-style-type: none"><li data-bbox="424 387 1385 472">• types of power presented, i.e. whether they tell us anything 'important'<li data-bbox="424 483 1385 611">• techniques used to present power, e.g. dialogic patterns, diction and imagery used in scenes such as the Duke's discussion of power; Angelo's exercise of judicial authority<li data-bbox="424 622 1385 797">• the role of religious contexts in shaping the play's moral framework in relation to power, e.g. James I's succession and his belief that rulers should set an example of virtue and restraint<li data-bbox="424 808 1385 893">• approaches such as those of Holland focusing on the possibility of Machiavelli as a source for the play<li data-bbox="424 904 1385 990">• gender-concept readings, e.g. how Isabella's exercise of emotional power and self-control is central to the narrative<li data-bbox="424 1001 1385 1216">• biographical analyses such as those of Massey: 'Power, in all its manifestations, fascinated Shakespeare all his working life...it preoccupied him with a creative intensity unmatched by any of his contemporaries. Not just the symbol of power, but...the human face behind it.' <p data-bbox="375 1249 1345 1335">References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p data-bbox="375 1368 1366 1402">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
3	<p data-bbox="376 253 754 286"><i>The Taming of the Shrew</i></p> <p data-bbox="376 320 1198 353">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 387 1385 1272" style="list-style-type: none"> <li data-bbox="427 387 1385 521">• different approaches to love presented in the play, e.g. 'romantic' and 'transactional' and whether these 'drive the action' <li data-bbox="427 533 1385 745">• use of techniques to present different approaches to love, e.g. diction, imagery and rhetorical patterning used in scenes such as Lucentio's discussion of Bianca; Petruchio's more straightforward and 'unconventional' approach to wooing Katherine in Acts 1 and 4 <li data-bbox="427 757 1385 846">• Shakespeare's use of the Petrarchan sources and how these affect the language of Bianca's suitors <li data-bbox="427 857 1385 1037">• importance of debates concerning marriage for reasons other than love in Elizabethan society and literature, e.g. attitudes towards 'shrewish' women in the 16th century and their relevance to approaches to love <li data-bbox="427 1048 1385 1182">• gender-concept readings considering the approaches of the female characters to love, or possible misogyny in their presentation <li data-bbox="427 1193 1385 1272">• psychoanalytical analyses relating to Petruchio's motivations regarding love and how they are enacted. <p data-bbox="376 1305 1345 1384">References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p data-bbox="376 1417 1366 1451">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
4	<p data-bbox="264 253 639 286"><i>The Taming of the Shrew</i></p> <p data-bbox="264 320 1082 353">Candidates may refer to the following in their answers:</p> <ul data-bbox="312 387 1377 1126" style="list-style-type: none"><li data-bbox="312 387 1377 477">• the role of imagery and symbolism in the play, i.e. whether this is its 'main appeal'<li data-bbox="312 483 1377 611">• use of imagery to generate ideas about character, e.g. relating to animals such as shrews, cats, swine, horse and oxen; the use of the sun in IV.iii<li data-bbox="312 618 1377 707">• how other techniques such as soliloquy or contrast enhance or complement the imagery<li data-bbox="312 714 1377 842">• ways in which the play may be differently staged in order to present specific elements of its figurative content, e.g. use of costume to present the characters of Katherine and Petruchio<li data-bbox="312 848 1377 976">• historicist critiques which focus on the Elizabethan world and its belief systems as significant in determining the presentation of the imagery and symbolism<li data-bbox="312 983 1377 1126">• views such as that of Jeanne Addison Roberts: 'Katherine is associated with more animal metaphors than any other female character in Shakespeare.' <p data-bbox="264 1160 1345 1238">References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p data-bbox="264 1272 1249 1305">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
