

# **Pearson Edexcel Level 3 Advanced GCE in English Literature (9ETO)**

## **Sample Assessment Materials (SAMs)**

First certification 2017



*This draft qualification has not yet been accredited by Ofqual. It is published to enable teachers to have early sight of our proposed approach to the Pearson Edexcel Level 3 Advanced GCE in English Literature. Further changes may be required and no assurance can be given at this time that the proposed qualification will be made available in its current form, or that it will be accredited in time for first teaching in September 2015 and first award in 2017.*

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## Introduction

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The Pearson Edexcel Level 3 Advanced GCE in English Literature is designed for use in schools and colleges. It is part of a suite of GCE qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.



## General marking guidance

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- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked **unless** the candidate has replaced it with an alternative response.



# Pearson Edexcel Level 3 GCE

# English Literature

## Advanced Paper 1: Drama

Sample assessment materials for first teaching  
September 2015  
Time: 2 hours

Paper Reference(s)

**9ETO/01**

You must have: prescribed texts (clean copies only)

### Instructions

- Use **black** pen or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question in **Section A** and **one** question in **Section B** on your chosen texts.
- Answer the questions in the spaces provided
  - *there may be more space than you need.*

### Information

- The total mark for this paper is 70.
- The marks for each question are shown in brackets
  - *use this as a guide as to how much time to spend on each question.*

### Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

## SECTION A: Shakespeare

Answer ONE question on the text you have studied. Write your answer in the space provided.

### TRAGEDY

#### *Antony and Cleopatra*

##### Question 1

Explore the ways in which Shakespeare's use of language in *Antony and Cleopatra* contrasts Rome and Egypt. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(40)

OR

##### Question 2

Explore how Shakespeare portrays public and private life in *Antony and Cleopatra*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(40)

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##### Question 3

Explore Shakespeare's use of revenge in *Hamlet*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(40)

OR

##### Question 4

Explore Shakespeare's presentation of conflict in *Hamlet*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(40)

Answer ONE question on the text you have studied. Write your answer in the space provided.

*King Lear*

**Question 5**

Explore Shakespeare's use of power and powerlessness in *King Lear*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(40)

OR

**Question 6**

Explore how Shakespeare presents the difference between appearance and reality in *King Lear*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(40)

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**Question 7**

Explore how Shakespeare presents the disturbing aspects of human nature in *Othello*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(40)

OR

**Question 8**

Explore how Shakespeare uses imagery to enhance a sense of tragedy in *Othello*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(40)

Answer ONE question on the text you have studied. Write your answer in the space provided.

COMEDY

*A Midsummer Night's Dream*

**Question 9**

Explore the idea that this play is essentially a movement between order and chaos. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

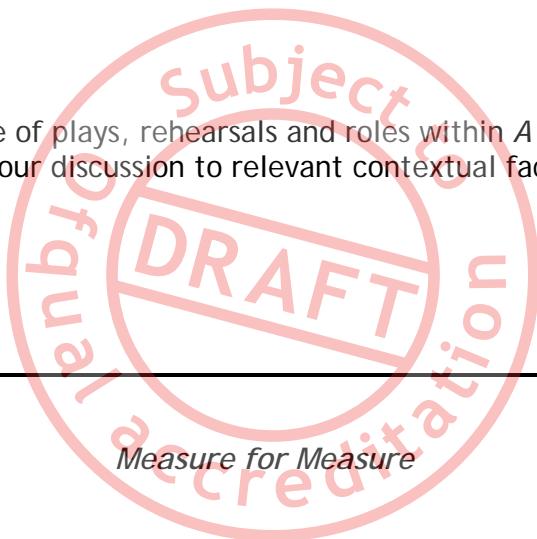
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OR

**Question 10**

Explore Shakespeare's use of plays, rehearsals and roles within *A Midsummer Night's Dream*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(40)



**Question 11**

Explore Shakespeare's presentation of power in *Measure for Measure*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(40)

OR

**Question 12**

Explore Shakespeare's presentation of troubled characters in *Measure for Measure*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(40)

Answer ONE question on the text you have studied. Write your answer in the space provided.

*The Taming of the Shrew*

**Question 13**

Explore the ways in which Shakespeare uses gender roles in *The Taming of the Shrew*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(40)

OR

**Question 14**

Explore the ways in which Shakespeare makes use of social status in *The Taming of the Shrew*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(40)

**Question 15**

Explore how Shakespeare presents foolishness in *Twelfth Night*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(40)

OR

**Question 16**

Explore Shakespeare's use of the Malvolio sub-plot in *Twelfth Night*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

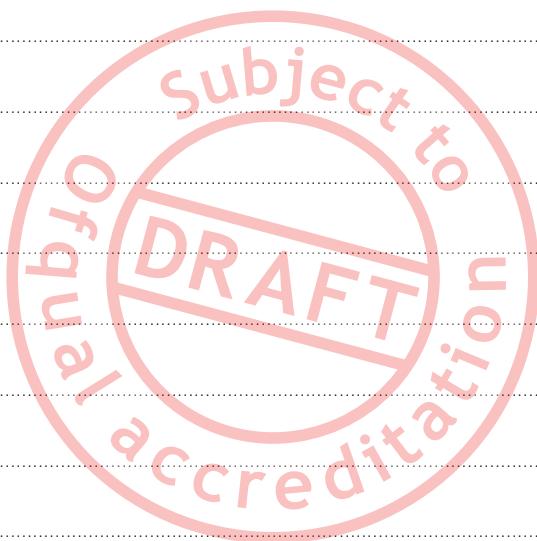
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Chosen question number:

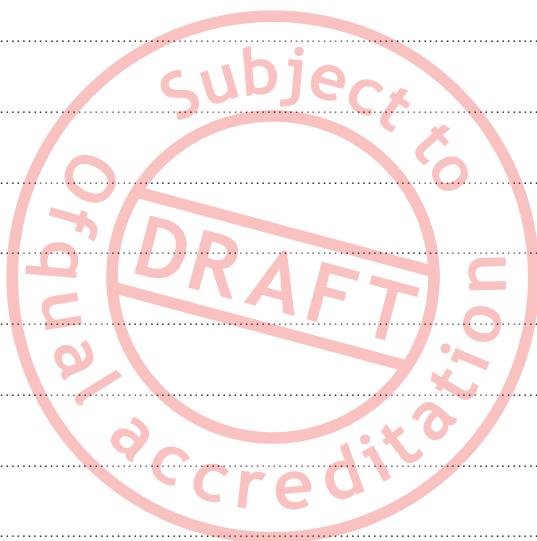
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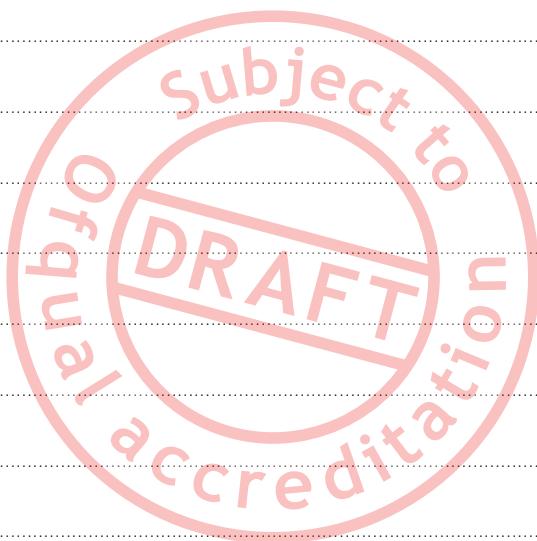
















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**TOTAL FOR SECTION A = 40 MARKS**

## SECTION B: Other Drama

Answer ONE question on the text you have studied. Write your answer in the space provided.

### TRAGEDY

*A Doll's House*, Henrik Ibsen

#### Question 17

Explore how the title of *A Doll's House* reflects Ibsen's presentation of the relationship between Nora and Torvald. You must relate your discussion to relevant contextual factors.

(30)

OR

#### Question 18

Explore the role of deception in *A Doll's House* and how Ibsen uses it for dramatic effect. You must relate your discussion to relevant contextual factors.

(30)

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*A Streetcar Named Desire*, Tennessee Williams

#### Question 19

Explore the presentation of desire in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

(30)

OR

#### Question 20

Explore Williams's presentation of illusion and reality in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

(30)

Answer ONE question on the text you have studied. Write your answer in the space provided.

*Doctor Faustus*, Christopher Marlowe

**Question 21**

Explore Marlowe's presentation of Faustus as a character who gets what he deserves. You must relate your discussion to relevant contextual factors.

(30)

OR

**Question 22**

Explore the ways in which Marlowe presents the relationship between Faustus and Mephistopheles/Mephistophilis. You must relate your discussion to relevant contextual factors.

(30)

---

*The Home Place*, Brian Friel

**Question 23**

Explore the significance of 'home' for both the Irish and English characters in *The Home Place*. You must relate your discussion to relevant contextual factors.

(30)

OR

**Question 24**

Explore how Friel uses symbolism in *The Home Place* to create dramatic effect. You must relate your discussion to relevant contextual factors.

(30)

Answer ONE question on the text you have studied. Write your answer in the space provided.

## COMEDY

*The Importance of Being Earnest*, Oscar Wilde

### Question 25

Explore how Wilde exploits the contrasts between the town and the country in *The Importance of Being Earnest*. You must relate your discussion to relevant contextual factors.

(30)

OR

### Question 26

Explore Wilde's use of food and eating in *The Importance of Being Earnest*. You must relate your discussion to relevant contextual factors.

(30)

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*The Pitmen Painters*, Lee Hall

### Question 27

Explore the effects of Hall's use of dialect in *The Pitmen Painters*. You must relate your discussion to relevant contextual factors.

(30)

OR

### Question 28

Explore how Hall uses the theme of war in *The Pitmen Painters*. You must relate your discussion to relevant contextual factors.

(30)

Answer ONE question on the text you have studied. Write your answer in the space provided.

*The Rover*, Aphra Behn

**Question 29**

Explore how Behn exploits the contrast between personal and public lives in *The Rover*. You must relate your discussion to relevant contextual factors.

(30)

OR

**Question 30**

Explore how Behn treats the theme of marriage in *The Rover*. You must relate your discussion to relevant contextual factors.

(30)

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*Waiting for Godot*, Samuel Beckett

**Question 31**

Explore the ways Beckett uses stage directions in *Waiting for Godot* to create a sense of futility. You must relate your discussion to relevant contextual factors.

(30)

OR

**Question 32**

Explore how Beckett presents the relationship between Vladimir and Estragon in *Waiting for Godot*. You must relate your discussion to relevant contextual factors.

(30)

Indicate which question you are answering by marking a cross [x] in the box. If you change your mind, put a line through the box [x] and then indicate your new question with a cross [x].

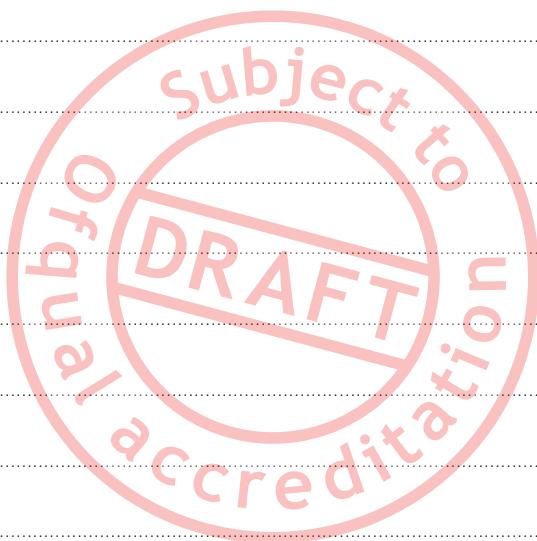
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**TOTAL FOR SECTION B = 30 MARKS**

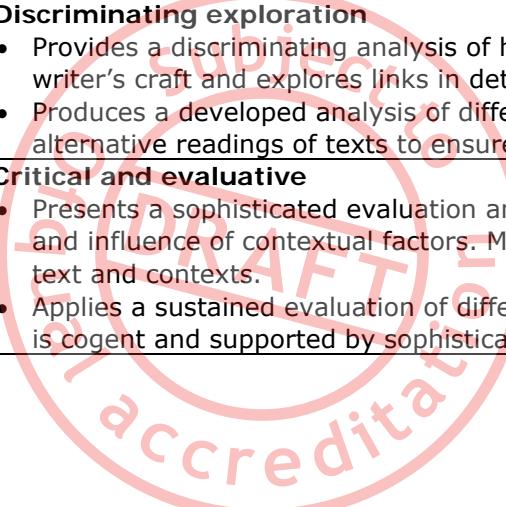
**TOTAL FOR PAPER = 70 MARKS**

## Paper 1 Mark scheme

Question Number	Indicative content
1	<p><b><i>Antony and Cleopatra</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>the different attitudes to life that the two worlds represent; Rome associated with austerity and frugality; Egypt associated with wealth and gluttony</li> <li>Cleopatra (freeness of passion in the East) versus Octavia (Roman womanhood, submissive and meek/pure); Antony (divided loyalties) versus Caesar (and his duty to the West)</li> <li>Cleopatra's love of words and Octavia's sparse use of language; the universality of the tragic love story</li> <li>Rome's repression of emotions, Egypt's expression of them; Rome associated with power and politics; Egypt with pleasure</li> <li>perceptions held by the Elizabethans about Western and Eastern cultures; the impact on the Elizabethan audience of Cleopatra's power in a man's world</li> <li>the significance of Rome and republicanism/imperial rule and the relationships between characters in the worlds of Egypt and Rome</li> <li>Tony Tanner's comment that Egypt in the play is a 'timeless present' (ANTHOLOGY)</li> <li>Kim Hall's exploration (ANTHOLOGY) of Shakespeare's use of the Nile in the play (ANTHOLOGY).</li> </ul>
2	<p><b><i>Antony and Cleopatra</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>Antony's mythical power, his reported heroism; the importance of image to Antony – exterior and public versus interior</li> <li>how Cleopatra exercises her power and how she uses her power and her sexuality</li> <li>Cleopatra in relation to Rome and military power as opposed to Cleopatra, Egypt and sensuality; themes of reason and emotion; the clash of West and East; the role of honour etc</li> <li>the impact on the Elizabethan audience of Cleopatra's power in a man's world</li> <li>structure of the classic tragedy in relation to Antony's destructive passion through the course of the play</li> <li>how Shakespeare presents and portrays Antony as rational and a Roman soldier in the initial acts and the shift following his desertion of Octavia and returning to Cleopatra</li> <li>Emrys Jones's reflections (ANTHOLOGY) on how public actions are interpreted differently in the play</li> <li>Howard Jacobson's contention (ANTHOLOGY) that the indignities of Antony's last hours are 'the price he must pay for having made himself too much a man...'.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text. Shows clear knowledge with consistent reading of text which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument with fluently embedded examples that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of texts. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

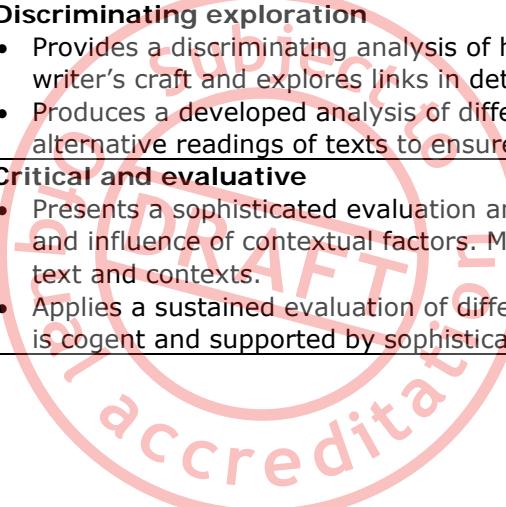
Level	Mark	Descriptor (AO3, AO5)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Has limited awareness of different interpretations and limited evidence of alternative readings of texts.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li> <li>Offers straightforward explanations of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Detailed exploration</b></p> <ul style="list-style-type: none"> <li>Identifies detailed points to link texts and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Offers clear understanding of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating exploration</b></p> <ul style="list-style-type: none"> <li>Provides a discriminating analysis of how context influences the writer's craft and explores links in detailed way.</li> <li>Produces a developed analysis of different interpretations and alternative readings of texts to ensure controlled discussion.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li> <li>Applies a sustained evaluation of different interpretations of texts that is cogent and supported by sophisticated use of texts.</li> </ul>



Question Number	Indicative content
3	<p><b><i>Hamlet</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Hamlet's attempting to avenge his father by killing his uncle, Claudius; Laertes' attempt to avenge the murder of his father by killing Hamlet; Fortinbras' attempt to avenge the death of his father</li> <li>• the impact of the ghost's words to Hamlet, "Revenge his foul and most unnatural murder" (Act 1, Scene 5, Line 25) and the role of the ghost</li> <li>• the role of the soliloquies in relation to Hamlet and revenge</li> <li>• how death and disease, both physical and emotional, fate/divine providence, madness and feigned madness, and corruption all reflect the theme of revenge</li> <li>• revenge tragedy as a genre; interest in the supernatural and metaphysical and how Shakespeare uses them to illustrate revenge</li> <li>• contemporary attitudes to private revenge, e.g. blood feuds settled by duels</li> <li>• John Kerrigan's thesis that the play is about remembrance rather than revenge (ANTHOLOGY)</li> <li>• Millicent Bell's argument that 'Hamlet is all potentiality' (ANTHOLOGY).</li> </ul>
4	<p><b><i>Hamlet</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• tangible conflict: Hamlet's father's death; the ghost to Hamlet (real to Hamlet); Rosencrantz and Guildenstern. Intangible conflict: sane vs insane; the play within a play etc.</li> <li>• perception vs truth; knowledge vs ignorance; society vs individuality</li> <li>• Hamlet's character's conflict: sense of self-worth, beliefs about himself and his 'fight' with his conscience, confidence, reassurance, indecisiveness</li> <li>• Hamlet's inner conflict stemming from his attitude to Claudius</li> <li>• Hamlet's difficulty in distinguishing what is real and what is illusion – and the impact of this on the audience</li> <li>• the play in the context of political conflict between the reigns of Elizabeth I and James I</li> <li>• Millicent Bell's notion of Hamlet's 'fugitive sense of self' and his inner conflict (ANTHOLOGY)</li> <li>• Tom McAlindon's exploration of Aristotelian conflict in tragedy (ANTHOLOGY).</li> </ul>

Level	Mark	Descriptor ( AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text. Shows clear knowledge with consistent reading of text which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument with fluently embedded examples that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of texts. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

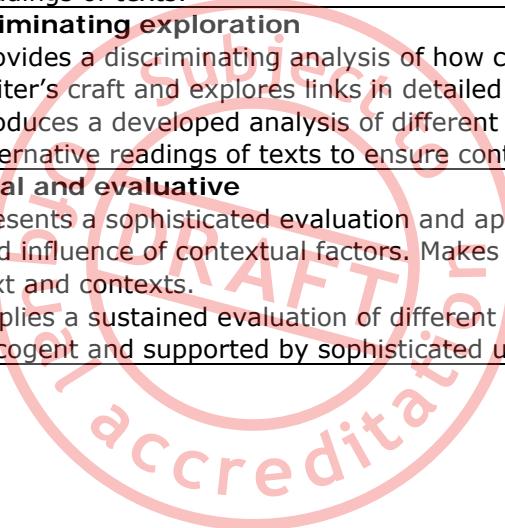
Level	Mark	Descriptor (AO3, AO5)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Has limited awareness of different interpretations and limited evidence of alternative readings of texts.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li> <li>Offers straightforward explanations of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Detailed exploration</b></p> <ul style="list-style-type: none"> <li>Identifies detailed points to link texts and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Offers clear understanding of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating exploration</b></p> <ul style="list-style-type: none"> <li>Provides a discriminating analysis of how context influences the writer's craft and explores links in detailed way.</li> <li>Produces a developed analysis of different interpretations and alternative readings of texts to ensure controlled discussion.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li> <li>Applies a sustained evaluation of different interpretations of texts that is cogent and supported by sophisticated use of texts.</li> </ul>



