GradeMax



Mark Scheme (Results)

Summer 2017

Pearson Edexcel IAL
In English Literature (WET04)
Unit 4: Shakespeare and Pre-1900 Poetry



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General marking guidance

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

Assessment Objectives: WET04_01

AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
AO2	Analyse ways in which meanings are shaped in literary texts.
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
AO5	Explore literary texts informed by different interpretations

Section A

Question Number	Indicative Content
1	***Measure for Measure*** Students may refer to the following in their answers: • female characters as victims of men; Isabella's silencing at the end of the play; women's limited roles in the play • marriage as a punishment – Angelo is forced to marry Mariana, Lucio to marry a prostitute who is pregnant with his child • women's lives shaped by men: the plot is structured by the actions of Angelo and the Duke • sacrifices demanded of women, with Isabella asked to save her brother at the expense of her own vocation, for example • reactions of a modern audience to the treatment of women in the play and the changing power relationships between men and women • the extent to which the role of women might reflect society at the time the play was written • debate over the difficulty of pinning down a moral centre in the play: women manipulate as well as being themselves manipulated • whether Isabella is in search of autonomy and independence or is denying the possibility of love and life. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
2	***Measure for Measure*** Students may refer to the following in their answers: • Angelo's imposition of draconian laws; he sees himself as a figure, not just of authority but of justice, in the abstract, meaning it is more important than individual lives • use of his power to obtain what he wants, that is Isabella, without acknowledging his own hypocrisy • images used to describe Angelo, e.g. his cold blood 'snow broth' and his imperviousness to human feelings • his assumption of power is central to the structure of the play and the plot follows his rise and fall • reaction of a modern audience to the ethical dilemmas and questions in the play • the presentation of women in the play; the sex industry viewed from a modern perspective • debate over how the character of Angelo might be interpreted • discussion over how satisfying the ending of the play might be; are the issues really resolved? These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 2 when applying this marking grid.					
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4	AO5 = bullet point 5,6
	0	No rewardable material.			
1	1-5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. • Limited linking of different interpretations to own response.			
2	6-10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. • Some support of own ideas given with reference to generic different interpretations.			
3	11-15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts.			

		• Offers clear understanding of different interpretations and alternative readings of texts. • Explores different interpretations in support or contrast to own argument.
4	16-20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. • Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
5	21-25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Applies a sustained evaluation of different interpretations and alternative readings of texts. • Evaluation is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question Number	Indicative Content
3	***The Taming of the Shrew*** Students may refer to the following in their answers: • the prevalence of change or transformation amongst characters; disguises and role playing; changing identity between masters and servants • characters who are transformed according to the situation they are in and the people they are with • the idea of deception and differences between the real person and outward behaviour • many references to the changes effected by language, e.g. Grumio's comments about Petruchio's figures of speech • rigidity of society in Shakespeare's time dictating roles and attitudes • relative situations of men and women in Elizabethan England • debate about transformations brought about by love and whether they are genuine • issues with the comment offered in the question: is transformation always a possibility? These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
4	***The Taming of the Shrew*** Students may refer to the following in their answers: • characters conform to recognisable roles: father, unmarried daughter, suitor, etc. • Katherina's non-conformity is the mainspring of the plot • the play requires Baptista to insist that his older daughter must be married before the younger one as convention requires • comedy arises when tricks are being played to upset the conventional norms – e.g. suitors disguised as tutors • the play as a reflection on conformity in a patriarchal society: the role of women, the conventions of marriage and the importance of dowries, etc. • the play as a comedy satirising positions of authority and class in society: the use of disguise and role-play to demonstrate this • debate as to whether the framing device of Christopher Sly distances the audience from the events on stage: the play is therefore not to be seen as having a serious pre-feminist 'message' • various possible interpretations of the play's ending, especially Katherina's long speech. These are suggestions only. Accept any valid alternative responses.

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3	11-15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts.			

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Question Number	Indicative Content
5	***Hamlet*** Students may refer to the following in their answers: • the position of revenge within a Christian world view: clash of old and new values and ideas; the contradictions within the Ghost's demands • Hamlet's soliloquies in which he questions his task and his own motives; his tests to see if the Ghost is truthful • Hamlet's treatment of Gertrude, Ophelia, Rosencrantz and Guildenstern as a consequence of the revenge task • turning point for Hamlet when he compares himself to Fortinbras • contemporary and modern attitudes to the ethics of revenge • Hamlet as a revenge play subverting the genre • possible different interpretations of Hamlet and his worthiness to cope with the task that is set before him • debate over whether order is really restored at the end of the play. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
6	***Hamlet*** Students may refer to the following in their answers: • soliloquies in which Hamlet questions himself and the world around him; images of decay • contrast between Hamlet and other characters e.g. Fortinbras • instances of betrayal and deceit in the play • identity questioned by acting which seems more real than reality; ideas of equivocation and assumed madness • conventions of tragedy and Shakespeare's innovative use of soliloquy, exploring a character's inner life • political issues which the play addresses: corruption and manipulation, concept of what makes a good leader • debate over what sort of 'identity' Hamlet finds for himself; does the play ever define this for us? • questions about whether Hamlet is the victim of the circumstances (the 'world') in which he finds himself or if his fate the result of his own character These are suggestions only. Accept any valid alternative responses.