5	<p data-bbox="375 253 491 286"><i>Hamlet</i></p> <p data-bbox="375 320 1198 353">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 387 1377 1216" style="list-style-type: none"><li data-bbox="427 387 1377 472">• interpretations of masculine behaviours in <i>Hamlet</i>, e.g. the role of actors and directors in presenting them<li data-bbox="427 483 1377 611">• specific moments used to explore masculine behaviour, e.g. the duel between Hamlet and Laertes; the murder of Polonius<li data-bbox="427 622 1377 750">• ways that ‘stereotypical’ masculine behaviours are contrasted via technical means such as Hamlet’s soliloquy in II.ii or Hamlet’s exchange with Horatio in III.i<li data-bbox="427 761 1377 889">• the play as a dramatic entertainment with a need to engage the audience through scenes of violent action underpinned by the concept of the Renaissance man<li data-bbox="427 900 1377 1072">• critical sources such as De-Yan’s view that ‘Hamlet...has an idealistic vision of man and a meditative temperament (and) is ashamed of the dearth of masculinity in his character, especially when compared with other men around him’<li data-bbox="427 1084 1377 1216">• Marxist interpretations focusing on the ways in which expectations of masculine behaviours in a hierarchical society might be corruptive. <p data-bbox="375 1249 1345 1335">References to specific schools of thought and critics should be rewarded according to their relevance to candidates’ arguments.</p> <p data-bbox="375 1361 1366 1404">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
6	<p data-bbox="375 253 491 286"><i>Hamlet</i></p> <p data-bbox="375 320 1200 353">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 387 1385 1081" style="list-style-type: none"><li data-bbox="427 387 1385 477">• examples of suspense and tension in <i>Hamlet</i> and how these might be interpreted by actors and directors<li data-bbox="427 477 1385 611">• use of specific moments to create suspense and tension, e.g. the appearances of the Ghost; the end of the play-within-the-play; Gertrude’s drinking poison<li data-bbox="427 611 1385 745">• use of dramatic techniques to create suspense and tension such as diction, imagery, irony and action, e.g. when Hamlet overhears Claudius at prayer<li data-bbox="427 745 1385 880">• Shakespeare’s use of sources, including Kyd and the Scandinavian sagas, in dictating the position of some of these elements in the narrative<li data-bbox="427 880 1385 969">• psychoanalytic readings examining the role of Hamlet’s prevarication in creating suspense and tension<li data-bbox="427 969 1385 1081">• genre-based analyses focusing on the significance of suspense and tension in tragedy specifically. <p data-bbox="375 1115 1345 1193">References to specific schools of thought and critics should be rewarded according to their relevance to candidates’ arguments.</p> <p data-bbox="375 1227 1369 1261">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 1206 371">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 405 1377 1234" style="list-style-type: none"><li data-bbox="427 405 1377 528">• use of different forms of irony in the play and their various effects, e.g. dramatic irony; situational irony; ironic use of language<li data-bbox="427 539 1377 707">• how irony shapes meaning, e.g. the irony of Lear rejecting Cordelia or that of Gloucester putting his faith in the ‘wrong’ son; Regan and Goneril’s rivalry over Edmund and its outcome<li data-bbox="427 719 1377 909">• dramatic impact of the irony of the Fool being wiser than the King and the use of techniques such as imagery to create generic relief through wit in some of his comments, e.g. ‘the hedge-sparrow fed the cuckoo so long ...’<li data-bbox="427 920 1377 1043">• the ways Shakespeare draws on ironies from sources such as <i>The True Chronicle History of King Leir, and His Three Daughters</i> and Holinshed<li data-bbox="427 1055 1377 1133">• the idea that irony in the play has a ‘fully developed thematic importance’ (Weiser)<li data-bbox="427 1144 1377 1234">• a structuralist approach considering the ways in which the play’s form is, to an extent, built on irony. <p data-bbox="379 1267 1350 1346">References to specific schools of thought and critics should be rewarded according to their relevance to candidates’ arguments.</p> <p data-bbox="379 1379 1369 1413">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 1279" style="list-style-type: none"><li data-bbox="427 405 1385 483">• the role of political and personal lives, e.g. whether one is more effectively explored than the other<li data-bbox="427 495 1385 719">• use of specific examples to explore personal and political lives, e.g. political concepts such as Lear’s resignation of authority or the plotting of Goneril and Regan; personal concerns such as the sisters’ competition over Edmund or Cordelia’s loyalty to her father<li data-bbox="427 730 1385 864">• use of dramatic contrast and other techniques to explore the differences between the political and the personal, e.g. the effects of Gloucester’s blinding<li data-bbox="427 875 1385 1055">• impact of the play’s societal contexts, e.g. patriarchal structures of society in general and powerful families specifically; the nature of inheritance as a driver in personal relations during the period<li data-bbox="427 1066 1385 1144">• historicist critiques focusing on the Elizabethan world and its personal and political principles<li data-bbox="427 1155 1385 1279">• Marxist readings which discuss the ways in which a struggle for political power drives the personal actions of many characters. <p data-bbox="379 1312 1350 1402">References to specific schools of thought and critics should be rewarded according to their relevance to candidates’ arguments.</p> <p data-bbox="379 1424 1369 1469">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