Question Number	Indicative content
5	<p><b><i>King Lear</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>power shifts within the play: who has it and how they use it; shifts from powerful to powerless, e.g. Lear, Gloucester; power in relation to gender, age, corruption, motivation</li> <li>different ways in which power manifests itself: personal, sexual, social etc.</li> <li>power and language, e.g. introduction to Lear "Attend the lords of France and Burgundy" etc.</li> <li>use of comedy and the Fool within the play to reflect Lear's actions and the comic/tragic nature of them. Link to Greek Chorus</li> <li>use of literary devices, e.g. the 11 soliloquies and the plot/sub-plot, emphasising natural law</li> <li>role of the monarchy, e.g. James I as absolutist monarch</li> <li>Carol Rutter's links between Lear's powerlessness and his 'effeminization' (ANTHOLOGY)</li> <li>Frank Kermode's analysis of the language in the 'division of the kingdom' scene (ANTHOLOGY).</li> </ul>
6	<p><b><i>King Lear</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>false protestations: Goneril and Regan vs Cordelia; Edmund vs Edgar</li> <li>truth versus dishonesty: Goneril and Regan vs Cordelia; Edmund vs Edgar; Kent; the Fool; mistaken identity and deceit</li> <li>extent to which duplicity and love is unacceptable, e.g. Goneril and Regan – is it justifiable in the case of Edmund?</li> <li>blindness: literal and metaphorical in both major and minor characters</li> <li>devices used by Shakespeare: storm scenes; pathetic fallacy; the link between the chaos in the country and the chaos in Lear's mind etc; the use of disorder and pathetic fallacy, e.g. Lear on the heath</li> <li>effects of the play's pre-Christian setting, e.g. "Fairies and gods/Prosper it with thee"</li> <li>Jan Kott's analysis of the staging implications of Gloucester's apparent suicide (ANTHOLOGY)</li> <li>Michael Ignatieff's view of Lear as both child and father (ANTHOLOGY).</li> </ul>

Level	Mark	Descriptor ( AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text. Shows clear knowledge with consistent reading of text which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument with fluently embedded examples that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of texts. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

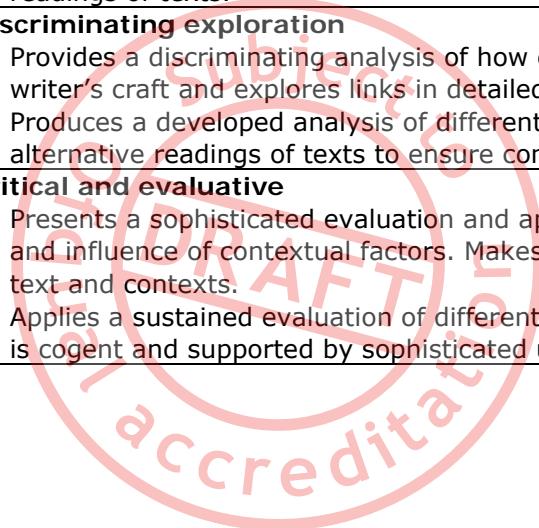
Level	Mark	Descriptor (AO3, AO5)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Has limited awareness of different interpretations and limited evidence of alternative readings of texts.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li> <li>Offers straightforward explanations of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Detailed exploration</b></p> <ul style="list-style-type: none"> <li>Identifies detailed points to link texts and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Offers clear understanding of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating exploration</b></p> <ul style="list-style-type: none"> <li>Provides a discriminating analysis of how context influences the writer's craft and explores links in detailed way.</li> <li>Produces a developed analysis of different interpretations and alternative readings of texts to ensure controlled discussion.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li> <li>Applies a sustained evaluation of different interpretations of texts that is cogent and supported by sophisticated use of texts.</li> </ul>



Question Number	Indicative content
7	<p><b><i>Othello</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• nature of Othello as tragic hero, his motivation and how he is viewed by the other characters</li> <li>• Othello's move from being responsible and respected to an envy-ridden murderer; the private and public life of Othello</li> <li>• Othello in contrast to other characters, e.g. Iago's exploitation of Othello and his subsequent jealousy. Iago vs Othello – Iago is presented as vicious, cunning and lecherous whereas Othello is noble, respected and has authority</li> <li>• use of literary devices, e.g. plant and animal imagery; use of sight and blindness</li> <li>• social and political context in which the play was written and its impact on the audience then and now, e.g. the backdrop of the wars between Venice and Turkey in the latter part of the sixteenth century</li> <li>• opposition of black and white imagery that marks the difference between Othello and the Europeans; seventeenth-century attitudes to non-Europeans and attitudes today</li> <li>• Ania Loomba's article on the play as 'a nightmare of racial hatred and male violence' (ANTHOLOGY)</li> <li>• E A J Honigmann's view that 'Dramatic perspective can even make us the villain's accomplices...' (ANTHOLOGY).</li> </ul>
8	<p><b><i>Othello</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of literary devices, e.g. visual images such as the handkerchief and candle; Desdemona and faith imagery; black and white imagery; magic imagery</li> <li>• use of mask</li> <li>• Iago's use of animal/beast imagery in the first three acts; Othello's use of similar imagery from Act 3</li> <li>• social/political backdrop of the wars between Venice and Turkey in the latter part of the sixteenth century</li> <li>• Elizabethan belief that appearance reflects the inner life, e.g. good/evil and the misinterpretation by the audience because Iago looks honest</li> <li>• timelessness of the themes of love, jealousy, race and betrayal</li> <li>• Lynda Boose's exploration of the dramatic significance of 'the handkerchief' (ANTHOLOGY).</li> </ul>

Level	Mark	Descriptor ( AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text. Shows clear knowledge with consistent reading of text which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument with fluently embedded examples that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of texts. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

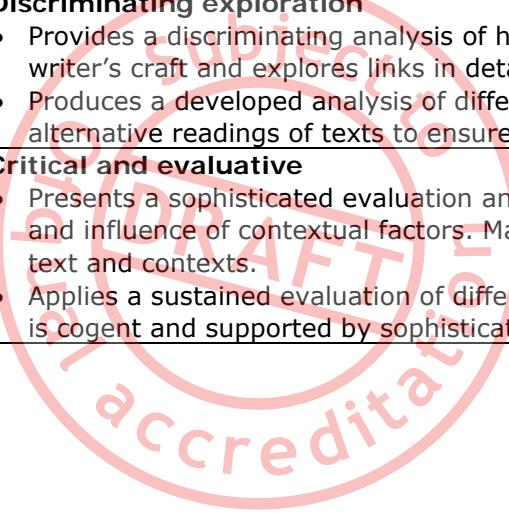
Level	Mark	Descriptor (AO3, AO5)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Has limited awareness of different interpretations and limited evidence of alternative readings of texts.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li> <li>Offers straightforward explanations of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Detailed exploration</b></p> <ul style="list-style-type: none"> <li>Identifies detailed points to link texts and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Offers clear understanding of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating exploration</b></p> <ul style="list-style-type: none"> <li>Provides a discriminating analysis of how context influences the writer's craft and explores links in detailed way.</li> <li>Produces a developed analysis of different interpretations and alternative readings of texts to ensure controlled discussion.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li> <li>Applies a sustained evaluation of different interpretations of texts that is cogent and supported by sophisticated use of texts.</li> </ul>



Question Number	Indicative content
9	<p><b><i>A Midsummer Night's Dream</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>order vs chaos as typical of the genre; the use of this feature in relation to contemporary political contexts</li> <li>pairs of characters pitted against one another, e.g. Oberon and Titania as reflections of Theseus and Hippolyta; common feature of comedy genre</li> <li>role of Puck as an agent of chaos</li> <li>theme of illusion vs reality; Shakespeare's use of sleep and dream images and their effect on the play's mood and tone – "It seems to me/That yet we sleep, we dream"</li> <li>contrasting settings as reflections of order and disorder – Athens and the woods</li> <li>notions of metamorphosis and a circular plot structure; the plot begins in the ordered environment of Athens and returns there at the end</li> <li>Laroque's distinction between festive comedy and comical satire (ANTHOLOGY)</li> <li>Lisa Hopkins' consideration of marriage as an appropriate ending for comedy (ANTHOLOGY).</li> </ul>
10	<p><b><i>A Midsummer Night's Dream</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>explorations of gender roles – comic and serious ("Nay, faith, let me not play a woman; I have a beard coming" and how different audiences might respond to these in the play)</li> <li>metamorphosis and magical transformation, e.g. the lovers' transformed views of one another or Bottom's physical transformation – how Shakespeare uses these to comment on the nature of love</li> <li>Shakespeare's use of plays within plays, e.g. the mechanicals play as an illumination of the lovers' plot</li> <li>comic themes of disguise and deception; typical features of Shakespearian comedy – the reasons for their use in this play, e.g. festive celebration or power play</li> <li>Pyramus and Thisbe narrative and its links to the play</li> <li>notions of creativity and imagination – 'The lunatic, the lover and the poet are of imagination all compact'</li> <li>Philip McGuire's exploration of silences in the play (ANTHOLOGY)</li> <li>Stephen Fender's analysis of the mechanicals' production in the play (ANTHOLOGY).</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text. Shows clear knowledge with consistent reading of text which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument with fluently embedded examples that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of texts. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

Level	Mark	Descriptor (AO3, AO5)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Has limited awareness of different interpretations and limited evidence of alternative readings of texts.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li> <li>Offers straightforward explanations of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Detailed exploration</b></p> <ul style="list-style-type: none"> <li>Identifies detailed points to link texts and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Offers clear understanding of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating exploration</b></p> <ul style="list-style-type: none"> <li>Provides a discriminating analysis of how context influences the writer's craft and explores links in detailed way.</li> <li>Produces a developed analysis of different interpretations and alternative readings of texts to ensure controlled discussion.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li> <li>Applies a sustained evaluation of different interpretations of texts that is cogent and supported by sophisticated use of texts.</li> </ul>



Question Number	Indicative content
11	<p><b><i>Measure for Measure</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• different types of power presented – political, economic, sexual power etc and its abuse</li> <li>• Shakespeare's explorations of the nature of leadership/inadequate leaders, e.g. the ambivalent character of the Duke</li> <li>• power of patriarchal authority – what might the play say about contemporary attitudes to the divine right of kings?</li> <li>• virginity/virtue as sources of power, e.g. Lucio tells Isabella to "assay the power you have" to plead for her brother; her virginity is a sought-after commodity</li> <li>• power of feigning and disguise – how these features of comedy are used in this play</li> <li>• the play as a 'problem comedy' and discussion of the use of disguise and feigning for malevolent purposes</li> <li>• Bawcutt's point that 'Angelo is forced to examine himself as a human being under his trappings of power' (ANTHOLOGY)</li> <li>• Maslen's argument that comedy is always 'crushed beneath the weight of authoritarian retribution' (ANTHOLOGY).</li> </ul>
12	<p><b><i>Measure for Measure</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Duke's life of isolated intellectualism/separated from his people – how do the audience respond to him?</li> <li>• Angelo's religious inflexibility and impossibly rigid notions of morality</li> <li>• Isabella as naive, immature, and innocent – what does a twenty-first-century audience make of her moral choices?</li> <li>• Claudio as a catalyst in the play; Claudio's development (or lack of it) as a character</li> <li>• Lucio's role as a 'fool' enables him to function with more ease than the others – what is his dramatic function?</li> <li>• varied interpretations regarding the ending – do the characters learn anything? Is the ending too hopeless for a comedy?</li> <li>• Jonathan Dollimore's examination of Isabella's character, e.g. he cites Lever's point that Isabella is 'ignorant, confused and hysterical' at the start of the play (ANTHOLOGY)</li> <li>• Philip Brockbank's argument (ANTHOLOGY) that the Duke is one of the 'well-meaning devices that people employ in order to save each other...' (ANTHOLOGY).</li> </ul>

Level	Mark	Descriptor ( AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text. Shows clear knowledge with consistent reading of text which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument with fluently embedded examples that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of texts. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

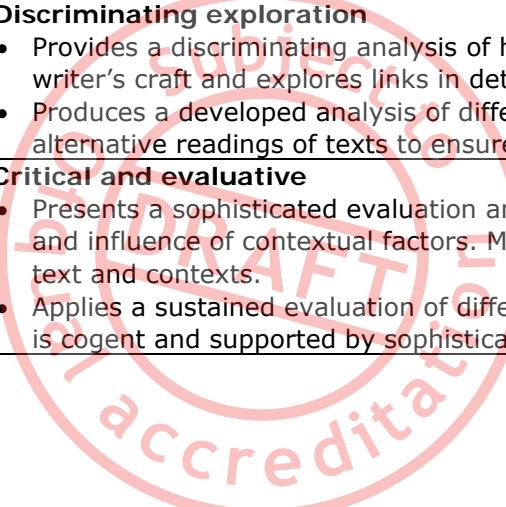
Level	Mark	Descriptor (AO3, AO5)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Has limited awareness of different interpretations and limited evidence of alternative readings of texts.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li> <li>Offers straightforward explanations of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Detailed exploration</b></p> <ul style="list-style-type: none"> <li>Identifies detailed points to link texts and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Offers clear understanding of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating exploration</b></p> <ul style="list-style-type: none"> <li>Provides a discriminating analysis of how context influences the writer's craft and explores links in detailed way.</li> <li>Produces a developed analysis of different interpretations and alternative readings of texts to ensure controlled discussion.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li> <li>Applies a sustained evaluation of different interpretations of texts that is cogent and supported by sophisticated use of texts.</li> </ul>



Question Number	Indicative content
13	<p><b><i>The Taming of the Shrew</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Petruchio's pretence that "Tis bargain'd 'twixt us twain" when in fact the marriage arrangement is between two men; Elizabethan marriage conventions in relation to this play</li> <li>• comparisons between Lucentio's relationship with Bianca with that between Petruchio and Kate and what these might suggest about attitudes to gender roles</li> <li>• Hortensio and Gremio and their roles in relation to Lucentio and Petruchio</li> <li>• comic devices in the wooing scenes, interspersed with darker social issues</li> <li>• clothes and disguise as ways of experimenting with gender roles</li> <li>• possible interpretations of the speech by Kate at the end of the play in Act 5, Scene 2</li> <li>• Karen Newman's exploration of family politics in the play (ANTHOLOGY)</li> <li>• Ann Thompson's consideration of twentieth-century actresses' interpretations of Katherine (ANTHOLOGY).</li> </ul>
14	<p><b><i>The Taming of the Shrew</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• function of Christopher Sly in the play, e.g. Shakespeare's use of him in the role of a 'Lord' to highlight class distinctions</li> <li>• Shakespeare's contrasting of the country and the city, e.g. the cultured city of Padua set against the rougher, rural setting into which Petruchio brings Katherine</li> <li>• masters and servants and their roles, e.g. Shakespeare uses role-inversion to explore social attitudes between aristocratic men and their male servants</li> <li>• speech and clothing as indicators of social class</li> <li>• notions of educating women in Elizabethan society; possible interpretations of the scenes around 'teaching' episodes, e.g. Katherine's attack on the music teacher to Bianca and Lucentio's love lessons</li> <li>• marriage as commerce ("...my goods, my chattels...") – Elizabethan social attitudes to marriage and class</li> <li>• Lisa Hopkins's argument that marriage in Shakespeare's plays is 'that most basic prop of social and patriarchal order' (ANTHOLOGY)</li> <li>• Walter Kerr's assertion that 'tragedy speaks always of freedom. Comedy will speak of nothing but limitation' (ANTHOLOGY).</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text. Shows clear knowledge with consistent reading of text which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument with fluently embedded examples that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of texts. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

Level	Mark	Descriptor (AO3, AO5)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Has limited awareness of different interpretations and limited evidence of alternative readings of texts.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li> <li>Offers straightforward explanations of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Detailed exploration</b></p> <ul style="list-style-type: none"> <li>Identifies detailed points to link texts and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Offers clear understanding of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating exploration</b></p> <ul style="list-style-type: none"> <li>Provides a discriminating analysis of how context influences the writer's craft and explores links in detailed way.</li> <li>Produces a developed analysis of different interpretations and alternative readings of texts to ensure controlled discussion.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li> <li>Applies a sustained evaluation of different interpretations of texts that is cogent and supported by sophisticated use of texts.</li> </ul>



Question Number	Indicative content
15	<p><b><i>Twelfth Night</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• function of Feste, a wise fool, and his relationship with the audience</li> <li>• other characters who play the fool – Sir Toby/Maria – but who are nonetheless very influential</li> <li>• foolish characters – Malvolio/ Sir Andrew/The Duke – their differences and similarities and for what purpose Shakespeare uses them</li> <li>• nature of fools – Feste’s discussion with Viola in Act 3 Scene 1</li> <li>• Twelfth Night – the Lord of Misrule – order vs chaos and Elizabethan attitudes to order of various kinds</li> <li>• comic vs serious nature of foolery, e.g. the critical debate around the impact of Malvolio’s treatment at the hands of the others – is this in keeping with a festive comedy?</li> <li>• Anne Barton’s argument that Feste is the only character who can restore unity in <i>Twelfth Night</i> (ANTHOLOGY)</li> <li>• Bevington’s view that...’the battle is joined between Lent and Carnival in this play.’ (ANTHOLOGY).</li> </ul>
16	<p><b><i>Twelfth Night</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• notions of Puritanism – critics have seen Malvolio as a symbol of Puritan repression that Shakespeare wished to satirise</li> <li>• <i>Twelfth Night</i> as festive comedy – ideas of Elizabethan holidays/carnivals setting the tone for comic drama of the time, e.g. Feste as the Lord of Misrule, leading the revels by encouraging the duping of Malvolio etc</li> <li>• Malvolio sub-plot’s reflection of the main themes</li> <li>• unmasking of hypocrisy, e.g. Shakespeare’s use of language to contrast the pomposity of Malvolio with the more down-to-earth attitudes of Maria, Feste etc</li> <li>• endings in comedy – how is the audience meant to respond to Malvolio’s bitterness at his cruel treatment: “I’ll be revenged on the whole pack of you”?</li> <li>• Malvolio as a foil to Feste – both of a similar age and status, their fates may be contrasted to explore ideas of revelry vs duty; clowning vs decorum etc</li> <li>• Bevington’s claim that Malvolio is the subject of the most pointed satire Shakespeare ever wrote (ANTHOLOGY)</li> <li>• Phyllis Rackin’s exploration of cross-dressing in Shakespeare’s comedies (ANTHOLOGY).</li> </ul>

Level	Mark	Descriptor ( AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text. Shows clear knowledge with consistent reading of text which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument with fluently embedded examples that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of texts. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

Level	Mark	Descriptor (AO3, AO5)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Has limited awareness of different interpretations and limited evidence of alternative readings of texts.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li> <li>Offers straightforward explanations of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Detailed exploration</b></p> <ul style="list-style-type: none"> <li>Identifies detailed points to link texts and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Offers clear understanding of different interpretations and alternative readings of texts.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating exploration</b></p> <ul style="list-style-type: none"> <li>Provides a discriminating analysis of how context influences the writer's craft and explores links in detailed way.</li> <li>Produces a developed analysis of different interpretations and alternative readings of texts to ensure controlled discussion.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li> <li>Applies a sustained evaluation of different interpretations of texts that is cogent and supported by sophisticated use of texts.</li> </ul>

Question Number	Indicative content
17	<p><b><i>A Doll's House</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• setting of the play and freedom of movement of the characters except Nora, who leaves only at the very end of the play</li> <li>• references to children and childlike behaviour by both Torvald and Nora</li> <li>• Torvald's perception of Nora as a possession, an object; use of pet names for her which define his relationship to her; the extent to which Nora identifies herself as a doll and how she acts this out in her relationship with Torvald</li> <li>• inequality in the relationship and element of control and manipulation (applicable to both Nora and Torvald)</li> <li>• significance/meaning of Nora's final act of leaving the house: escape or further imprisonment?</li> <li>• Contemporary attitudes to gender roles and the impact on audiences then and now</li> <li>• how the play has been interpreted as social realism since its first performance</li> <li>• how feminism was seen when the play was first performed and how it is viewed now.</li> </ul>
18	<p><b><i>A Doll's House</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• who deceives and who is transparent in the play and why (Krogstad and Mrs Linde as well as Torvald and Nora)</li> <li>• Torvald's views on moral corruption and forgiveness</li> <li>• playwright's use of dramatic devices and structural techniques to highlight the comic and dramatic effects of Nora's lying</li> <li>• lack of openness and equality in marriage between Nora and Torvald. In the final scene, who can face the truth?</li> <li>• extent to which clothing conceals and reveals; dramatic irony and the function of fancy dress and the Tarantella</li> <li>• how the playwright structures the play to create suspense over the finding and reading of letters</li> <li>• social and political context of the play regarding attitudes to gender roles and the impact on audiences then and now</li> <li>• how Ibsen may be said to have agendas, e.g. a feminist agenda; a social class agenda; a patriarchal agenda, an agenda in relation to marriage etc.</li> </ul>

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
<b>Level 1</b>	1-6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and a lack of understanding of the writer's craft.</li> <li>Has limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	7-12	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> <li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li> </ul>
<b>Level 3</b>	13-18	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text. Shows clear knowledge with consistent reading of text which shows understanding of the writer's craft.</li> <li>Identifies clear points to link texts and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> </ul>
<b>Level 4</b>	19-24	<p><b>Discriminating controlled approach</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument with fluently embedded examples that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> </ul>
<b>Level 5</b>	25-30	<p><b>Critical evaluative approach</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument, with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of texts. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li> </ul>

Question Number	Indicative content
19	<p><b><i>A Streetcar Named Desire</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Blanche: sexual desire; unconsummated marriage; sexual liaisons with men; Blanche: link between desire and shame; imagery of shadows and Blanche's fear of bright light and being seen; irony implicit in her name; desire for the past – nostalgia. Ambiguity in Blanche: does she, at some level, desire Stanley?</li> <li>• Stella: physical attraction to Stanley; openness about her sexuality (contrast with Blanche); Stella's reaction to the rape; desire and need for Stanley greater than her need to face the truth about him</li> <li>• Stanley: animal sexuality and its expression in physical and sexual violence; brutalisation and debasement of civilised values; misogyny</li> <li>• Mitch's sexism and use of Blanche, treating her like a prostitute when he learns the truth about her past; his disillusionment with her but his feelings of pathos towards her at the end</li> <li>• social and historical contexts of the play, contemporary attitudes to morality and their effect on characterisation.</li> </ul>
20	<p><b><i>A Streetcar Named Desire</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• techniques the playwright uses by referencing uncovered and shaded lights to convey: the contrast between transparency and secrecy, truth and denial, reality and pretence</li> <li>• Blanche prefers illusion to facing up to the reality of her life: past failures and the shame and fear of a degraded, poverty-stricken future</li> <li>• how the play compares and contrast the two sisters with regard to the theme of reality and illusion</li> <li>• the extent to which Stella is a realist. Her inability to face up to the truth of what her husband has done to Blanche; her need for an illusion for her marriage to survive and her future to be secure</li> <li>• Mitch's illusions and disillusionment with Blanche; is he able to accept her failings, to have a realistic view of her as a flawed character who is to be pitied rather than condemned?</li> <li>• techniques the playwright uses to convey the complexity of the cost of Stanley's 'realist' approach to life</li> <li>• how the final scene is structured so as to create ambiguity in the way the audience reacts to Blanche and whether she is 'mad' or not</li> <li>• how the play's social and historical contexts condition audience responses to Blanche.</li> </ul>

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
<b>Level 1</b>	1-6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and a lack of understanding of the writer's craft.</li> <li>Has limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	7-12	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> <li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li> </ul>
<b>Level 3</b>	13-18	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text. Shows clear knowledge with consistent reading of text which shows understanding of the writer's craft.</li> <li>Identifies clear points to link texts and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> </ul>
<b>Level 4</b>	19-24	<p><b>Discriminating controlled approach</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument with fluently embedded examples that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> </ul>
<b>Level 5</b>	25-30	<p><b>Critical evaluative approach</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument, with sustained textual examples, which has sophisticated structure and expression.</li> <li>Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of texts.</li> <li>Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li> </ul>

Question Number	Indicative content
21	<p><b><i>Doctor Faustus</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>importance of the Prologue in setting out Faustus' ambitions and failings</li> <li>pact Faustus makes with the Devil; his relationship with Mephistopheles/Mephistophilis</li> <li>warnings ignored and opportunities for repentance not taken</li> <li>dramatic techniques used to enable the audience to question the nature and extent of Faustus' guilt</li> <li>how Marlowe enlists our sympathy for Faustus: struggle and ambivalence; final soliloquy and how Faustus is portrayed as a human and tragic figure</li> <li>other dramatic devices Marlowe uses to enlist our sympathy for Faustus, e.g. the way Faustus struggles with his decision to make the pact with the devil and his ambivalence towards what he gains and loses</li> <li>how the play explores contexts, e.g. humanism, the Protestant Reformation, morality and the morality play, tragic heroes etc.</li> </ul>
22	<p><b><i>Doctor Faustus</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>warnings Mephistopheles/Mephistophilis gives Faustus before he signs his pact, foreshadowing Faustus' fate</li> <li>description of the Fall and of Hell given by Mephistopheles/Mephistophilis</li> <li>relationship of power between Faustus and Mephistopheles/Mephistophilis, master/servant, other servant/master relationships in the play</li> <li>struggle within Faustus to repent is externalised in the device of the Good and Bad Angel and the appearance of the Old Man</li> <li>dramatic devices Mephistopheles/Mephistophilis uses to distract Faustus from changing his mind, e.g. Helen of Troy</li> <li>dramatic techniques Marlowe uses to create suspense</li> <li>how the play explores contexts, e.g. humanism, the Protestant Reformation, morality and the morality play, tragic heroes etc.</li> </ul>

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
<b>Level 1</b>	1-6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and a lack of understanding of the writer's craft.</li> <li>Has limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	7-12	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> <li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li> </ul>
<b>Level 3</b>	13-18	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text. Shows clear knowledge with consistent reading of text which shows understanding of the writer's craft.</li> <li>Identifies clear points to link texts and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> </ul>
<b>Level 4</b>	19-24	<p><b>Discriminating controlled approach</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument with fluently embedded examples that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> </ul>
<b>Level 5</b>	25-30	<p><b>Critical evaluative approach</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument, with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of texts. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li> </ul>

Question Number	Indicative content
23	<p><b><i>The Home Place</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• origins and identity: relationship to place of birth and place where a character lives/settles</li> <li>• political context: English landowners and Irish peasants; 'planters' and the dispossessed; emergence of political struggle of the Irish towards Home Rule</li> <li>• ambivalence about home for Christopher and Maggie and how these characters change during the course of the play</li> <li>• lack of ambiguity in Con Doherty and Dr Richard</li> <li>• succession and the future: the relationship between David and Maggie. Does Maggie have a future with David or is it just a fantasy?</li> <li>• Christopher's realisation that he is a marked man and will lose his home and land</li> <li>• extent to which the impact of the play on audiences depends on an understanding of the politics of Ireland from the nineteenth century to the present day and the general/specific impacts of colonialism.</li> </ul>
24	<p><b><i>The Home Place</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• marking the trees to be chopped down to suggest political change, the threat to English landowners in Ireland</li> <li>• marking of the trees and accidental marking of Christopher with the whitewash to signify them being 'felled'; deposed in the political sense and also the son taking over from the father</li> <li>• singing of the school choir: emblematic of ideas of Irish identity, heritage and destiny. An over-romanticised view?</li> <li>• Dr Richard measuring the local people as part of his anthropological theories about race, power and colonialism</li> <li>• Falcon: creates a sense of fear and foreboding, warning of future disaster, and is linked to the recent murder of the local landowner</li> <li>• foreshadowing of revolution and change enhanced by the audience's privileged knowledge of the history and politics of Ireland in the twentieth century, as well as by audience understanding of overall impact of colonialism.</li> </ul>

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
<b>Level 1</b>	1-6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and a lack of understanding of the writer's craft.</li> <li>Has limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	7-12	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> <li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li> </ul>
<b>Level 3</b>	13-18	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text. Shows clear knowledge with consistent reading of text which shows understanding of the writer's craft.</li> <li>Identifies clear points to link texts and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> </ul>
<b>Level 4</b>	19-24	<p><b>Discriminating controlled approach</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument with fluently embedded examples that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> </ul>
<b>Level 5</b>	25-30	<p><b>Critical evaluative approach</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument, with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of texts. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li> </ul>

Question Number	Indicative content
25	<p><b><i>The Importance of Being Earnest</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>city vs country theme as typical of the genre – Comedy of Manners</li> <li>Cecily = the country/Gwendolyn = the town – how Wilde uses setting and background to construct character</li> <li>Jack straddling both town and country and his behaviour in each setting or notions of characters leading 'double lives' – "I have invented an invaluable permanent invalid called Bunbury, in order that I may go down to the country whenever I choose"</li> <li>Wilde's use of audience expectations of town/country and how he confounds these at times</li> <li>country/town contrasts as a source of comedy</li> <li>Wilde's use of settings to satirise features/values of Victorian society</li> <li>sense of the town as being more sophisticated than the country, e.g. "The amount of women in London who flirt with their own husbands is perfectly scandalous".</li> </ul>
26	<p><b><i>The Importance of Being Earnest</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>eating and devouring food as a metaphor for suppressed emotion</li> <li>meals as a source of comedy, e.g. the extended cucumber sandwich joke in Act 1 or the running muffin jokes</li> <li>Wilde's exploration of the psychology of eating ('When I am in trouble, food is the only thing that consoles me') and the impact on different audiences</li> <li>food and eating as sources of conflict, e.g. in Act 2, food becomes part of the polite catfight between Gwendolen and Cecily</li> <li>use of food to make points about class and social structure</li> <li>students might explore how Wilde uses food to satirise the importance of social ritual in Victorian society</li> <li>Wilde's use of food to establish character, e.g. the meals Algernon eats and never pays for in restaurants as a symbol of his detachment from responsibilities towards society in general</li> <li>eating as a source of Comedy of Manners tropes, e.g. taking tea etc.</li> </ul>

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
<b>Level 1</b>	1-6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and a lack of understanding of the writer's craft.</li> <li>Has limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	7-12	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> <li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li> </ul>
<b>Level 3</b>	13-18	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text. Shows clear knowledge with consistent reading of text which shows understanding of the writer's craft.</li> <li>Identifies clear points to link texts and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> </ul>
<b>Level 4</b>	19-24	<p><b>Discriminating controlled approach</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument with fluently embedded examples that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> </ul>
<b>Level 5</b>	25-30	<p><b>Critical evaluative approach</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument, with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of texts. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li> </ul>

Question Number	Indicative content
27	<p><b><i>The Pitmen Painters</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• dialect as a source of humour, e.g. "Ye de de ort, divvent ye?" to the uncomprehending Lyon</li> <li>• Hall's use of dialect to foreground class differences, e.g. between Robert Lyon and the miners; "Bless you" after the mention of Titian etc</li> <li>• to develop characterization, e.g. George as stereotypical union 'stickler' for rules – "For a start, we'd have to get written permission!"</li> <li>• the use of short monologues from Jimmy and Oliver to foreground themes, e.g. war and the hardships of the men's lives</li> <li>• dialect as a source of common bonding between the men</li> <li>• exploration of Lyon's often didactic speeches and consider their effect on the audience – "It's not that the working class doesn't have talent, it's that no one's given them a paintbrush"</li> <li>• dialect as an indicator (or not) of education</li> <li>• notion of a discourse for 'art', e.g. Jimmy and his 'blob'; Oliver's comment: "The meaning is not in the objective world, the meaning is an internal thing".</li> </ul>
28	<p><b><i>The Pitmen Painters</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• painting war preparation scenes for the government, e.g. the poignancy of Jimmy's: "This is preparations for battle in the form of a blob"</li> <li>• Harry's poisoned lungs from World War 1 – he can't now work in the mines and is a 'dental mechanic'</li> <li>• depictions of war in the men's art</li> <li>• how both world wars are viewed through the play's episodic structure and the emotional impact this creates</li> <li>• war between the pitmen and the blacklegs, e.g. at the end of Act 2, Jimmy claims that taking the stipend would make Oliver "like a scab"</li> <li>• class war, e.g. Oliver v Helen Sutherland – "it's not about the money, I'm a pitman, a bloody good pitman"; "all these little streets look the same"</li> <li>• how the play's tone changes with the advance of World War 2 in the second act</li> <li>• how Hall manipulates time in his plot and the impact this has on a contemporary audiences, e.g. Young Lad is killed in the war; the failed post-war hopes of nationalisation etc.</li> </ul>

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
<b>Level 1</b>	1-6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and a lack of understanding of the writer's craft.</li> <li>Has limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	7-12	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> <li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li> </ul>
<b>Level 3</b>	13-18	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text. Shows clear knowledge with consistent reading of text which shows understanding of the writer's craft.</li> <li>Identifies clear points to link texts and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> </ul>
<b>Level 4</b>	19-24	<p><b>Discriminating controlled approach</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument with fluently embedded examples that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> </ul>
<b>Level 5</b>	25-30	<p><b>Critical evaluative approach</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument, with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of texts. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li> </ul>

Question Number	Indicative content
29	<p><b><i>The Rover</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• women characters hiding their private desires behind disguise, masks etc</li> <li>• Behn's use of confused identities to explore social roles, e.g. Blunt/Lucetta episode</li> <li>• the 'theatrical' presentation of Angellica, e.g. singing behind the balcony curtain</li> <li>• Willmore's bawdy language as a counterpoint to his public status in society</li> <li>• female characters as commodities rather than people</li> <li>• marriage being described in terms of commerce, e.g. 'potion'/'jointure'</li> <li>• the double standards of the Cavaliers' attitude to women – how might seventeenth-century audiences have responded to this?</li> </ul>
30	<p><b><i>The Rover</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• attitudes to social class and marriage, e.g. Belvile's admission of defeat in his quest for Florinda to "the Viceroy's son, who has the advantage of me in being a man of fortune"</li> <li>• bride as a commodity</li> <li>• Hellena going to the convent saves her father a dowry – a theme of many of Behn's plays. How does a modern audience respond to the dowry system prevalent in seventeenth-century England?</li> <li>• marriage and virginity, e.g. Angellica makes a lot of money as a highly sought-after courtesan but is worthless in the eyes of men and society as a viable prospect for marriage</li> <li>• courtesan vs the bride – whether Willmore behaves differently with Angellica and with Hellena; the methods Behn uses to foreground these differences</li> <li>• discussion of the happy ending of comedy and whether the three marriages are merely a genre feature</li> <li>• the ways in which Behn usurps (or doesn't usurp) conventions of Restoration comedy to explore marriage in the play</li> <li>• use of the language of trade and commerce to describe marriage – "See, here be those kind merchants of love you look for".</li> </ul>

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
<b>Level 1</b>	1-6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and a lack of understanding of the writer's craft.</li> <li>Has limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	7-12	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> <li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li> </ul>
<b>Level 3</b>	13-18	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text. Shows clear knowledge with consistent reading of text which shows understanding of the writer's craft.</li> <li>Identifies clear points to link texts and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> </ul>
<b>Level 4</b>	19-24	<p><b>Discriminating controlled approach</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument with fluently embedded examples that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> </ul>
<b>Level 5</b>	25-30	<p><b>Critical evaluative approach</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument, with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of texts. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li> </ul>

Question Number	Indicative content
31	<p><b><i>Waiting for Godot</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>use and significance of props, e.g. boots, trousers, carrots, rope etc. and the significance of Vladimir's vapouriser spray</li> <li>repetition of actions or details to emphasise futility, e.g. the scene where the characters exchange hats eight times</li> <li>changes between the first and second acts (Pozzo is blind, tree has leaves etc)</li> <li>function of the Boy messenger – various possible critical responses, e.g. a biblical symbol/an Absurdist device etc</li> <li>impact of minimalist setting – typical of Absurdist drama; emotional impact on the audience</li> <li>idea of futility within the religious/social context at the time the play was written and responses of modern audiences to this</li> <li>constant references to the play's theatricality in the dialogue, e.g. 'The light suddenly fails. In a moment it is night. The moon rises at back, mounts in the sky, stands still...'</li> <li>ways in which Beckett plays with memory as a theme: "That's the way I am. Either I forget immediately or, I never forget."</li> </ul>
32	<p><b><i>Waiting for Godot</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>Beckett's presentation of the characters as interdependent – both waiting for Godot/united in suffering, e.g. Estragon's feet and Vladimir's bladder</li> <li>two characters as symbols of one person: Estragon represents the body/Vladimir represents the mind</li> <li>their clothing and physical demeanour, e.g. bowler hats and the suggestion of Vaudeville comedy conventions etc</li> <li>how roles are interchangeable – constantly switching; links to Pozzo and Lucky; Beckett's use of pairs in the play</li> <li>teacher/pupil, e.g. Vladimir has the longest most purposeful speech in the play: "Yes, in this immense confusion one thing alone is clear. We are waiting for Godot to come..."</li> <li>saviour/survivor – Estragon owes his life to Vladimir; religious interpretations of the text and contemporary religious ideas or views on morality</li> <li>nature of the dialogue between the two – the sense of a game – "Come on... return the ball can't you, once in a way?"</li> <li>sense of their shared past, e.g. a missed opportunity to jump together from the top of the Eiffel Tower in the 1890s.</li> </ul>

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
<b>Level 1</b>	1-6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and a lack of understanding of the writer's craft.</li> <li>Has limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	7-12	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> <li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li> </ul>
<b>Level 3</b>	13-18	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text. Shows clear knowledge with consistent reading of text which shows understanding of the writer's craft.</li> <li>Identifies clear points to link texts and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> </ul>
<b>Level 4</b>	19-24	<p><b>Discriminating controlled approach</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument with fluently embedded examples that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> </ul>
<b>Level 5</b>	25-30	<p><b>Critical evaluative approach</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument, with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of texts. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li> </ul>

# Pearson Edexcel Level 3 GCE

# English Literature

## Advanced

### Paper 2: Prose

Sample assessment materials for first teaching  
September 2015  
Time: 1 hour

Paper Reference(s)

**9ETO/02**

You must have: prescribed texts (clean copies)

#### Instructions

- Use black pen or ball-point pen.
- Fill in the boxes at the top of this page with your name, centre number and candidate number.
- Answer one question on your chosen theme.
- Answer the questions in the spaces provided
  - *there may be more space than you need.*

#### Information

- The total mark for this paper is 40.
- The marks for each question are shown in brackets
  - *use this as a guide as to how much time to spend on each question.*

#### Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Answer ONE question from your chosen theme. Write your answer in the space provided.

## Childhood

**Texts:**

pre-1900: *What Maisie Knew*, Henry James; *Hard Times*, Charles Dickens

post-1900: *Atonement*, Ian McEwan; *The Color Purple*, Alice Walker

**Question 1**

Compare the ways in which the writers of your two chosen texts present tensions in the family. You must relate your discussion to relevant contextual factors.

(40)

OR

**Question 2**

Compare the ways in which the writers of your two chosen texts present the interior lives of characters. You must relate your discussion to relevant contextual factors.

(40)

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## Colonisation and its Aftermath

**Texts:**

pre-1900: *Heart of Darkness*, Joseph Conrad; *The Adventures of Huckleberry Finn*, Mark Twain

post-1900: *A Passage to India*, E M Forster; *The Lonely Londoners*, Sam Selvon

**Question 3**

Compare the ways in which the writers of your two chosen texts present the effects of colonisation on people of different backgrounds. You must relate your discussion to relevant contextual factors.

(40)

OR

**Question 4**

Compare the ways in which the writers of your two chosen texts present and use places. You must relate your discussion to relevant contextual factors.

(40)

Answer ONE question from your chosen theme. Write your answer in the space provided.

### Crime and Detection

Texts:

pre-1900: *A Study in Scarlet*, Arthur Conan Doyle; *The Moonstone*, Wilkie Collins

post-1900: *In Cold Blood*, Truman Capote; *The Murder Room*, P D James

#### Question 5

Compare the ways in which the writers of your **two** chosen texts use dialogue. You must relate your discussion to relevant contextual factors.

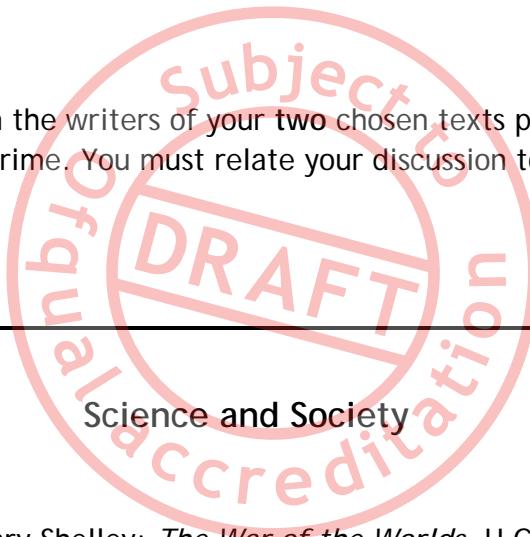
(40)

OR

#### Question 6

Compare the ways in which the writers of your **two** chosen texts present motive, or the lack of it, for committing crime. You must relate your discussion to relevant contextual factors.