9	<p data-bbox="379 266 1289 304">Prescribed text: <i>Metaphysical Poetry</i>, editor Colin Burrow</p> <p data-bbox="379 336 1299 472">An appropriate choice of poem to accompany <i>A Valediction of Weeping</i> might be <i>A Letter to her Husband, Absent upon Public Engagement</i> by Anne Bradstreet.</p> <p data-bbox="379 510 1203 548">Candidates may refer to the following in their answers:</p> <ul data-bbox="379 577 1385 1312" style="list-style-type: none"> <li data-bbox="379 577 1326 660">• Donne's use of diction to present sorrow, e.g. 'tears'; 'weep'; 'grief'; 'sigh' <li data-bbox="379 667 1385 831">• use of images such as coinage, the moon and the seas to emphasise the emotions attached to sorrow in a way that could be considered 'typical' of Metaphysical poetry and a reflection of contemporary concerns and ideas <li data-bbox="379 837 1362 965">• ways in which Donne presents and develops his argument based on the conceit of 'a little world made cunningly', e.g. the use of biblical allusions such as the Flood <li data-bbox="379 972 1347 1055">• Donne's use of clever figures and rhyme scheme remind us that the poem is an artificial construct by which to explore sorrow <li data-bbox="379 1061 1378 1189">• critical interpretations, e.g. 'we can't be sure that the poem isn't wholly an act of imagination with no connection to Donne's personal experience' (Brouwer) <li data-bbox="379 1196 1378 1312">• the responses of the Modernists and New Critics to Donne, e.g. Eliot's appreciation of Donne's ability to unify intellectual thought and the sensation of feeling. <p data-bbox="379 1361 1347 1444">References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p data-bbox="379 1473 1369 1512">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 1362 421">An appropriate choice of poem to accompany <i>The Pulley</i> might be <i>The World</i> by Henry Vaughan.</p> <p data-bbox="379 450 1203 488">Candidates may refer to the following in their answers:</p> <ul data-bbox="379 517 1369 1249" style="list-style-type: none"> <li data-bbox="379 517 1369 645">• Herbert’s characterisation of God as a creator engaged in a personalised relationship with the ‘man’ he has created in the manner of a scientific experiment <li data-bbox="379 651 1369 824">• the use of voice and poetic conceit as typical of Metaphysical poetry and as a reflection of contemporary conventions in the representation of beliefs about creation, e.g. the use of rhyme, metre and versification to support the central concept <li data-bbox="379 831 1369 958">• ways in which Herbert presents and develops creation based on biblical reference and religious interpretations of God’s choices <li data-bbox="379 965 1369 1048">• Herbert's use of diction to present the complexity of creation, e.g. ‘treasure’; ‘jewel’; ‘gifts’ <li data-bbox="379 1055 1369 1137">• use of contrast to explore the idea of creation, e.g. between ‘rest’ and other elements of human experience <li data-bbox="379 1144 1369 1249">• biographical readings focusing on ideas such as that Herbert ‘may be understood as a mystic’ (Watson) and the significance of this for his response to God’s creation. <p data-bbox="379 1301 1353 1391">References to specific schools of thought and critics should be rewarded according to their relevance to candidates’ arguments.</p> <p data-bbox="379 1420 1369 1458">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 1337 421">An appropriate choice of poem to accompany <i>London</i> might be <i>Stanzas Written in Dejection, near Naples</i> by Percy Bysshe Shelley.</p> <p data-bbox="379 450 1203 488">Candidates may refer to the following in their answers:</p> <ul data-bbox="379 517 1380 1294" style="list-style-type: none"> <li data-bbox="379 517 1380 555">• Blake’s use of diction to present suffering, e.g. ‘woe’; ‘cry’; ‘fear’ <li data-bbox="379 562 1380 689">• use of first-person narration and images such as ‘Runs in blood’ and ‘blights with plagues’ to create an emphasis on the physicality of suffering <li data-bbox="379 696 1380 869">• ways in which Blake presents and develops suffering based on reference points which would be highly recognisable to the contemporary audience, e.g. the ‘Chimney-sweeper’; the ‘hapless soldier’; the ‘youthful Harlot’ <li data-bbox="379 875 1380 1003">• Blake’s use of negatively drawn symbols as integral to the representation of suffering, e.g. the ‘black’ning Church’; ‘the Marriage hearse’ <li data-bbox="379 1010 1380 1160">• Freudian analyses that consider the possible motivations for the sadness of the persona in response to what they see in ‘each charter’d street’ and the possible futility of human suffering <li data-bbox="379 1167 1380 1294">• biographical approaches that discuss the representation of suffering as a function of Blake’s radical beliefs about ‘the oppressive nature of church and state’. <p data-bbox="379 1346 1348 1429">References to specific schools of thought and critics should be rewarded according to their relevance to candidates’ arguments.