(40)



Texts:

pre-1900: *Frankenstein*, Mary Shelley; *The War of the Worlds*, H G Wells

post-1900: *Never Let Me Go*, Kazuo Ishiguro; *The Handmaid's Tale*, Margaret Atwood

#### Question 7

Compare the ways in which the writers of your **two** chosen texts use the narrators in their works. You must relate your discussion to relevant contextual factors.

(40)

OR

#### Question 8

Compare the ways in which the writers of your **two** chosen texts present the role of gender in the misuse of science. You must relate your discussion to relevant contextual factors.

(40)

Answer ONE question from your chosen theme. Write your answer in the space provided.

## The Supernatural

Texts:

pre-1900: *The Picture of Dorian Gray*, Oscar Wilde; *Dracula*, Bram Stoker

post-1900: *The Little Stranger*, Sarah Waters; *Beloved*, Toni Morrison

### Question 9

Compare the ways in which the writers of your two chosen texts create a sense of fear in their works. You must relate your discussion to relevant contextual factors.

(40)

OR

### Question 10

Compare the ways in which settings are created and used by the writers of your two chosen texts. You must relate your discussion to relevant contextual factors.

(40)

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Women and Society

Texts:

pre-1900: *Wuthering Heights*, Emily Brontë; *Tess of the D'Urbervilles*, Thomas Hardy

post-1900: *Mrs Dalloway*, Virginia Woolf; *A Thousand Splendid Suns*, Khaled Hosseini

### Question 11

Compare the ways in which the writers of your two chosen texts make use of different voices. You must relate your discussion to relevant contextual factors.

(40)

OR

### Question 12

Compare the ways in which the writers of your two chosen texts portray women's relationships with men. You must relate your discussion to relevant contextual factors.

(40)

Indicate which question you are answering by marking a cross [x] in the box. If you change your mind, put a line through the box [x] and then indicate your new question with a cross [x].

Chosen question number:

Question 1	<input type="checkbox"/>	Question 2	<input type="checkbox"/>	Question 3	<input type="checkbox"/>	Question 4	<input type="checkbox"/>
Question 5	<input type="checkbox"/>	Question 6	<input type="checkbox"/>	Question 7	<input type="checkbox"/>	Question 8	<input type="checkbox"/>
Question 9	<input type="checkbox"/>	Question 10	<input type="checkbox"/>	Question 11	<input type="checkbox"/>	Question 12	<input type="checkbox"/>

Please write the name of the texts you have answered the question on below:

Text 1: \_\_\_\_\_

Text 2: \_\_\_\_\_





















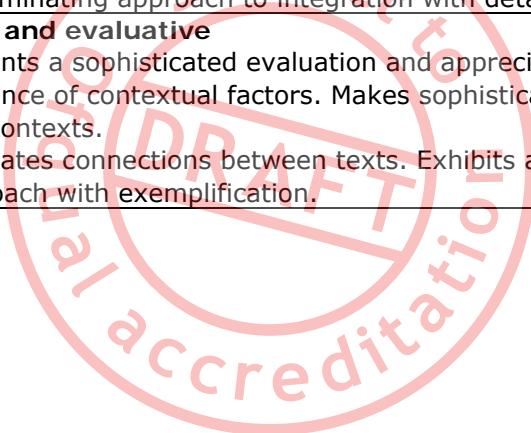
**TOTAL FOR PAPER = 40 MARKS**

## Paper 2 Mark scheme

Question Number	Indicative content
1	<p><b>Childhood</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>comparison of the ways writers explore the role of parenting as a cause of family tension</li> <li>how writers link the family to their social context, e.g. the Gradgrind family is linked to the ills of the Industrial Revolution; McEwan places the Tallis family in relative isolation; the Farange family reflects the corrupt/decadent behaviour of Beale and Ida; Walker sets her family in the rural Deep South with its context of racism and patriarchy</li> <li>ways writers present opportunities for children to escape tensions in the family, e.g. Sleary's circus as a surrogate family for Sissy; Mr _____ as an escape for Celie and Nettie</li> <li>ways writers use narrative devices/structures to reveal tensions within the family and results of these tensions, e.g. McEwan's use of Briony's play and the introduction of class difference; how Walker uses sewing to symbolise female empowerment through creativity</li> <li>how writers present the tensions in relationship between generations</li> <li>comparison of the narrative points of view and voices adopted by writers and the effects of these in influencing the reader's response to the family.</li> </ul>
2	<p><b>Childhood</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>comparison of how writers use the language of thoughts and feelings to convey character</li> <li>whether or not the writers present interior lives through first-person narrative, e.g. Louisa Gradgrind is presented through omniscient narrative; Celie's thoughts and feelings are presented through her own narrative</li> <li>comparison of how writers use interior lives, e.g. Sissy's imaginative thoughts and compassionate feelings as a foil to Louisa; Briony (in part 1 of <i>Atonement</i>), narrates substantially from her point of view</li> <li>how writers present retrospective reflection, e.g. Robbie's thoughts and feelings about the past on his long walk to Dunkirk; Maisie's reflections on the past help her determine where her future lies</li> <li>importance of an interior life, e.g. Celie's need to be silent and invisible means that her inner thoughts are vital as a means of survival, expressed through her letters to God; the importance of Briony's remorse in Part 3, and her daydream about the life she might have had with Luc</li> <li>how writers use interior thoughts to convey ideas about the exterior world, e.g. the sterile selfishness of Bitzer, a consequence of Gradgrind's doctrine of self-interest; Walker exposes the cruelty of life in the Deep South through Celie's thoughts.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text. Shows clear knowledge with consistent reading of text which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument with fluently embedded examples that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument, with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of texts. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

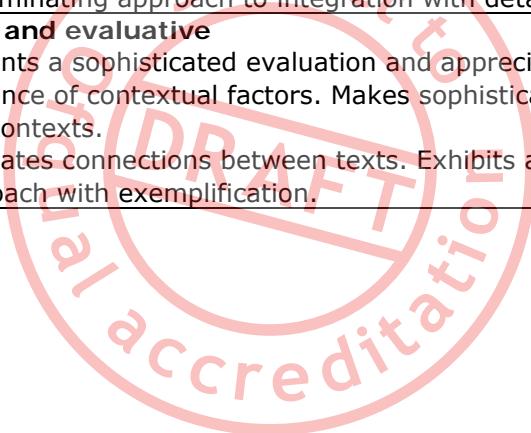
Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Demonstrates limited awareness of similarities, differences or links between texts and describes the texts as separate entities.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li> <li>Identifies general similarities, differences or links between texts. Makes general cross-references between texts.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear exploration</b></p> <ul style="list-style-type: none"> <li>Identifies clear points to link texts and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Makes clear connections between texts, developing an integrated, connective approach with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Detailed and discriminating</b></p> <ul style="list-style-type: none"> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> <li>Analyses connections between texts and takes a controlled discriminating approach to integration with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li> <li>Evaluates connections between texts. Exhibits a critical connective approach with exemplification.</li> </ul>



Question Number	Indicative content
3	<p><b>Colonisation and its Aftermath</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• how writers use different narrative points of view, e.g. Marlow as a partly-detached narrator and critical commentator; how Forster uses an omniscient narrator to show the effects of colonisation on the British and the Indians; the inquisitive nature of Huck's narrative to explore the after-effects of slavery</li> <li>• how writers show the damaging effects of colonisation</li> <li>• consideration of whether writers show any good arising from colonisation</li> <li>• comparison of how writers use language to show the alienation of people of different backgrounds from each other, e.g. Selvon's use of creolised English to separate the West Indian characters; Jim's language is contrasted with the swindling language of the duke and the dauphin</li> <li>• how writers use relationships between people of different backgrounds to reflect the state of colonisation</li> <li>• comparison of how writers use narrative structure to present the effects of colonisation, e.g. Marlow journeys from outer to inner station, with human relationships between European and African becoming more alienated and dysfunctional as he goes further into the jungle; Selvon eschews conventional plot in order to portray the daily lives of the West Indian immigrants.</li> </ul>
4	<p><b>Colonisation and its Aftermath</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• whether writers focus on one place or use a number of them, e.g. Selvon focuses mainly on London's Notting Hill Gate and Bayswater, Twain on the Mississippi, Forster on Chandrapore; Conrad focuses on a range of places</li> <li>• how writers use places to symbolise ideas, e.g. Conrad uses the Thames estuary to introduce the historical Roman colonisation of Britain; Conrad and Twain use rivers symbolically; Forster reflects the British character through the orderly neatness of the civil station; the inequality between Indians is shown through the varying conditions of Chandrapore</li> <li>• how writers use point of view to present place, e.g. Forster's description of Chandrapore from above and then on ground level; Selvon presents London as a lonely city through Moses' point of view</li> <li>• how writers show the effect of place on people, e.g. effect of London on Moses and his friends; effect of India on the English; effect of the Congo on Kurtz and Marlow</li> <li>• whether writers present places in a state of change, e.g. the ancient unchanging Marabar caves; post-war London as a city in a state of flux; Conrad's contrast of the unchanging river and jungle with the deterioration of the company stations.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text. Shows clear knowledge with consistent reading of text which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument with fluently embedded examples that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument, with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of texts. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

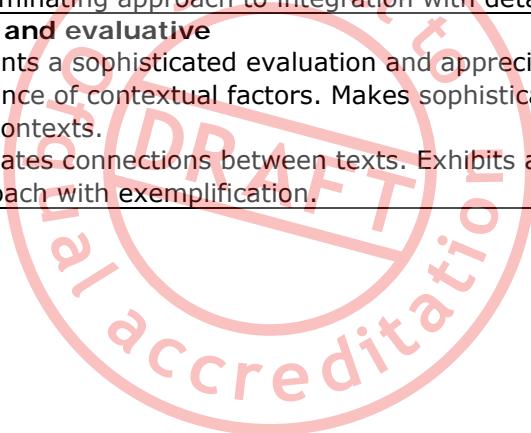
Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Demonstrates limited awareness of similarities, differences or links between texts and describes the texts as separate entities.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li> <li>Identifies general similarities, differences or links between texts. Makes general cross-references between texts.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear exploration</b></p> <ul style="list-style-type: none"> <li>Identifies clear points to link texts and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Makes clear connections between texts, developing an integrated, connective approach with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Detailed and discriminating</b></p> <ul style="list-style-type: none"> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> <li>Analyses connections between texts and takes a controlled discriminating approach to integration with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li> <li>Evaluates connections between texts. Exhibits a critical connective approach with exemplification.</li> </ul>



Question Number	Indicative content
5	<p><b>Crime and Detection</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• how writers use dialogue to convey ideas about social context, e.g. James presents the 'modern mating ritual' through the dialogue of Emma and Clara; Conan Doyle's dialogue between Ferrier, Stangerson and Drebber portrays Mormonism in a less than flattering light; Capote uses the speeches of Holcomb people to convey the context of small-town rural Kansas</li> <li>• how writers use speech styles and language in dialogue to present and distinguish characters, e.g. different speech styles and language of Neville Dupayne and James Calder-Hale; Holmes and Watson; Seegrave and Cuff; Dick and Perry</li> <li>• comparison of how writers use dialogue to present relationships, e.g. Conan Doyle for Holmes and Watson and Capote for Perry and Dick</li> <li>• how writers present the process of investigation through dialogue, e.g. Holmes and Watson, Seegrave and Cuff, Dalgleish, Dewey</li> <li>• how writers use dialogue to present and develop themes</li> <li>• extent to which writers use dialogue to carry the plot, e.g. the interview between Franklin Blake and Rachel Verinder establishes that she saw Franklin take the Moonstone; the murder of Stangerson revealed through Lestrade's dialogue with Holmes and Watson.</li> </ul>
6	<p><b>Crime and Detection</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• extent to which writers give their criminals a motive</li> <li>• comparison of writers' use of narrative structure</li> <li>• how writers create sympathy or discourage sympathy for their criminals, e.g. Conan Doyle presents the story of Ferrier, Lucy and Jefferson Hope in such a way as to make his desire for revenge sympathetic; Capote alternates between Hickock and Smith's preparation for their crime and the daily lives of the Clutter family in order to contrast the violent criminality of the murderers with the innocence of the victims</li> <li>• whether writers link motive to social context, e.g. the backgrounds of Hickock, Smith and the Clutter family are placed within the context of the American Dream; Collins places the theft of the Moonstone in the context of British imperialism and greed in India</li> <li>• comparison of how motive (or lack of it) is linked to character, e.g. Capote's Hickock and Smith are violent men but both James and Conan Doyle present characters who would not normally be regarded as criminal</li> <li>• how writers explore reasons for transgressing social laws through the portrayal of motive, e.g. greed and malice in <i>The Moonstone</i>; revenge in <i>A Study in Scarlet</i>.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text. Shows clear knowledge with consistent reading of text which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument with fluently embedded examples that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument, with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of texts. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

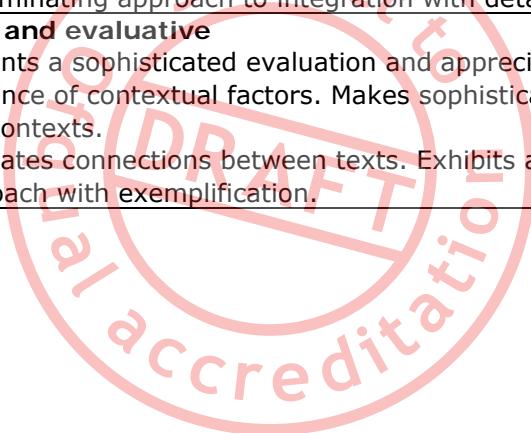
Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Demonstrates limited awareness of similarities, differences or links between texts and describes the texts as separate entities.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li> <li>Identifies general similarities, differences or links between texts. Makes general cross-references between texts.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear exploration</b></p> <ul style="list-style-type: none"> <li>Identifies clear points to link texts and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Makes clear connections between texts, developing an integrated, connective approach with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Detailed and discriminating</b></p> <ul style="list-style-type: none"> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> <li>Analyses connections between texts and takes a controlled discriminating approach to integration with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li> <li>Evaluates connections between texts. Exhibits a critical connective approach with exemplification.</li> </ul>



Question Number	Indicative content
7	<p><b>Science and Society</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>comparison of point of view, e.g. Wells restricts himself largely to a factual account of experiences while Atwood's novel is told through the memories, thoughts and feelings of Offred</li> <li>role of reliable and unreliable narrators</li> <li>use of additional sources of narrative, e.g. the 'Historical Notes' in Atwood's novel; the ways Wells uses reports from newspapers and other characters in addition to his first-person narrator</li> <li>stylistic comparisons in the use of narrators, e.g. between the narrator in <i>The War of the Worlds</i> and Kathy in <i>Never Let Me Go</i>, considering how each author sets the tone for the narration, how the reader is addressed, the use of the details of everyday life</li> <li>narrative structures, e.g. use of letters in <i>Frankenstein</i>, Atwood's use of 'Night' sections in her novel; endings of texts</li> <li>how writers use narrators to conceal and reveal information, e.g. the ways Ishiguro's narrator takes for granted or implies significant features about herself, her fellow students and the society in which they live</li> <li>contextual factors, e.g. American society prior to the establishment of Gilead, the role of women; Shelley's reflection of contemporary anxieties about scientific experimentation.</li> </ul>
8	<p><b>Science and Society</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>comparison of the ways the gender of the narrators are reflected in the ways their stories are told</li> <li>ways in which characters are portrayed in relation to issues of gender, e.g. expected roles of women and men in <i>Frankenstein</i>, the denial of rights to women in <i>The Handmaid's Tale</i> and the use of women in subservient roles as Econowives, the exalted status given to men in roles such as commanders, doctors</li> <li>contextual factors, e.g. roles of women in the early nineteenth century as reflected in <i>Frankenstein</i>; feminism and reactions against it in North American society in the 1980s in <i>The Handmaid's Tale</i></li> <li>extent to which science is treated as 'gendered', e.g. Frankenstein's obsession with his experiments; the narrator's astronomical observations in <i>The War of the Worlds</i>, the narrator's role as protector of the women he meets in <i>The War of the Worlds</i></li> <li>presentation of women as carers, e.g. Ishiguro shows Kathy taking on a protective role for Tommy even before they leave Hailsham in <i>Never Let Me Go</i></li> <li>contextual factors relating to the ways in which the misuse of science influences the modern reader's perception of certain ideas, e.g. the writer's intention to cause reflection on the nature of being human.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text. Shows clear knowledge with consistent reading of text which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument with fluently embedded examples that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument, with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of texts. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

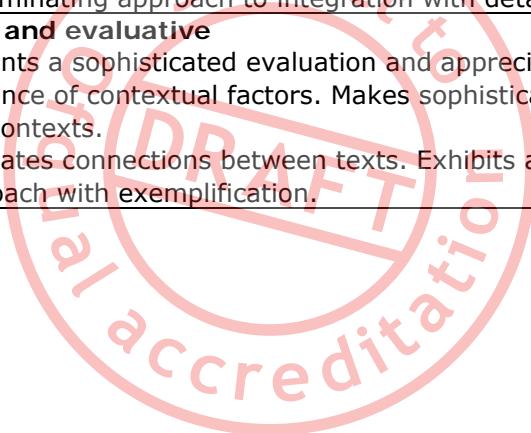
Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Demonstrates limited awareness of similarities, differences or links between texts and describes the texts as separate entities.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li> <li>Identifies general similarities, differences or links between texts. Makes general cross-references between texts.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear exploration</b></p> <ul style="list-style-type: none"> <li>Identifies clear points to link texts and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Makes clear connections between texts, developing an integrated, connective approach with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Detailed and discriminating</b></p> <ul style="list-style-type: none"> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> <li>Analyses connections between texts and takes a controlled discriminating approach to integration with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li> <li>Evaluates connections between texts. Exhibits a critical connective approach with exemplification.</li> </ul>



Question Number	Indicative content
9	<p><b>The Supernatural</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• writers' uses of their narrators to create atmosphere, e.g. multiple narrators in <i>Dracula</i> and the ways writers create the tone of their narratives through characters, e.g. Dr Faraday in <i>The Little Stranger</i></li> <li>• ways writers introduce the supernatural elements, e.g. when Dorian Gray first notices a change in his picture; the way the house in <i>Beloved</i> is described as "a person rather than a structure"</li> <li>• contrasts between everyday life and the sinister, e.g. Wilde's extensive descriptions of social activities of Dorian and his friends; how the routines of domestic life are interrupted by supernatural events in <i>Beloved</i></li> <li>• ways in which readers are led to expect and anticipate terrible/evil events and the ways in which these expectations are fulfilled</li> <li>• Waters' novel; the cruelties of Dorian Gray and anticipation of how the novel will end</li> <li>• writers' use of stylistic devices in suggesting unease, fear and horror</li> <li>• contexts in which the texts were written or are set, e.g. the Civil War and slavery in <i>Beloved</i> (and how these might be related to the sense of fear in the novel); social class in London society in <i>The Picture of Dorian Gray</i>; the impact of the Second World War and the coming of the welfare state on society and characters in <i>The Little Stranger</i>; the contrast of these realities to the terrifying events in Hundreds Hall in <i>The Little Stranger</i>).</li> </ul>
10	<p><b>The Supernatural</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of appropriate locations for the events described, e.g. house 124 in <i>Beloved</i> in comparison with Basil Hallward's studio, the location for Dorian Gray's portrait and the opium den</li> <li>• ways the writers describe significant features of key locations, e.g. the decaying Hundreds Hall in <i>The Little Stranger</i> compared with Dracula's castle</li> <li>• ways the writers use alternative settings for contrast, e.g. the house of Doctor Farady's poorer patients in <i>The Little Stranger</i>; Dr Seward's asylum in <i>Dracula</i>, the location for the encounters with the patient Renfield</li> <li>• the impact factors such as climate, season, weather and time of day have on setting, e.g. the effect of rain and winter cold on Hundreds Hall in <i>The Little Stranger</i>; the effect of time of day and night in <i>Dracula</i></li> <li>• how settings are exploited by writers to create atmosphere: Wilde's lavish descriptions of places such as the studio, the theatre and the opium den in <i>The Picture of Dorian Gray</i>; how Sethe is forced to give birth in the open air in <i>Beloved</i></li> <li>• contextual factors related to setting and what these suggest about the time the novel was written, e.g. the decline of the country house in the middle of the twentieth century in <i>The Little Stranger</i>; slavery and its aftermath in <i>Beloved</i>; social class in Wilde's London in <i>The Picture of Dorian Gray</i>; the social anxieties of the late nineteenth century that might be reflected in Stoker's story in <i>Dracula</i>.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text. Shows clear knowledge with consistent reading of text which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument with fluently embedded examples that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument, with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of texts. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