</p> <p data-bbox="379 1458 1369 1496">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 465">An appropriate choice of poem to accompany <i>Lines Inscribed upon a Cup Formed from a Skull</i> might be <i>'The cold earth slept below'</i> by Percy Bysshe Shelley.</p> <p data-bbox="379 495 1204 533">Candidates may refer to the following in their answers:</p> <ul data-bbox="379 562 1380 1211" style="list-style-type: none"> <li data-bbox="379 562 1316 645">• Byron's use of diction to present mortality, e.g. 'skull'; 'died'; 'sped' <li data-bbox="379 651 1380 779">• use of various poetic techniques to present mortality, e.g. first-person narration and direct address; use of memento mori and other symbolic tropes <li data-bbox="379 786 1380 913">• ways in which Byron presents and develops mortality based on the idea of the skull and what it represents, having had one made into a cup when it was discovered by his gardener <li data-bbox="379 920 1300 1003">• Byron's use of regular ABAB rhyme scheme to present the inevitability of death <li data-bbox="379 1010 1337 1093">• Byron's use of the carpe diem form and how this adds to the tone and mood of the poem <li data-bbox="379 1099 1310 1211">• biographical readings focusing on Byron's bacchanalian lifestyle, his age on writing this poem and its impact on the poem's attitude towards mortality. <p data-bbox="379 1256 1348 1346">References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p data-bbox="379 1368 1369 1413">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 1385 517">An appropriate choice of poem to accompany <i>Home-Thoughts, from Abroad</i> might be <i>From Maud: l.xxii 'Come into the garden, Maud'</i> by Alfred Tennyson.</p> <p data-bbox="379 546 1203 584">Candidates may refer to the following in their answers:</p> <ul data-bbox="379 613 1358 1256" style="list-style-type: none"> • Browning's use of diction to present a powerfully imagined setting for which he longed, e.g. 'blossomed pear-tree'; 'hoary dew' • use of third-person narration, direct address and voice to intensify the experience and the sense of longing, e.g. 'OH, to be in England'; 'Hark' • use of reference points which might be considered typical of lyric form generally and Browning's style in particular, e.g. the role of place; use of contrast or 'lucidity of sound' (Pound) • use of symbolism to present longing, e.g. Spring; 'orchard bough'; 'melon flower' • Freudian analyses that consider the possible motivations for the longing of the persona • eco-critical responses that discuss Browning's attention to the 'specificity of landscapes, flora and fauna' (Williams). <p data-bbox="379 1308 1353 1391">References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p data-bbox="379 1420 1369 1458">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
14	<p data-bbox="379 510 1362 591">Prescribed text: <i>The New Oxford Book of Victorian Verse</i> edited by Christopher Ricks</p> <p data-bbox="379 622 1374 703">An appropriate choice of poem to accompany <i>Drummer Hodge</i> might be <i>The Nurse believed the sick man slept</i> by Charlotte Brontë.</p> <p data-bbox="379 734 1203 770">Candidates may refer to the following in their answers:</p> <ul data-bbox="379 801 1362 1487" style="list-style-type: none"> <li data-bbox="379 801 1225 882">• Hardy's use of diction to present mood and tone, e.g. 'Uncoffined'; 'Strange'; 'homely' <li data-bbox="379 891 1331 1016">• use of other poetic techniques such as rhythm to echo the drum beat of Hodge's calling and the way in which both this and the poem's steady rhyme add to the finality of the mood <li data-bbox="379 1025 1362 1151">• use of explicit references to the Second Boer War to create an imagined response to the loss of young life, and the emotions which accompany that <li data-bbox="379 1160 1331 1240">• use of terms specific to the setting to create mood and tone, e.g. the unfamiliarity of 'kopje-crest'; 'veldt' <li data-bbox="379 1249 1315 1375">• historicist analyses that consider the significance of contemporary events as motivations for the creation of the poem <li data-bbox="379 1384 1315 1487">• post-colonial interpretations that review the typicality of Hardy's sentimental perspective of what has been termed a 'white man's war' (Matshikiza). <p data-bbox="379 1541 1347 1621">References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p data-bbox="379 1653 1362 1688">These are suggestions only. Accept any valid alternative response.</p>

Please refer to the specific marking guidance on page 4 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.