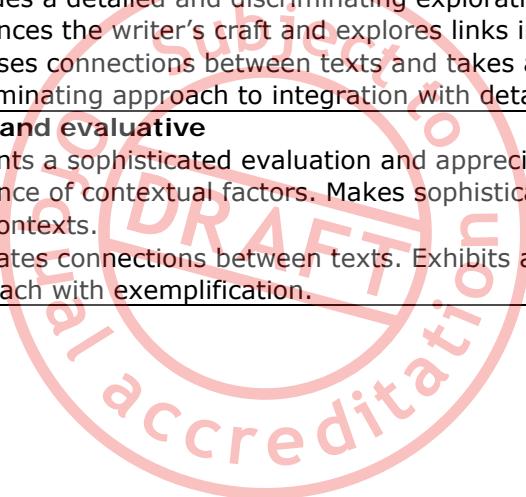
Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Demonstrates limited awareness of similarities, differences or links between texts and describes the texts as separate entities.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li> <li>Identifies general similarities, differences or links between texts. Makes general cross-references between texts.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear exploration</b></p> <ul style="list-style-type: none"> <li>Identifies clear points to link texts and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Makes clear connections between texts, developing an integrated, connective approach with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Detailed and discriminating</b></p> <ul style="list-style-type: none"> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> <li>Analyses connections between texts and takes a controlled discriminating approach to integration with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li> <li>Evaluates connections between texts. Exhibits a critical connective approach with exemplification.</li> </ul>



Question Number	Indicative content
11	<p><b>Women and Society</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• effects of different narrative voices in offering different perspectives and the extent to which the reader can rely on different voices, e.g. Clarissa, Rezia and others in <i>Mrs Dalloway</i>; the voices of Lockwood, Nelly and others in <i>Wuthering Heights</i></li> <li>• consideration of what the reader learns about the text and characters through the use of different narrators, e.g. what the reader learns about Nelly Dean and Lockwood through their narrations in <i>Wuthering Heights</i></li> <li>• effects of predominantly third-person narratives, e.g. <i>A Thousand Splendid Suns</i> and the narrator's comments in the final paragraph in <i>Tess of The D'Urbervilles</i></li> <li>• comparison of the prominence of different voices in the texts and the extent to which characters are able or unable to express their voices</li> <li>• ways in which the authors use voices to convey significant details of the social background to the novels, e.g. Afghan society in <i>A Thousand Splendid Suns</i>; the worlds of <i>Wuthering Heights</i> and <i>Thrushcross Grange</i>; the social circles in which Clarissa and Lucrezia Smith move; the pressures put on Tess by her family</li> <li>• how writers state or imply views on social attitudes, e.g. those of Angel Clare and his family in <i>Tess of The D'Urbervilles</i> or the Taliban in <i>A Thousand Splendid Suns</i> and how those might be received today.</li> </ul>
12	<p><b>Women and Society</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of the attitudes of male characters towards female characters, e.g. Heathcliff's attitude to Catherine in comparison with Rasheed's attitude to Mariam and Laila</li> <li>• writers' use of narrative styles to present relationships with men, e.g. Nelly's attitudes towards the older and younger Catherines and their relationships with men; the way Clarissa's relationships are described both by her and by men in <i>Mrs Dalloway</i></li> <li>• how male characters are used to reinforce or contrast attitudes to women, e.g. Alec and Angel in <i>Tess of the D'Urbervilles</i>, Hareton and Joseph in <i>Wuthering Heights</i>, Rasheed and Jalil in <i>A Thousand Splendid Suns</i></li> <li>• effects men's attitudes and behaviour have on women in the texts</li> <li>• how female characters reflect or reinforce the attitudes held by male characters, e.g. Tess's mother in <i>Tess of the D'Urbervilles</i></li> <li>• contextual aspects, e.g. Angel Clare's reaction to Tess's revelation on their wedding night reflects the different standards applied to men and women; the treatment of married women in <i>Wuthering Heights</i>; freedom for men and women to form relations in Afghan society in <i>A Thousand Splendid Suns</i>.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text. Shows clear knowledge with consistent reading of text which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument with fluently embedded examples that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument, with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of texts. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Demonstrates limited awareness of similarities, differences or links between texts and describes the texts as separate entities.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li> <li>Identifies general similarities, differences or links between texts. Makes general cross-references between texts.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear exploration</b></p> <ul style="list-style-type: none"> <li>Identifies clear points to link texts and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Makes clear connections between texts, developing an integrated, connective approach with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Detailed and discriminating</b></p> <ul style="list-style-type: none"> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> <li>Analyses connections between texts and takes a controlled discriminating approach to integration with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li> <li>Evaluates connections between texts. Exhibits a critical connective approach with exemplification.</li> </ul>



# Pearson Edexcel Level 3 GCE

# English Literature

## Advanced Paper 3: Poetry

Sample assessment materials for first teaching  
September 2015  
Time: 2 hours

Paper Reference(s)

**9ET0/03**

You must have: prescribed texts (clean copies) and source booklet (enclosed).

### Instructions

- Use black pen or ball-point pen.
- Fill in the boxes at the top of this page with your name, centre number and candidate number.
- Answer the question in Section A and one question in Section B on your chosen text.
- Answer the questions in the spaces provided
  - *there may be more space than you need.*

### Information

- The total mark for this paper is 60.
- The marks for each question are shown in brackets
  - *use this as a guide as to how much time to spend on each question.*

### Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

## SECTION A: Unseen Poetry

Read the poem on pages 2-3 of the source booklet before answering Question 1 in the space provided.

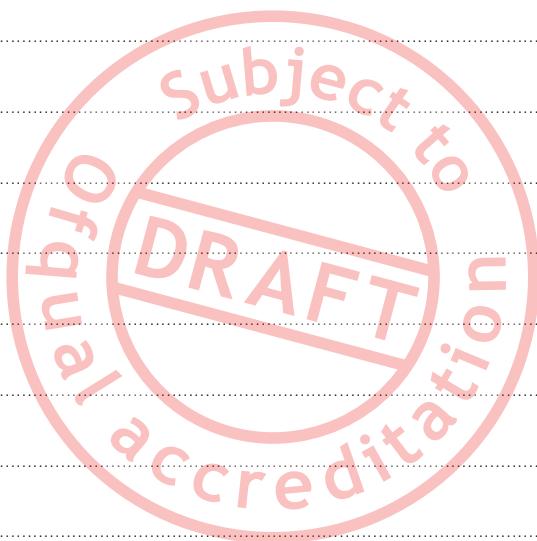
### Question 1

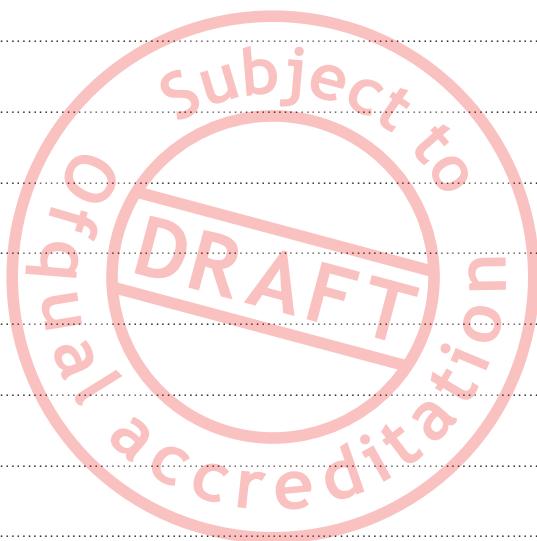
Write a commentary on this poem, exploring its meaning and effects.

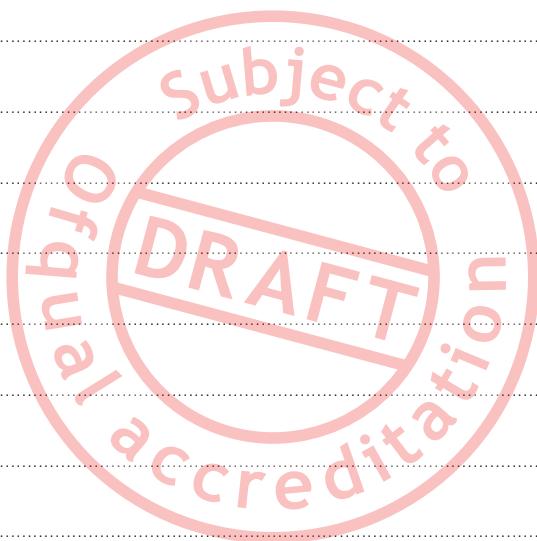
(20)











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**TOTAL FOR SECTION A = 20 MARKS**

## SECTION B: Prescribed Poetry

Answer ONE question on your chosen text. Write your answer in the space provided.

You must select extracts/poems from your chosen text in the lists given in Section B of the source booklet (pages 4-14)

### Medieval Poetic Drama

Prescribed texts:

*Everyman and Medieval Miracle Plays*, editor A C Cawley

OR

*English Mystery Plays: A Selection*, editor Peter Happe

#### Question 2

Explore how piety and humour are mingled in the named extract below and in two other extracts of similar length from any of the poetic dramas.

*You must make connections between the three extracts and discuss relevant contextual factors.*

(40)

Refer to the prescribed text studied either:

Cawley: *The Second Shepherds' Pageant (Wakefield)* lines 566-601

or

Happe: *The Second Shepherds' Play* stanzas 64-67

OR

#### Question 3

Explore contrasting presentations of the Divine in the named extract below and in two other extracts of similar length from any of the poetic dramas.

*You must make connections between the three extracts and discuss relevant contextual factors.*

(40)

Refer to the prescribed text studied either:

Cawley: *Noah's Flood (Chester)* lines 1-40

or

Happe: *Noah* stanzas 1-4

Answer ONE question on your chosen text. Write your answer in the space provided.

You must select extracts/poems from your chosen text in the lists given in Section B of the source booklet (pages 4-14)

### Medieval Poet: Geoffrey Chaucer

Prescribed text:

*The Wife of Bath's Prologue and Tale*, editor James Winny

#### Question 4

Explore how attitudes towards masculine roles are presented in *The Wife of Bath's Prologue and Tale*, by referring to lines 882-898 and two other extracts of similar length.

*You must make connections between the three extracts and discuss relevant contextual factors.*

(40)

OR

#### Question 5

Explore the ways in which ageing is presented in *The Wife of Bath's Prologue and Tale*, by referring to lines 455-459 and lines 469-479 and two other extracts of similar length.

*You must make connections between the three extracts and discuss relevant contextual factors.*

(40)

Answer ONE question on your chosen text. Write your answer in the space provided.

You must select extracts/poems from your chosen text in the lists given in Section B of the source booklet (pages 4-14)

## The Metaphysical Poets

Prescribed text:

*Metaphysical Poetry*, editor Colin Burrow

### Question 6

Explore the ways in which time is presented in *To His Coy Mistress* by Andrew Marvell and two other poems.

*You must make connections between the three poems and discuss relevant contextual factors.*

(40)

OR

### Question 7

Explore the ways in which the individual's relationship with God is presented in *Love (Bade me Welcome)* by George Herbert and two other poems.

*You must make connections between the three poems and discuss relevant contextual factors.*

(40)

Answer ONE question on your chosen text. Write your answer in the space provided.

You must select extracts/poems from your chosen text in the lists given in Section B of the source booklet (pages 4-14)

### Metaphysical Poet: John Donne

Prescribed text:

*John Donne Selected Poems*

#### Question 8

Explore the ways in which John Donne's poetry is driven by his need to argue, by referring to *The Sun Rising* and two other poems.

*You must make connections between the three poems and discuss relevant contextual factors.*

(40)

OR

#### Question 9

Explore the dramatic nature of Donne's poetry, by referring to Holy Sonnet X (*Death be not proud*) and two other poems.

*You must make connections between the three poems and discuss relevant contextual factors.*

(40)

Answer ONE question on your chosen text. Write your answer in the space provided.

You must select extracts/poems from your chosen text in the lists given in Section B of the source booklet (pages 4-14)

## The Romantics

Prescribed text:

*English Romantic Verse*, editor David Wright

### Question 10

Explore the ways in which a sense of place is presented in *London* by William Blake and two other poems.

*You must make connections between the three poems and discuss relevant contextual factors.*

(40)

OR

### Question 11

Explore the ways in which solitude is presented in *The Rime of the Ancient Mariner* by Samuel Taylor Coleridge and two other poems.

*You must make connections between the three poems and discuss relevant contextual factors.*

(40)

Answer ONE question on your chosen text. Write your answer in the space provided.

You must select extracts/poems from your chosen text in the lists given in Section B of the source booklet (pages 4-14)

### Romantic Poet: John Keats

Prescribed text:

*Selected Poems: John Keats*, editor John Barnard

#### Question 12

Explore the ways in which the portrayal of physical sensation was important to John Keats, by referring to *The Eve of St Agnes* and two other poems.

*You must make connections between the three poems and discuss relevant contextual factors.*

(40)

OR

#### Question 13

Explore John Keats' treatment of nature in *To Autumn* and two other poems.

*You must make connections between the three poems and discuss relevant contextual factors.*

(40)

Answer ONE question on your chosen text. Write your answer in the space provided.

You must select extracts/poems from your chosen text in the lists given in Section B of the source booklet (pages 4-14)

## The Victorians

Prescribed text:

*The New Oxford Book of Victorian Verse*, editor Christopher Ricks

### Question 14

Explore the ways in which death is presented in *Drummer Hodge* by Thomas Hardy and two other poems.

*You must make connections between the three poems and discuss relevant contextual factors.*

(40)

OR

### Question 15

Explore the ways in which the exhilaration of love is presented in *I have led her home, my love, my only friend* (Maud: I xviii) by Alfred Tennyson and two other poems.

*You must make connections between the three poems and discuss relevant contextual factors.*

(40)

Answer ONE question on your chosen text. Write your answer in the space provided.

You must select extracts/poems from your chosen text in the lists given in Section B of the source booklet (pages 4-14)

### Victorian Poet: Christina Rossetti

Prescribed text:

*Christina Rossetti Selected Poems*, editor Dinah Roe

#### Question 16

Explore the ways in which Christina Rossetti describes the lives of women in *Passing and Glassing* and two other poems.

*You must make connections between the three poems and discuss relevant contextual factors.*

(40)

OR

#### Question 17

Explore the ways in which Christina Rossetti deals with loss in *Remember* and two other poems.

*You must make connections between the three poems and discuss relevant contextual factors.*

(40)

Answer ONE question on your chosen text. Write your answer in the space provided.

You must select extracts/poems from your chosen text in the lists given in Section B of the source booklet (pages 4-14)

## Modernism

Prescribed text:

*Great Modern Poets: An anthology of the best poets and poetry since 1900*, editor Michael Schmidt

### Question 18

Explore the ways in which mortality is dealt with in *Out, Out* by Robert Frost and two other poems.

*You must make connections between the three poems and discuss relevant contextual factors.*

(40)

OR

### Question 19

Explore the ways in which the interaction of humans with nature is described in *Snake* by D H Lawrence and two other poems.

*You must make connections between the three poems and discuss relevant contextual factors.*

(40)

Answer ONE question on your chosen text. Write your answer in the space provided.

You must select extracts/poems from your chosen text in the lists given in Section B of the source booklet (pages 4-14)

### Modernist Poet: T S Eliot

Prescribed text:

*T. S. Eliot Selected Poems*

#### Question 20

Explore the ways in which T S Eliot uses a variety of voices in *A Game of Chess* (*The Waste Land II*) and two other poems.

*You must make connections between the three poems and discuss relevant contextual factors.*

(40)

OR

#### Question 21

Explore the ways in which T S Eliot presents religious belief in *Journey of the Magi* and two other poems.

*You must make connections between the three poems and discuss relevant contextual factors.*

(40)

Answer ONE question on your chosen text. Write your answer in the space provided.

You must select extracts/poems from your chosen text in the lists given in Section B of the source booklet (pages 4-14)

### The Movement

Prescribed text:

*The Oxford Book of Twentieth Century English Verse*, editor Philip Larkin

#### Question 22

Explore the ways in which unhappy relationships are presented in *One Flesh* by Elizabeth Jennings and two other poems.

*You must make connections between the three poems and discuss relevant contextual factors.*

(40)

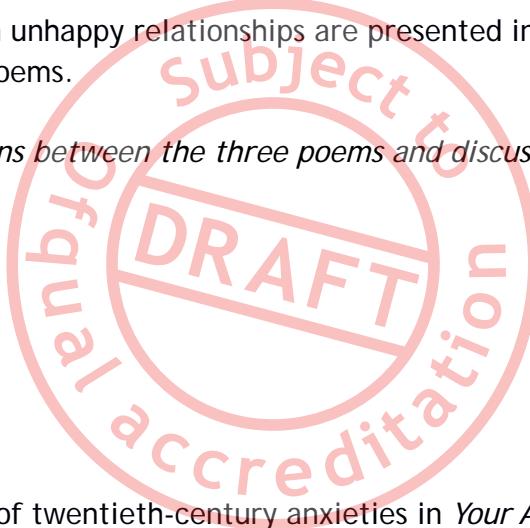
OR

#### Question 23

Explore the presentation of twentieth-century anxieties in *Your Attention Please* by Peter Porter and two other poems.

*You must make connections between the three poems and discuss relevant contextual factors.*

(40)



Answer ONE question on your chosen text. Write your answer in the space provided.

You must select extracts/poems from your chosen text in the list given in Section B of the source booklet (pages 4-14)

### The Movement Poet: Philip Larkin

Prescribed text:

*The Less Deceived*, Philip Larkin

#### Question 24

Explore Larkin's portrayal of place in *I Remember, I Remember* and two other poems.

*You must make connections between the three poems and discuss relevant contextual factors.*

(40)

OR

#### Question 25

Explore Larkin's portrayal of outsiders in *Reasons For Attendance* and two other poems.

*You must make connections between the three poems and discuss relevant contextual factors.*

(40)

Indicate which question you are answering by marking a cross [x] in the box. If you change your mind, put a line through the box [x] and then indicate your new question with a cross [x].

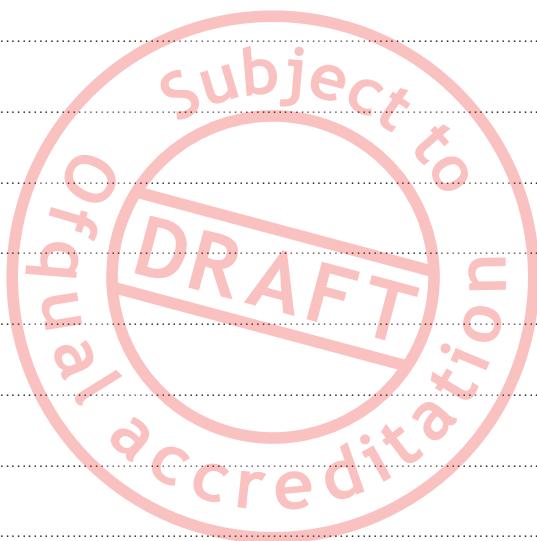
Chosen question number:

Question 2	<input type="checkbox"/>	Question 3	<input type="checkbox"/>	Question 4	<input type="checkbox"/>	Question 5	<input type="checkbox"/>
Question 6	<input type="checkbox"/>	Question 7	<input type="checkbox"/>	Question 8	<input type="checkbox"/>	Question 9	<input type="checkbox"/>
Question 10	<input type="checkbox"/>	Question 11	<input type="checkbox"/>	Question 12	<input type="checkbox"/>	Question 13	<input type="checkbox"/>
Question 14	<input type="checkbox"/>	Question 15	<input type="checkbox"/>	Question 16	<input type="checkbox"/>	Question 17	<input type="checkbox"/>
Question 18	<input type="checkbox"/>	Question 19	<input type="checkbox"/>	Question 20	<input type="checkbox"/>	Question 21	<input type="checkbox"/>
Question 22	<input type="checkbox"/>	Question 23	<input type="checkbox"/>	Question 24	<input type="checkbox"/>	Question 25	<input type="checkbox"/>





















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**TOTAL FOR SECTION B = 40 MARKS**

**TOTAL FOR PAPER = 60 MARKS**

**Pearson Edexcel Level 3 GCE**  
**English Literature**  
**Advanced**  
**Paper 3: Poetry**

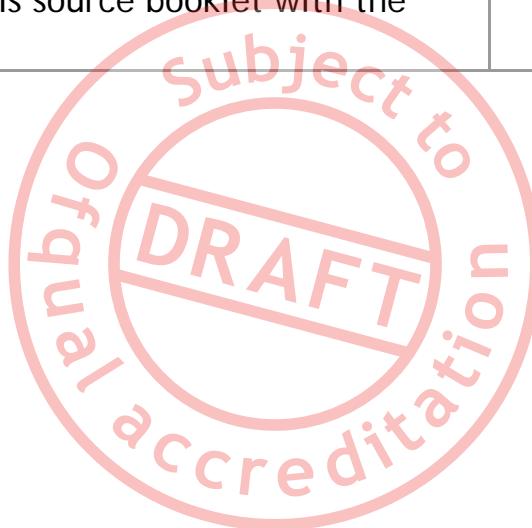
Sample assessment materials for first teaching  
September 2015

Paper Reference(s)

**9ET0/03**

Source booklet

Do not return this source booklet with the  
question paper.



## SECTION A: Unseen Poetry

*SMOKE*

My father kept a stove  
with dog's legs  
on a pink hearthstone.

1

One morning he climbed down the icy stairs  
and spread his palms  
on the blood-warm metal flanks.

5

He cranked open the iron doors  
like a black bank safe's,  
but found no heat and ash heaped in its place.

He cracked grey whittled coals,  
released brief blue flames,  
and knocked downy soot through the bars of the grate.

10

The ash-pan, softly loaded  
and almost as wide as a doorway,  
he carried like dynamite through the dark house,

15

his bright face blown with smuts.  
At the back door  
he slid the ash into a tin dustbin,

then snapped sticks,  
crumpled newspaper,  
struck a match

20

and dipped it between the kindling.  
Smoke unrolled, flames spread,  
the rush of the stove eating air started up,

and my father would shake on rocks  
from an old coal hod  
and swing the doors shut.

25

But this time  
he took a book, broke its spine  
and slung that on instead:

30

his diaries,  
year by year,  
purred as their pages burned,

their leather boards shifted, popped  
and fell apart.  
Soon I would arrive,

35

pulled from under my mother's heart,  
and grow to watch my father  
break the charred crossbeam of a bird from the flue,

wondering if I too  
had hung in darkness and smoke,  
looking up at the light let down her throat  
whenever my mother sang or spoke.

40

*Jacob Polley*

From *The Brink* (Picador, 2003)

*Glossary*

*flue – chimney*



## SECTION B: Prescribed Poetry

### Post-1900 - The Medieval Period

*Everyman and Medieval Miracle Plays*, editor A C Cawley (Everyman, 1993) ISBN 9780460872805

Poem title	Poet	Page number
Noah's Flood (Chester)	Anon	33
The Second Shepherds' Pageant (Wakefield)		75
The Crucifixion (York)		137

*English Mystery Plays: A Selection*, editor Peter Happle (Penguin Classics, 1975) ISBN 9780140430936

Poem title	Poet	Page number
Noah	Anon	118
The Second Shepherds' Play		265
The Crucifixion		525

*The Wife of Bath's Prologue and Tale*, editor James Winny (Cambridge, 1994) ISBN 9780521466899

Poem title	Poet	Page number
The Wife of Bath's Prologue	Geoffrey Chaucer	35
The Wife of Bath's Tale		63

## Post 1900 - Metaphysical Poetry

<i>Metaphysical Poetry</i> , editor Colin Burrow (Penguin, 2006) ISBN 9780140424447		
Poem title	Poet	Page number
The Flea	John Donne	4
The Good Morrow		5
Song (Go and catch a falling star)		6
Woman's Constancy		7
The Sun Rising		8
A Valediction of Weeping		19
A Nocturnal Upon St Lucy's Day, Being the Shortest Day		21
The Apparition		22
Elegy: To his Mistress Going to Bed		29
At the Round Earth's Imagined Corners		31
Batter My Heart	George Herbert	33
Death be not Proud		32
A Hymn to God the Father		36
Redemption		67
The Collar		78
The Pulley	Thomas Carew	79
Love III (Love Bade me Welcome)		87
To My Mistress Sitting by a River's Side: An Eddy		
To a Lady that Desired I Would Love Her		95
A Song (Ask me no more)	Anne Bradstreet	98
A Letter to her Husband		135
Song: To Lucasta, Going to the Wars		182
The Nymph Complaining for the Death of her Fawn	Andrew Marvell	195
To His Coy Mistress		198
The Definition of Love		201
Unprofitableness	Henry Vaughan	219
The World		220
To My Excellent Lucasia, on Our Friendship	Katherine Phillips	240
A Dialogue of Friendship Multiplied		241
Orinda to Lucasia		242

<i>John Donne Selected Poems</i> (Penguin Classics, 2006) ISBN 9780140424409		
Poem title	Poet	Page number
The Good Morrow	John Donne	3
Song (Go and catch a falling star)		3
Woman's Constancy		4
The Sun Rising		6
The Canonization		9
Song (Sweetest love I do not go)		12
Air and Angels		15
The Anniversary		17
Twicknam Garden		20
Love's Growth		24
A Valediction of Weeping		28
Love's Alchemy		29
The Flea		30
A Nocturnal Upon St Lucy's Day, Being the Shortest Day		33
The Apparition		36
A Valediction Forbidding Mourning		37
The Ecstasy		39
The Funeral		45
The Relic		48
Elegy: To His Mistress Going to Bed		80
Holy Sonnet 1 (Thou hast made me)		177
Holy Sonnet V (I am a little world)		179
Holy Sonnet VI (This is my play's last scene)		179
Holy Sonnet VII (At the round earth's imagined corners)		180
Holy Sonnet X (Death be not proud)		181
Holy Sonnet XI (Spit in my face, you Jews)		182
Holy Sonnet XIV (Batter my heart)		183
Good Friday, 1613. Riding Westward		190
Hymn to God My God, in My Sickness		195
A Hymn to God the Father		197

## Pre-1900 - The Romantic Period

*English Romantic Verse*, editor David Wright (Penguin Classics, 1973)  
 ISBN 9780140421026

Poem title	Poet	Page number
Songs of Innocence: Holy Thursday	William Blake	69
Songs of Experience: Holy Thursday		73
Songs of Experience: The Sick Rose		73
Songs of Experience: The Tyger		74
Songs of Experience: London		75
Lines Written in Early Spring	William Wordsworth	108
Lines Composed a Few Miles above Tintern Abbey		109
Ode: Intimations of Immortality		133
The Rime of the Ancient Mariner	Samuel Taylor Coleridge	155
Lines Inscribed upon a Cup Formed from a Skull	George Gordon, Lord Byron	211
Fare Thee Well		212
So We'll Go no more A Roving		213
On This Day I Complete My Thirty-Sixth Year		232
The cold earth slept below	Percy Bysshe Shelley	242
Stanzas Written in Dejection, near Naples		243
Ode to the West Wind		246
The Question		249
Ode to a Nightingale	John Keats	276
Ode on a Grecian Urn		279
To Autumn		282
Ode on Melancholy		283
Sonnet on the Sea		287
To a Wreath of Snow	Emily Brontë	341
R Alcina to J Brenzaida		342
Julian M and A G Rochelle		343
Last Lines		348

*Selected Poems: John Keats*, editor John Barnard (Penguin Classics, 2007) ISBN 9780140424478

Poem title	Poet	Page number
O Solitude! if I must with thee dwell	John Keats	5
On First Looking into Chapman's Homer		12
On the Sea		35
In drear-nighted December		97
On Sitting Down to Read King Lear Once Again		99
When I have fears that I may cease to be		100
Isabella; or, The Pot of Basil		109
Hyperion. A Fragment		140
The Eve of St Agnes		165
La Belle Dame Sans Merci: A Ballad (the original version, not the 'Indicator' version)		184
To Sleep		186
Ode to Psyche		187
Ode on a Grecian Urn		191
Ode to a Nightingale		193
Ode on Melancholy		195
Ode on Indolence		196
Bright Star! would I were steadfast as thou art		219
To Autumn		219

Subject to  
final accreditation  
DRAFT

## Pre-1900 - The Victorian Period

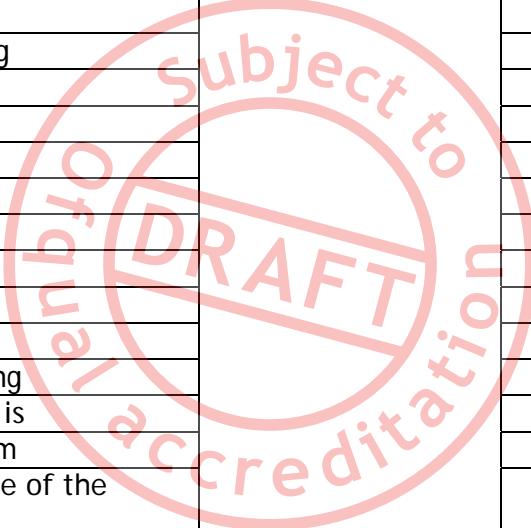
<i>The New Oxford Book of Victorian Verse</i> , editor Christopher Ricks (OUP, 2008) ISBN 9780199556311		
Poem title	Poet	Page number
From In Memoriam: VII Dark house, by which once more I stand	Alfred Tennyson	23
From In Memoriam: XCV By night we linger'd on the lawn		28
From Maud: I xi O let the solid ground		37
From Maud: I xviii I have led her home, my love, my only friend		38
From Maud: I xxii Come into the garden, Maud		40
From Maud: II iv O that 'twere possible		43
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*The New Oxford Book of Victorian Verse*, editor Christopher Ricks  
(OUP, 2008) ISBN 9780199556311

Poem title	Poet	Page number
Drummer Hodge	Thomas Hardy	467
A Wife in London		467
The Darkling Thrush		468

*Christina Rossetti Selected Poems*, editor Dinah Roe (Penguin, 2008)  
ISBN 9780140424690

Poem title	Poet	Page number
Some ladies dress in muslin full and white	Christina Rossetti	12
Remember		16
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An Apple Gathering		53
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Memory		112
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Passing and Glassing		156
Piteous my Rhyme is		179
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## Post-1900 - The Modernist Period

The Great Modern Poets, editor Michael Schmidt (Quercus, 2014) ISBN 9781848668669		
Poem title	Poet	Page number
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what if a much of a which of a wind		86
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Stop all the Clocks	W H Auden	114
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<i>T S Eliot: Selected Poems</i> (Faber, 2009) ISBN 9780571247059		
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Rhapsody on a Windy Night		16
Gerontion		21
Sweeney Erect		26
Whispers of Immortality		32
Sweeney Among the Nightingales		36
The Waste Land		
I. The Burial of the Dead		41
II. A Game of Chess		44
III. The Fire Sermon		48
IV. Death by Water		53
V. What the Thunder said		54
The Hollow Men		65
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Journey of the Magi		87
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## Post-1900 - The Movement

<i>The Oxford Book of Twentieth Century English Verse</i> , editor Philip Larkin with foreword by A Motion (OUP, 1973) ISBN 9780198121374		
Poem title	Poet	Page number
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Felo De Se		485
Horror Comic	Robert Conquest	496
Man and Woman		497
Toads	Philip Larkin	537
Coming		538
At Grass		538
Take One Home for the Kiddies		539
Nothing to be Said		540
The Whitsun Weddings		540
Apology for Understatement	John Wain	555
Au Jardin des Plantes		556
A Song about Major Eatherly		557
Brooklyn Heights		562
Delay	Elizabeth Jennings	563
Song at the Beginning of Autumn		563
Answers		564
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One Flesh		565
Photograph of Haymaker 1890	Molly Holden	569
Giant Decorative Dahlias		570
Metamorphosis	Peter Porter	584
London is full of chickens on electric spits		585
Your Attention Please	Peter Porter	585
Warning		609
The Miner's Helmet	George Macbeth	610
The Wasps' Nest		611
When I am Dead		611
Story of a Hotel Room	Rosemary Tonks	617
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Poem title	Poet	Page number
Lines On A Young Lady's Photograph Album	Philip Larkin	1
Wedding Wind		3
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Reasons For Attendance		6
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Going		9
Wants		10
Maiden Name		11
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Myxomatosis		19
Toads		20
Poetry Of Departure		22
Triple Time		23
Spring		24
Deceptions		25
I Remember, I Remember		26
Absences		28
Latest Face		29
If, My Darling		30
Skin		31
Arrivals, Departures		32
At Grass		33



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### Paper 3 Mark scheme

Question Number	Indicative content
1	<p><b><i>Smoke</i> by Jacob Polley</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>use of domestic detail to establish authenticity, e.g. stairs, doors, dustbin</li> <li>control of narrative culminating in the burning of the diaries</li> <li>control of the free verse through half-rhyme, assonance and full rhyme in the final stanza</li> <li>use of poetic effects such as alliteration, assonance, onomatopoeia</li> <li>effects of the imagery, e.g. 'black bank safe'</li> <li>meaning and effect of the final metaphor comparing the unborn child to a bird trapped in a chimney</li> <li>aspects that admit various interpretations, e.g. why he burned the diaries</li> <li>the possibility that the mother is dead, as it is allowed in the poem.</li> </ul>

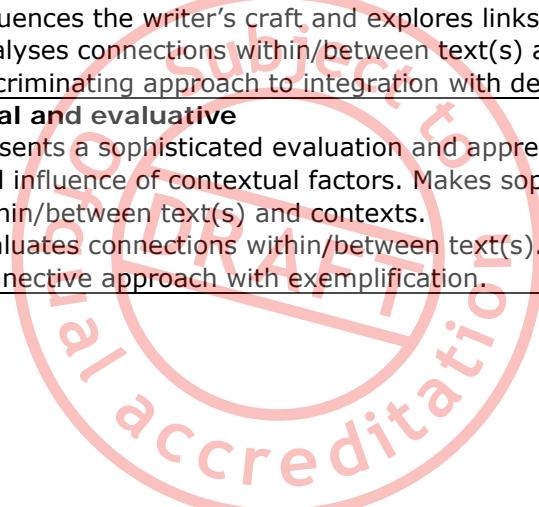


Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of text and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of text and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text. Shows clear knowledge with consistent reading of text which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument with fluently embedded examples that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of texts. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

Question Number	Indicative content
2	<p><b>Medieval Poetic Drama</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate selection of extracts to accompany the named extract, e.g. the genuine nativity scene, commenting on the contrasting effects of language and symbolism</li> <li>how the indicated passages link to the context of the poetic drama and how they relate to similar passages (such as the genuine nativity scene; the forgiving speech of Jesus on the cross); the contrasting effects of language and symbolism</li> <li>how humour is used to characterise humanity and to convey how human love overcomes evil through the speaker's use of language and characterisation</li> <li>relevance of the sections of poetic dramas discussed within the religious framework of the period and other contextual factors</li> <li>how the characteristic staging methods enhance the effects of the poetry.</li> </ul>
3	<p><b>Medieval Poetic Drama</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate selection of extracts to accompany the named extract, e.g. the forgiving speech of Jesus on the cross, commenting on the contrasting effects of language and symbolism</li> <li>how the indicated passages link to the context of the poetic drama and how they relate to similar passages (such as the genuine nativity scene; the forgiving speech of Jesus on the cross); the contrasting effects of language and symbolism</li> <li>how the poetic language used by God changes from anger to forgiveness within the <i>Noah</i> poetic drama and within the poetic drama cycle as a whole</li> <li>relevance of the sections of poetic dramas discussed within the religious framework of the period and other contextual factors</li> <li>how the characteristic staging methods enhance the effects of the poetry.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text(s) and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of text(s) and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of text(s) and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text(s). Shows clear knowledge with consistent reading of text(s) which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument, with fluently embedded examples, that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of text(s). Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

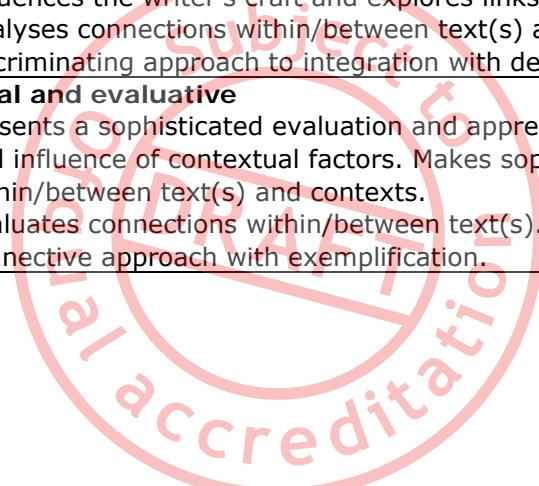
Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Demonstrates limited awareness of similarities, differences or links between/within text(s).</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text(s) and contexts. General awareness of significance and influence of contextual factors.</li> <li>Identifies general similarities, differences or links within/between text(s). Makes general cross-references within text.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear exploration</b></p> <ul style="list-style-type: none"> <li>Identifies clear points making links between text(s) and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Makes clear connections within/between text(s), developing an integrated, connective approach with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Detailed and discriminating</b></p> <ul style="list-style-type: none"> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> <li>Analyses connections within/between text(s) and takes a controlled discriminating approach to integration with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links within/between text(s) and contexts.</li> <li>Evaluates connections within/between text(s). Exhibits a critical connective approach with exemplification.</li> </ul>



Question Number	Indicative content
4	<p><b>Medieval Poet: Geoffrey Chaucer</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate selection of extracts to accompany the named extract, e.g. the Wife of Bath's caricaturing of the age and weakness of her husbands; the Hag's sermon on true gentleness</li> <li>the assumptions about male entitlement revealed in actions of the knight, the king and the queen, and how these could be related to contemporary attitudes</li> <li>connections between different extracts in terms of appropriation of superior male roles or the independence of some women from men, relating this to contemporary life, e.g. extract where the Wife of Bath boasts of how she punished her husbands (e.g. 484); the Hag's sermon on true gentleness</li> <li>how the language of authority is set against the language of experience in the Prologue and how this is related to contemporary attitudes to male authorities</li> <li>Chaucer's use of poetic irony in the presentation of the Wife.</li> </ul>
5	<p><b>Medieval Poet: Geoffrey Chaucer</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate selection of extracts to accompany the named extracts, e.g. extracts that reveal attitudes of the husbands, the knight, and the Hag</li> <li>consideration of the complexity of the Wife of Bath's attitude to ageing as revealed by her energetic language</li> <li>consideration of how different attitudes to ageing are revealed in other extracts, e.g. attitudes of the husbands, the knight, and the Old Hag</li> <li>comparison of different attitudes to ageing, e.g. attitudes of the husbands, the knight and the Old Hag and how these attitudes are linked to the contemporary attitudes towards female desirability</li> <li>ways Chaucer uses poetic language and poetic irony to place the different attitudes towards ageing</li> <li>consideration of the denouement of the Tale, including the effect on the reader's attitude to the Wife herself.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text(s) and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of text(s) and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of text(s) and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text(s). Shows clear knowledge with consistent reading of text(s) which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument, with fluently embedded examples, that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of text(s). Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

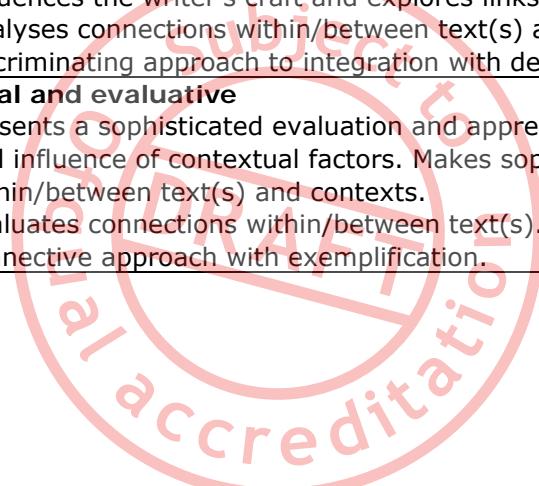
Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Demonstrates limited awareness of similarities, differences or links between/within text(s).</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text(s) and contexts. General awareness of significance and influence of contextual factors.</li> <li>Identifies general similarities, differences or links within/between text(s). Makes general cross-references within text.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear exploration</b></p> <ul style="list-style-type: none"> <li>Identifies clear points making links between text(s) and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Makes clear connections within/between text(s), developing an integrated, connective approach with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Detailed and discriminating</b></p> <ul style="list-style-type: none"> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> <li>Analyses connections within/between text(s) and takes a controlled discriminating approach to integration with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links within/between text(s) and contexts.</li> <li>Evaluates connections within/between text(s). Exhibits a critical connective approach with exemplification.</li> </ul>



Question Number	Indicative content
6	<p><b>The Metaphysical Poets 1600-1690</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate selection of poems to accompany <i>To His Coy Mistress</i>, (e.g. Vaughan's <i>The World</i> and Donne's <i>The Sun Rising</i>), illustrating a range of ways in which the poets deal with time</li> <li>how poets present the quantity of time, e.g. how Marvell playfully and hyperbolically presents the notion of plentiful time, how Vaughan contrasts eternity with worldly time</li> <li>how poets present the reality of passing time, e.g. Marvell's sinister notions 'Deserts of vast eternity', 'worms shall try', and Vaughan's list of worldly activity</li> <li>consideration of how to treat or view time, e.g. the desirability of a 'carpe diem' approach in Marvell, through imagery of youthful energy and vitality; Donne's disparaging of time as inferior to love</li> <li>how poetic form is used, e.g. Marvell uses the dramatic monologue to offer a discourse on time whose argument is in three distinct sections: the hypothesis, the reality, the proposition: 'Had we'... 'But'... 'Therefore...'; Donne also uses dramatic monologue to construct argument</li> <li>how Marvell and Donne depict the sun's passage around the Earth, in line with contemporary understanding of the cosmos</li> <li>how the poets use a range of imagery, e.g. Vaughan's portrayal of eternity in magnificent, beautiful imagery, then the mundane pursuits of people in worldly time; Donne's inclusion of everything from windows and curtains to the structure of the cosmos.</li> </ul>
7	<p><b>The Metaphysical Poets 1600-1690</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate selection of poems to accompany <i>Love (Bade me Welcome)</i>, (e.g. Donne's <i>Batter My Heart</i> and Herbert's <i>The Collar</i>)</li> <li>how poets present the individual, e.g. Herbert dramatises the speaker's sense of being unworthy through references to actions 'my soul drew back'; Donne presents the speaker's demands of God through imperatives 'Batter my heart', 'o'erthrow me'</li> <li>how poets present God, e.g. Herbert's Love is alert and watchful 'quick-eyed Love, observing me'; in <i>The Collar</i>, he gives God a simple, paternalistic response to the speaker's ravings</li> <li>how poets use dialogue (or not): in <i>Love</i> Herbert dramatises the relationship between the speaker and Love; Donne's speaker has a monologue of requests and demands</li> <li>exploration of the language of the speakers, e.g. in <i>Love</i> the self-deprecation of 'I the unkind, ungrateful' and the gentle insistence of 'You shall be he'; in <i>Batter My Heart</i> Donne's use of imperatives to present the speaker's need to be overwhelmed by God 'imprison me', 'ravish me'</li> <li>exploration of imagery, e.g. Herbert's use of the extended metaphor of the feast at the host's table (the Biblical and Anglican context of the metaphor) and his use of the collar as both a symbol of priesthood (context of Herbert's own priesthood) and a method of constraint</li> <li>how poetic form is used, e.g. Donne uses the sonnet form; Herbert constructs a dialogue between the individual and God.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text(s) and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of text(s) and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of text(s) and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text(s). Shows clear knowledge with consistent reading of text(s) which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument, with fluently embedded examples, that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of text(s). Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

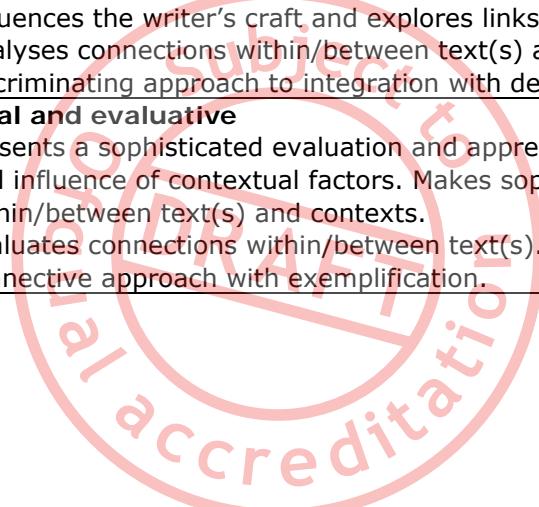
Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Demonstrates limited awareness of similarities, differences or links between/within text(s).</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text(s) and contexts. General awareness of significance and influence of contextual factors.</li> <li>Identifies general similarities, differences or links within/between text(s). Makes general cross-references within text.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear exploration</b></p> <ul style="list-style-type: none"> <li>Identifies clear points making links between text(s) and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Makes clear connections within/between text(s), developing an integrated, connective approach with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Detailed and discriminating</b></p> <ul style="list-style-type: none"> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> <li>Analyses connections within/between text(s) and takes a controlled discriminating approach to integration with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links within/between text(s) and contexts.</li> <li>Evaluates connections within/between text(s). Exhibits a critical connective approach with exemplification.</li> </ul>



Question Number	Indicative content
8	<p><b>Metaphysical Poet: John Donne</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate selection of poems to accompany <i>The Sun Rising</i>, e.g. <i>Elegy: To His Mistress Going To Bed</i> and <i>Death be not proud</i></li> <li>consideration of whether the argument is the central feature of the poem or just a means of exploring the theme(s)</li> <li>how Donne uses the construction of an argument to question the power of his antagonists, the sun and death</li> <li>how Donne seeks to prove something, e.g. the immortality of the Christian soul in <i>Death be not proud</i>, the power of love over the sun</li> <li>Donne's use of a range of images to illustrate his argument from the quotidian 'Late school-boys, and sour prentices' to the cosmic 'This bed thy centre is, these walls, thy sphere' in <i>The Sun Rising</i>; the religious images in an erotic setting in <i>Elegy: To His Mistress Going To Bed</i></li> <li>how Donne digresses on intellectual concepts</li> <li>how Donne makes use of topical allusions, e.g. 'Oh my America, my new found land' in <i>Elegy: To His Mistress Going To Bed</i>, reference to James I's love of hunting in <i>The Sun Rising</i>.</li> </ul>
9	<p><b>Metaphysical Poet: John Donne</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate selection of poems to accompany <i>Death be not proud</i>, e.g. <i>The Apparition</i> and <i>The Good Morrow</i></li> <li>how Donne uses dramatically arresting openings and the ways these reflect contemporary concerns, e.g. 'When by thy scorn, O' murdress, I am dead' in <i>The Apparition</i>; 'Death, be not proud'</li> <li>how Donne creates a sense of audience, e.g. use of rhetorical questions – '...why swell'st thou then?' in <i>Death be not proud</i>; use of personal pronouns, e.g. 'My face in thine eye' in <i>The Good Morrow</i>.</li> <li>how Donne uses hyperbole for dramatic effect, e.g. 'Thou art slave to fate, chance' in <i>Death be not proud</i>; 'And makes one little room an everywhere' in <i>The Good Morrow</i>.</li> <li>Donne's manipulation of metre to create a sense of drama, e.g. deliberately departing from iambic pentameter – mighty and dreadful' in <i>Death be not proud</i>; 'lest that preserve thee; and since my love is spent' in <i>The Apparition</i></li> <li>how Donne uses personification, e.g. 'Death, thou shalt die' in <i>Death be not proud</i>; 'Thy sick taper will begin to wink' in <i>The Apparition</i></li> <li>dramatically effective use of imagery and conceits and how these might be received by different audiences, e.g. 'Bathed in a cold quicksilver sweat...' in <i>The Apparition</i>; 'And now good morrow to our waking souls' in <i>The Good Morrow</i>.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text(s) and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of text(s) and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of text(s) and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text(s). Shows clear knowledge with consistent reading of text(s) which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument, with fluently embedded examples, that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of text(s). Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

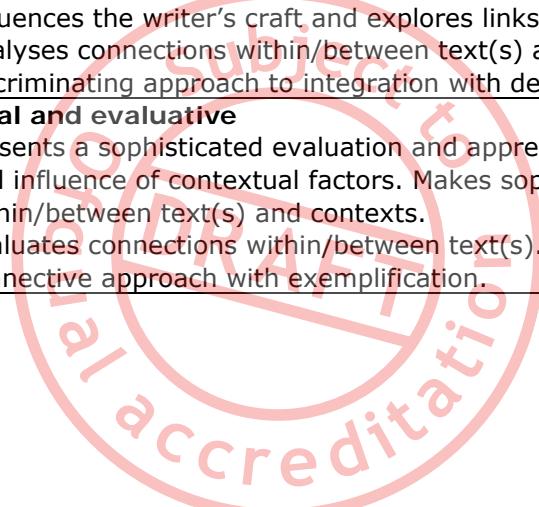
Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Demonstrates limited awareness of similarities, differences or links between/within text(s).</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text(s) and contexts. General awareness of significance and influence of contextual factors.</li> <li>Identifies general similarities, differences or links within/between text(s). Makes general cross-references within text.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear exploration</b></p> <ul style="list-style-type: none"> <li>Identifies clear points making links between text(s) and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Makes clear connections within/between text(s), developing an integrated, connective approach with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Detailed and discriminating</b></p> <ul style="list-style-type: none"> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> <li>Analyses connections within/between text(s) and takes a controlled discriminating approach to integration with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links within/between text(s) and contexts.</li> <li>Evaluates connections within/between text(s). Exhibits a critical connective approach with exemplification.</li> </ul>



Question Number	Indicative content
10	<p><b>The Romantics 1791-1824</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate selection of poems to <i>London</i>, e.g. Shelley's <i>Stanzas Written in Dejection, near Naples</i> and Wordsworth's <i>Tintern Abbey</i></li> <li>how poets convey a physical sense of place, e.g. Blake's grim imagery, Shelley's sensuous and lyrical language</li> <li>consideration of the poet's point of view, e.g. Blake moves through London, Shelley and Wordsworth are in a static position surveying the scene</li> <li>how Blake addresses the social and political issues of the time through his portrayal of <i>London</i></li> <li>how poets convey thoughts and feelings through their presentation of place, e.g. Wordsworth's notion of nature as a moral guide in the development of character, Shelley's idea that man can appreciate the beauty of nature but cannot find pleasure in it if his own state separates him from it</li> <li>how poetic form and structure can be used to present place, e.g. Blake uses rhyme, metre, repetition and alliteration to create a driving rhythm for his anger; Wordsworth uses the features of blank verse to create a conversational voice</li> <li>exploration of the connection between character and place, e.g. Shelley contrasts the joyous scene with his own dejected state; Wordsworth describes the effects that features of the landscape have on him.</li> </ul>
11	<p><b>The Romantics 1791-1824</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate selection of poems to accompany <i>The Rime of the Ancient Mariner</i>, e.g. Wordsworth's <i>Lines Written in Early Spring</i> and Keats' <i>Ode to a Nightingale</i></li> <li>consideration of what kind of experience solitude is, e.g. the Mariner's solitude is a form of alienation as punishment for the violation of nature; Keats presents solitude as a state in which to escape the harsh realities of life, evoked through the language of decay, exhaustion and illness</li> <li>how Keats and Wordsworth present a speaker who is isolated from human society but in communion with nature</li> <li>how Coleridge presents the albatross as a solitary creature but one who seems to seek companionship with the ship and its crew; Keats' nightingale is a solitary creature in its own world</li> <li>how the poets explore the relationship between the individual and society</li> <li>the use of poetic form and structure, e.g. Coleridge's use of the ballad form; Wordsworth uses simple form and diction to convey the progression from 'pleasant thoughts' to 'sad thoughts'</li> <li>how poets present nature in relation to human society.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text(s) and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of text(s) and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of text(s) and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text(s). Shows clear knowledge with consistent reading of text(s) which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument, with fluently embedded examples, that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of text(s). Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

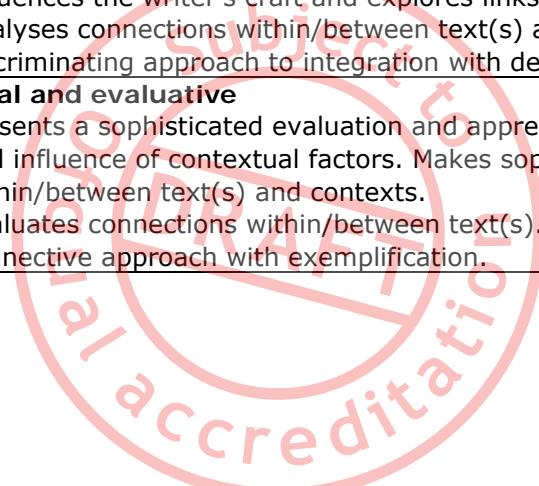
Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Demonstrates limited awareness of similarities, differences or links between/within text(s).</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text(s) and contexts. General awareness of significance and influence of contextual factors.</li> <li>Identifies general similarities, differences or links within/between text(s). Makes general cross-references within text.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear exploration</b></p> <ul style="list-style-type: none"> <li>Identifies clear points making links between text(s) and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Makes clear connections within/between text(s), developing an integrated, connective approach with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Detailed and discriminating</b></p> <ul style="list-style-type: none"> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> <li>Analyses connections within/between text(s) and takes a controlled discriminating approach to integration with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links within/between text(s) and contexts.</li> <li>Evaluates connections within/between text(s). Exhibits a critical connective approach with exemplification.</li> </ul>



Question Number	Indicative content
12	<p><b>Romantic Poet: John Keats</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate selection of poems to accompany <i>The Eve of St Agnes</i>, e.g. <i>Ode to a Nightingale</i> and <i>Bright Star</i></li> <li>how Keats portrays physical sensation to explore the importance of experiencing contrast, e.g. the Beadsman's asceticism against the feasting and revelry</li> <li>how Keats links the physical to the emotional, e.g. in <i>Ode to a Nightingale</i> his 'heart aches' from being 'too happy'</li> <li>Keats' fascination with the state between sleep and waking</li> <li>how Keats uses poetic form and structure to explore physical sensation</li> <li>how Keats presents the harsh realities of life through physical sensation, e.g. in <i>Ode to a Nightingale</i> 'the fever and the fret', 'palsy shakes'</li> <li>how Keats is fascinated by the union of pain and pleasure, the oxymoron of 'numbness pains' in <i>Ode to a Nightingale</i> and Madeline's painful ecstasy</li> <li>consideration of context through biographical connections, e.g. in <i>Bright Star</i> his relationship with Fanny Brawne, and/or through the Romantic features, e.g. the creed of feeling intensely.</li> </ul>
13	<p><b>Romantic Poet: John Keats</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate selection of poems to accompany <i>To Autumn</i>, e.g. <i>Ode to Psyche</i> and <i>La Belle Dame Sans Merci</i></li> <li>how Keats celebrates nature, e.g. autumn's sensuous abundance, the benign setting for the love of Cupid and Psyche</li> <li>how Keats, in <i>To Autumn</i>, is offering a radical departure from the industrial treatment of nature</li> <li>how Keats presents nature as alive, e.g. in <i>Ode to Psyche</i> 'whisp'ring roof/Of leaves and trembled blossoms'; he personifies autumn in <i>To Autumn</i></li> <li>how Keats links the human figures to nature</li> <li>exploration of the different types of landscapes Keats presents, e.g. a landscape of the imagination for <i>Ode to Psyche</i>; the portrayal of the lakeside where the knight-at-arms is 'loitering' as a cold, dead setting for the tale of destructive passion; the use of a more realistic setting for <i>To Autumn</i></li> <li>consideration of context possible through biographical connections, e.g. acceptance of decay and death in <i>To Autumn</i> and through Romantic features, e.g. exploration of the role of the poet as 'priest' to beauty in <i>Ode to Psyche</i>.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text(s) and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of text(s) and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of text(s) and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text(s). Shows clear knowledge with consistent reading of text(s) which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument, with fluently embedded examples, that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of text(s). Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

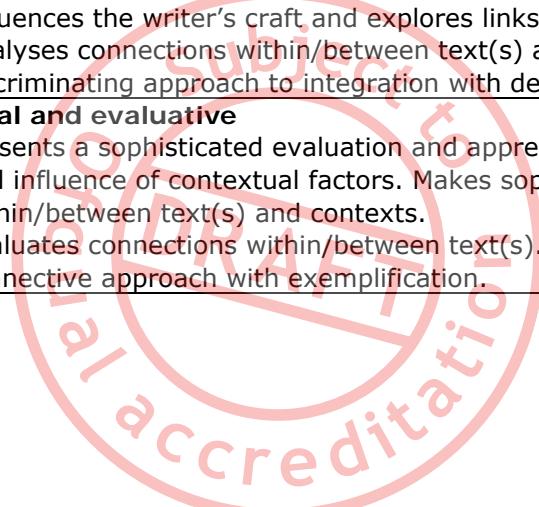
Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Demonstrates limited awareness of similarities, differences or links between/within text(s).</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text(s) and contexts. General awareness of significance and influence of contextual factors.</li> <li>Identifies general similarities, differences or links within/between text(s). Makes general cross-references within text.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear exploration</b></p> <ul style="list-style-type: none"> <li>Identifies clear points making links between text(s) and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Makes clear connections within/between text(s), developing an integrated, connective approach with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Detailed and discriminating</b></p> <ul style="list-style-type: none"> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> <li>Analyses connections within/between text(s) and takes a controlled discriminating approach to integration with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links within/between text(s) and contexts.</li> <li>Evaluates connections within/between text(s). Exhibits a critical connective approach with exemplification.</li> </ul>



Question Number	Indicative content
14	<p><b>The Victorians 1837-1901</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate selection of poems to accompany <i>Drummer Hodge</i>, illustrating a range of ways in which the poets deal with death, e.g. Rossetti's <i>Remember</i> and Tennyson's <i>In Memoriam, XCV</i></li> <li>ways poets deal with death, including the use of vocabulary (such as Hardy's use of 'uncoffined', 'kopje' and 'loam'; the effect of these words)</li> <li>structural aspects: Hardy's move from the close focus on the dead drummer (and apparent brutality of 'throw') in line 1 to the distant stars in line 5 and the repetition of references to the stars at the end of the other two stanzas</li> <li>link from Hardy's use of distant stars may be made to Rossetti's use of 'silent land' in <i>Remember</i></li> <li>the ways poems deal with remembrance, what remains after death, etc, such as linking Hardy's reference to the fate of Hodge's body as providing nourishment for a tree in stanza III compared to Rossetti's use of 'darkness and corruption' in <i>Remember</i></li> <li>significance of E B Browning's reference to 'blanching, vertical eye-glare/Of the absolute heavens' in <i>Grief</i> and Tennyson's description of how 'the dead man touched me' in <i>In Memoriam, XCV</i></li> <li>contexts of the poems chosen, including both historical and literary features, e.g. for Hardy, references to the Anglo-Boer Wars, his choice of 'Wessex' to identify the drummer's home, etc. For Rossetti and Tennyson, comments on personal circumstances, e.g. death of Hallam</li> <li>exploration of changes in attitude over the course of the period covered by the selection, including Tennyson's references to 'faith' and 'doubt'.</li> </ul>
15	<p><b>The Victorians 1837-1901</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate selection of two other poems to accompany the extract from <i>Maud</i>, e.g. <i>A Birthday</i> by Christina Rossetti, <i>Let the world's sharpness, like a clasping knife</i> by E B Browning and <i>Meeting at Night</i> by R Browning</li> <li>use of natural imagery in <i>Maud</i>, ('a singing bird', 'laurels', 'cedars', 'waves', etc), including exotic locations ('Lebanon'), contrasted to the impersonal heavens (iv)</li> <li>Tennyson's linking of love to death in vii (and what this might tell us of Victorian attitudes to love)</li> <li>structural aspects of <i>Maud</i> extract: varied line and stanza lengths, use of rhyme and rhythm (and what these may tell us about the narrator)</li> <li>Rossetti's <i>A Birthday</i>: link through references to natural imagery such as 'singing bird' and 'apple tree' – and ways these are exalted by use of vocabulary such as 'halcyon', exotic fabrics etc</li> <li>Rossetti's use of repetition and rhyme: effect of the regular structure of her poem (which might be contrasted with Tennyson)</li> <li>in <i>Meeting at Night</i>, Browning also uses an outdoor setting and the sea; significance of the choice of night for the meeting might be explored</li> <li>contexts of the poems chosen, e.g. Tennyson's use of Biblical imagery ('thornless garden', 'Eve', 'Hell', etc), Browning's reference to a friction match; Hardy's <i>At an Inn</i> provides a contrast here: love that is assumed by others but not realised.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text(s) and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of text(s) and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of text(s) and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text(s). Shows clear knowledge with consistent reading of text(s) which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument, with fluently embedded examples, that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of text(s). Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

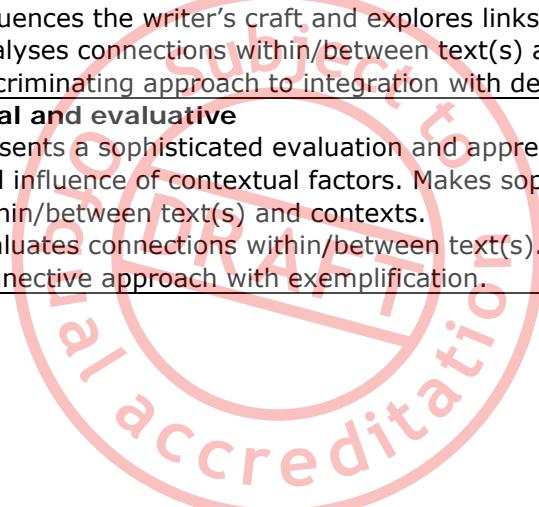
Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Demonstrates limited awareness of similarities, differences or links between/within text(s).</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text(s) and contexts. General awareness of significance and influence of contextual factors.</li> <li>Identifies general similarities, differences or links within/between text(s). Makes general cross-references within text.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear exploration</b></p> <ul style="list-style-type: none"> <li>Identifies clear points making links between text(s) and to contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Makes clear connections within/between text(s), developing an integrated, connective approach with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Detailed and discriminating</b></p> <ul style="list-style-type: none"> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> <li>Analyses connections within/between text(s) and takes a controlled discriminating approach to integration with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links within/between text(s) and contexts.</li> <li>Evaluates connections within/between text(s). Exhibits a critical connective approach with exemplification.</li> </ul>



Question Number	Indicative content
16	<p><b>Victorian Poet: Christina Rossetti</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate selection of poems to accompany <i>Passing and Glassing</i>, e.g. <i>Maude Clare</i> (the beauty of Maude Clare, the qualities displayed by her sister Nell), and the attitudes seen in <i>Our Mothers, lovely women pitiful</i></li> <li>significant linguistic features, such as the repetition of 'pass' in <i>Passing and Glassing</i> and the effect of this, links to other features such as 'withered roses' etc</li> <li>ways Rossetti describes women, including her use of tone of voice, point of view etc</li> <li>structural devices such as her use of the voices of Maude Clare and Nell in <i>Maude Clare</i></li> <li>contexts of the poems chosen, e.g. comments about expectations of women's roles which might be drawn from <i>Goblin Market</i></li> <li>relationships with men or attitudes to nature, use of the past etc.</li> </ul>
17	<p><b>Victorian Poet: Christina Rossetti</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate selection of poems to accompany <i>Remember</i> (e.g. family love, loss through death, unfaithfulness etc, in <i>An Apple Gathering</i> and <i>Memory</i>)</li> <li>ways Rossetti describes love and loss, including her choice of language and use of tone of voice in <i>Remember</i> and <i>An Apple Gathering</i></li> <li>use of point of view, e.g. comment on her choice of narrators, implied narratives behind the poems etc</li> <li>structural devices such as repetition and use of rhyme in the chosen poems</li> <li>use of natural imagery and its connotations, such as the baskets of apples in <i>An Apple Gathering</i></li> <li>contexts, such as social pressure on women, attitudes to loss and death (such as the reference to death as 'the silent land' in <i>Remember</i>) etc.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text(s) and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of text(s) and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of text(s) and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text(s). Shows clear knowledge with consistent reading of text(s) which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument, with fluently embedded examples, that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of text(s). Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

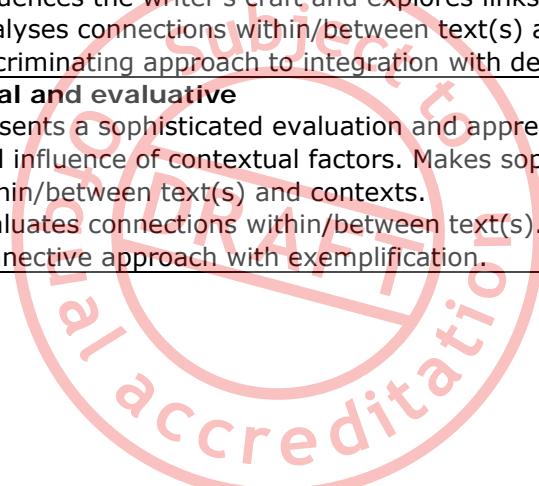
Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Demonstrates limited awareness of similarities, differences or links between/within text(s).</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text(s) and contexts. General awareness of significance and influence of contextual factors.</li> <li>Identifies general similarities, differences or links within/between text(s). Makes general cross-references within text.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear exploration</b></p> <ul style="list-style-type: none"> <li>Identifies clear points making links between text(s) and to contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Makes clear connections within/between text(s), developing an integrated, connective approach with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Detailed and discriminating</b></p> <ul style="list-style-type: none"> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> <li>Analyses connections within/between text(s) and takes a controlled discriminating approach to integration with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links within/between text(s) and contexts.</li> <li>Evaluates connections within/between text(s). Exhibits a critical connective approach with exemplification.</li> </ul>



Question Number	Indicative content
18	<p><b>Modernism 1900-1939</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate selection of poems to accompany <i>Out, Out</i> (e.g. <i>Musée des Beaux Arts</i> and <i>The Love Song of J Alfred Prufrock</i>)</li> <li>ways the poets deal with mortality, including the use of vocabulary, tone of voice, point of view and structural devices, e.g. the conversational tone adopted by Frost compared to the ways Eliot conveys the voice of the narrator in <i>The Love Song of J Alfred Prufrock</i></li> <li>ways Frost describes the reaction of the boy and of the onlookers in <i>Out, Out</i>, the language and effect of 'no more to build on there' and the final line of the poem compared to the way 'everything turns away' in <i>Musée des Beaux Arts</i></li> <li>rural setting of the Frost poem compared to the urban concerns of Prufrock, including his anxieties about appearance, growing old etc</li> <li>contextual issues over the course of the period covered by the selection.</li> </ul>
19	<p><b>Modernism 1900-1939</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate selection of poems to accompany <i>Snake</i> (e.g. <i>The Fawn</i> and <i>The Hunters in the Snow</i>)</li> <li>ways the poets describe the interaction of humans with nature, including the use of vocabulary, tone of voice and point of view, e.g. the ways Lawrence creates the voice in his poem, with its repetitions (and the effects), the narrative and his comments on it, such as the significance of 'one of the lords/Of life' at the end</li> <li>comparison of Lawrence's presentation of the snake with St Vincent Millay's emotional engagement with the fawn, perhaps contrasted to Williams' more objective poetic stance</li> <li>use of verse forms, structural aspects and the effects of these on the reader, e.g. Moore's use of tight, controlled lines in <i>To a Snail</i> contrasted with Lawrence's more fluid approach in <i>Snake</i></li> <li>changes in attitude over the course of the period covered by the selection, e.g. consideration of Williams' reference to European painting, Lawrence on 'the albatross' etc.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text(s) and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of text(s) and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of text(s) and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text(s). Shows clear knowledge with consistent reading of text(s) which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument, with fluently embedded examples, that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of text(s). Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

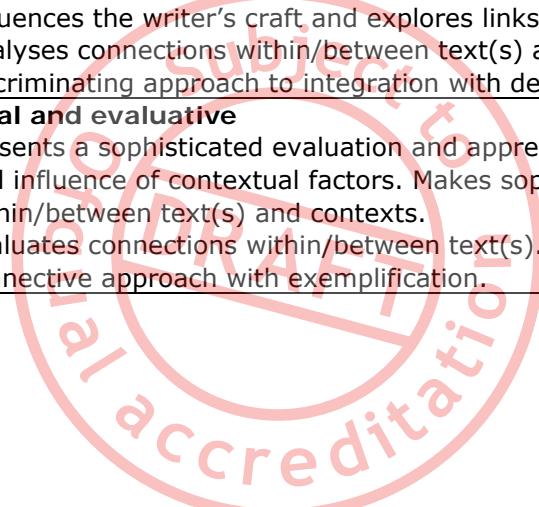
Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Demonstrates limited awareness of similarities, differences or links between/within text(s).</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text(s) and contexts. General awareness of significance and influence of contextual factors.</li> <li>Identifies general similarities, differences or links within/between text(s). Makes general cross-references within text.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear exploration</b></p> <ul style="list-style-type: none"> <li>Identifies clear points making links between text(s) and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Makes clear connections within/between text(s), developing an integrated, connective approach with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Detailed and discriminating</b></p> <ul style="list-style-type: none"> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> <li>Analyses connections within/between text(s) and takes a controlled discriminating approach to integration with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links within/between text(s) and contexts.</li> <li>Evaluates connections within/between text(s). Exhibits a critical connective approach with exemplification.</li> </ul>



Question Number	Indicative content
20	<p><b>Modernism Poet: T S Eliot</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate choices to accompany <i>A Game of Chess</i> (e.g. <i>The Love Song of J Alfred Prufrock</i> and <i>Journey of the Magi</i>)</li> <li>ways in which Eliot uses a variety of voices, including use of direct speech as well as the adoption of inner voices, e.g. the different voices in <i>A Game of Chess</i> and from <i>The Love Song of J Alfred Prufrock</i>- the inner and vocalised comments of the narrator and how Eliot creates identities for these voices</li> <li>ways in which the structures of the chosen poems contribute to the effects they have on the reader, such as the shifts in location in <i>A Game of Chess</i></li> <li>Eliot's use of quotation and allusion to cultures of the past (Antony and Cleopatra in the opening of <i>A Game of Chess</i>) or to contemporary culture ('that Shakespeherian Rag')</li> <li>references to the First World War such as: 'When Lil's husband got demobbed.'</li> <li>indications of anxiety in <i>A Game of Chess</i> may be compared to the ways Eliot conveys the thoughts and feelings of the narrator of <i>Journey of the Magi</i>.</li> </ul>
21	<p><b>Modernism Poet: T S Eliot</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate choices to accompany <i>Journey of the Magi</i> (<i>A Song for Simeon</i> and <i>Gerontion</i>)</li> <li>ways in which Eliot writes about religious belief, doubt or lack of belief, including use of telling visual details in <i>Journey of the Magi</i></li> <li>the ways in which the structure of the chosen poems contributes to the effects they have on the reader, such as the variety of voices that the poet uses, repetition and changes in tone, e.g. the comments at the end of <i>Journey of the Magi</i> and how, in <i>Gerontion</i>, history 'gives too late what's not believed in...'</li> <li>Eliot's extensive use of allusions: exploration of the ways Eliot weaves a range of symbols into the chosen poems</li> <li>Eliot's use of references to both Christianity ('After such knowledge, what forgiveness?') in <i>Gerontion</i> and other belief systems (such as Madame Sosostris, famous clairvoyante' in <i>The Burial of the Dead</i>).</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text(s) and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of text(s) and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of text(s) and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text(s). Shows clear knowledge with consistent reading of text(s) which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument, with fluently embedded examples, that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of text(s). Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

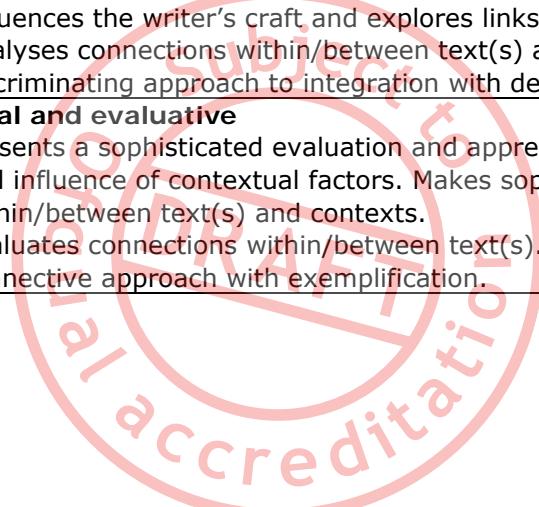
Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Demonstrates limited awareness of similarities, differences or links between/within text(s).</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text(s) and contexts. General awareness of significance and influence of contextual factors.</li> <li>Identifies general similarities, differences or links within/between text(s). Makes general cross-references within text.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear exploration</b></p> <ul style="list-style-type: none"> <li>Identifies clear points making links between text(s) and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Makes clear connections within/between text(s), developing an integrated, connective approach with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Detailed and discriminating</b></p> <ul style="list-style-type: none"> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> <li>Analyses connections within/between text(s) and takes a controlled discriminating approach to integration with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links within/between text(s) and contexts.</li> <li>Evaluates connections within/between text(s). Exhibits a critical connective approach with exemplification.</li> </ul>



Question Number	Indicative content
22	<p><b>The Movement: 1950-1970</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate selection of poems to accompany <i>One Flesh</i>, e.g. <i>Felo de Se</i> by Blackburn and Porter's <i>Metamorphosis</i></li> <li>ways the poets deal with unhappy relationships, including the use of vocabulary, tone of voice and point of view in the chosen poems</li> <li>ways Bishop presents her narrator in <i>One Flesh</i> – e.g. how she holds back (until the last two lines) the narrator's relationship to the couple</li> <li>how Porter in <i>Metamorphosis</i> describes the meeting in the pub, and the effect of his final stanza on the tone of the poem</li> <li>Jennings' description of the memories of the couple in bed comparing this to the reflections of everyday life in Porter's poem ('Daks suit', 'Worthington')</li> <li>the literary allusions in <i>Felo De Se</i>, what they might say about the narrator and their effect on the reader.</li> </ul>
23	<p><b>The Movement: 1950-1970</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate selection of poems to accompany <i>Your Attention Please</i>, e.g. Wain's <i>A Song about Major Eatherly</i> and Bishop's <i>The Young Ones</i></li> <li>ways the poets present twentieth-century anxieties, including the use of vocabulary, tone of voice and point of view, e.g. narrative form in <i>Your Attention Please</i> compared to the ways Wain's and Bishop's narrators addresses the reader</li> <li>linguistic features of <i>Your Attention Please</i>: the cumulative effect of the details Porter chooses, his use of parentheses etc</li> <li>structural aspects such as verse form, the ways Porter and Bishop conclude their poems and the effect of this on the reader</li> <li>how the poems explore relevant twentieth-century anxieties such as world wars, the threat of nuclear war, the impact of scientific and technological developments and changing social attitudes.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text(s) and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of text(s) and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of text(s) and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text(s). Shows clear knowledge with consistent reading of text(s) which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument, with fluently embedded examples, that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of text(s). Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

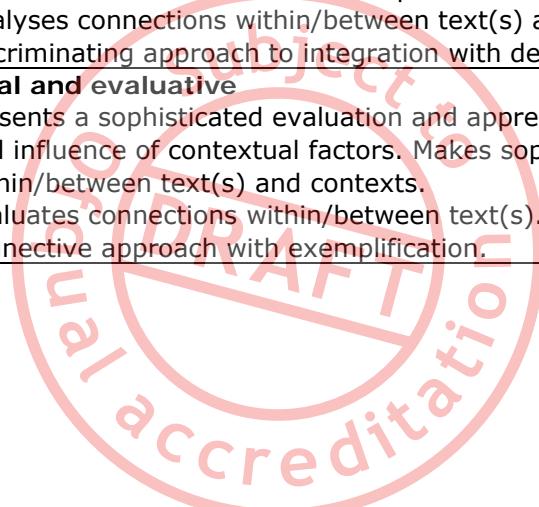
Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Demonstrates limited awareness of similarities, differences or links between/within text(s).</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text(s) and contexts. General awareness of significance and influence of contextual factors.</li> <li>Identifies general similarities, differences or links within/between text(s). Makes general cross-references within text.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear exploration</b></p> <ul style="list-style-type: none"> <li>Identifies clear points making links between text(s) and contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Makes clear connections within/between text(s), developing an integrated, connective approach with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Detailed and discriminating</b></p> <ul style="list-style-type: none"> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> <li>Analyses connections within/between text(s) and takes a controlled discriminating approach to integration with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links within/between text(s) and contexts.</li> <li>Evaluates connections within/between text(s). Exhibits a critical connective approach with exemplification.</li> </ul>



Question Number	Indicative content
24	<p><b>Movement Poet: Philip Larkin</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate selection of poems to accompany <i>I Remember, I Remember</i>, e.g. <i>Places, Loved Ones</i> and <i>Church Going</i></li> <li>ways Larkin relates places, for example to the passing of time, place as a reflection of relationships, childhood etc</li> <li>tone of voice and point of view, e.g. his use of distancing techniques such as negatives in <i>I Remember, I Remember</i>, including the use of nothing and anywhere in the final line</li> <li>way Larkin links 'place' and 'that special one' in <i>Places, Loved Ones</i></li> <li>use of rhyme in <i>I Remember, I Remember</i> and the effect of the isolated final line</li> <li>the contrasting tone in <i>Churchgoing</i>, particularly in the final stanzas ('A serious house on serious earth it is'), could be contrasted with the tone of <i>I Remember, I Remember</i></li> <li>how the poems explore social changes and attitudes to religious belief in the mid-twentieth century etc.</li> </ul>
25	<p><b>Movement Poet: Philip Larkin</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>appropriate choices to accompany <i>Reasons for Attendance</i> (e.g. <i>Lines on a Young Lady's Photograph Album</i> and <i>Church Going</i>)</li> <li>ways in which Larkin conveys being an outsider, including use of telling visual details, such as his reference to 'lighted glass' in <i>Reasons for Attendance</i> and the comments on the narrator's sense of social and emotional distance</li> <li>use of tone of voice and point of view, e.g. in <i>Lines on a Young Lady's Photograph Album</i>, the use of 'dear', the comments in parentheses etc</li> <li>ways in which the structure of the chosen poems contributes to the effects they have on the reader, including Larkin's use of rhyme</li> <li>impact of Larkin's final lines, such as the two-word sentence 'Or lied' in <i>Reasons for Attendance</i> and the comment, 'if only that so many dead lie around' in <i>Church Going</i></li> <li>how the poems explore changing attitudes to sexual relationships and religious belief in the twentieth century.</li> </ul>

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes limited reference to the text(s) and organises ideas in a limited way with frequent errors and lapses of expression. Recalls limited appropriate terminology.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of text(s) and a lack of understanding of the writer's craft.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>Makes general points and is able to identify literary techniques with general explanation of effects. Able to organise and express ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of text(s) and shows general understanding of writer's craft by commenting on straightforward elements.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples and creates a logical, clear structure of ideas with few errors and lapses in expression.</li> <li>Demonstrates clear relevant interpretation of text(s). Shows clear knowledge with consistent reading of text(s) which shows understanding of the writer's craft.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>Demonstrates a controlled argument, with fluently embedded examples, that control structures with careful transitions and carefully chosen language. Discriminating use of concepts and terminology.</li> <li>Analyses the effects of literary features and applies discriminating interpretation of texts with controlled analysis that is aware of nuances and subtleties of the writer's craft.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples, which has sophisticated structure and expression. Evaluates the effects of literary features with sophisticated use of concepts and terminology.</li> <li>Exhibits a critical evaluation of different interpretations of text(s). Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li> </ul>

Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Has limited awareness of contextual factors.</li> <li>Demonstrates limited awareness of similarities, differences or links between/within text(s).</li> </ul>
<b>Level 2</b>	5-8	<p><b>General exploration</b></p> <ul style="list-style-type: none"> <li>Makes general links between text(s) and contexts. General awareness of significance and influence of contextual factors.</li> <li>Identifies general similarities, differences or links within/between text(s). Makes general cross-references within text.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Clear exploration</b></p> <ul style="list-style-type: none"> <li>Identifies clear points making links between text(s) and to contexts, these are supported by specific textual examples that show clear understanding of significance and influence.</li> <li>Makes clear connections within/between text(s), developing an integrated, connective approach with clear examples.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Detailed and discriminating</b></p> <ul style="list-style-type: none"> <li>Provides a detailed and discriminating exploration of how context influences the writer's craft and explores links in detailed way.</li> <li>Analyses connections within/between text(s) and takes a controlled discriminating approach to integration with detailed examples.</li> </ul>
<b>Level 5</b>	17-20	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links within/between text(s) and contexts.</li> <li>Evaluates connections within/between text(s). Exhibits a critical connective approach with exemplification.</li> </ul>







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