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2	6-10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. • Some support of own ideas given with reference to generic different interpretations.			
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Question Number	Indicative Content
7	***King Lear*** Students may refer to the following in their answers: • the resolution of the play in which the final scenes give little hope of order and new life; Lear's raging at a universe in which dogs have life but his daughter will never have any again, in this world or possibly the next • Lear's suffering which outweighs whatever folly he has been guilty of • lack of divine justice – the gods kill us 'for their sport' according to Gloucester; significance of the sub-plot and other characters who do not receive justice • the whole concept of justice is questioned in a turning point in Act 3 scene 4 where Lear comes to a realisation that justice lies in human actions and does not emanate from the gods • the 'terrifying' picture of a world without justice may be a reflection of contemporary fears of a world without order (division of the kingdom, Elizabeth I's dying without an heir, etc.) • the plight of the poor naked wretches and how this might address issues in Jacobean society • debate as to the degree of hope in the play's ending – '...we that are young/ Shall never see so much, nor live so long' – will the future be as straightforward as this? • the play makes its 'terrifying' point, but does it do so at the expense of emotional extremes (e.g. the death of Cordelia) or forced and unconvincing situations (the various roles played by Edgar for example)? These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
8	***King Lear*** Students may refer to the following in their answers: • Lear's unwise decision to divide his kingdom is made worse by his rejection of Cordelia; the beginning of the play establishes his lack of judgement and sets in train its consequences • other characters besides Lear display weaknesses and poor judgement e.g. Gloucester • the 'love test' is an example of bad judgement enacted on stage in the early part of the play • human weakness resulted in the birth of Edmund whose grievances about his illegitimacy lead to actions that resonate throughout the play • limitations of authority and kingship: the Jacobean debate • the complacency of the older people in society (Gloucester's superstitious beliefs in 'the stars' for example) challenged by a rising new generation of people who challenge the judgement and authority of their elders • whether or not characters are intrinsically evil or morally weak: is the contrast between Cordelia and her sisters simply a portrayal of good versus evil, or has Lear's faulty judgement brought this about? • the extent to which characters might deserve what happens to them as a result of their mistakes. These are suggestions only. Accept any valid alternative responses.

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Section B

Question Number	Indicative Content
9	***The Metaphysical Poets*** Students may refer to the following in their answers: • appropriate selection of poem to accompany 'Batter my Heart', for example 'The Collar' by George Herbert • form and structure of Donne's poem as a Petrarchan sonnet; the metre is irregular iambic; line 9 considered to be a turning point in these 'Holy Sonnets', and there is a change of mood. The form and structure of Herbert's poem, its use of spoken word; conclusions with rhyming couplets of both poems • images of force and violence, using repetition and alliteration in Donne; 'Break, blow, burn'; the comparison of the poet to a 'usurped town', military images; also marriage, divorce the flowers and 'garlands gay' in Herbert to show the life he had hoped for in contrast with what he has been given • playfulness with language in both poems: Donne's use of paradox ('chaste'/'ravish'); Herbert's play on 'the collar' (clergyman's badge of office, or restraint) • context of Donne's ordination in the Church of England at the time of writing this poem; Herbert was also a clergyman • context of these being 'metaphysical' poems and the way various innovative techniques are deployed in this 'new' form of poetry; the paradox in the last lines: freedom comes through enthralment, and chastity through ravishment • different possible reactions to the presentation of the relationship with God in the two poems, especially with regard to physical and sexual force in Donne and the concept of struggle and submission in Herbert. Readers may find this powerfully convincing or even bizarre. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
10	***The Metaphysical Poets*** Students may refer to the following in their answers: • appropriate selection of poem to accompany 'To My Excellent Lucasia, on Our Friendship', for example 'A Letter to her Husband, Absent upon Public Employment' by Anne Bradstreet • the use of pseudonyms in Philips' poem and the more direct approach of 'A Letter': one immortalises, the other speaks of conjugal affection • the use of rhyme in both poems: the four line stanza in Philips' poem; the rhyming, end-stopped structure of Bradstreet's poem • how 'lasting affection' is established through the contrast of life without the partner – before their meeting in Philips' poem, and during her husband's absence in Bradstreet's poem. If a different second poem is used, a comparison might be made with affection between a man and a woman, or sexual passion that might be fleeting • the ways both these poems use imagery and argument in the manner of the Metaphysical poetry of the day; images of the soul as a watch that needs winding; the comparison to 'bridegrooms' or 'crown-conquerers'; the innocence and immortality of their friendship and love • the position of women with regard to men in society – Philips' dismissive mention of 'bridegrooms' and 'crown-conquerors' as opposed to her friendship with Lucasia; Bradstreet's description of her husband as 'my head, my heart' in contrast; the 'Society of Friendship' and the situation of Katherine Philips as a poet in that circle • debate over how we might interpret these staunch avowals of love and affection: is Philips making a stance for women in a political poem, for example, or is it a love poem like Bradstreet's 'A Letter', an outpouring of emotion, a confession of one's inability to live without a partner? These are suggestions only. Accept any valid alternative responses.

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2	6-10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. • Some support of own ideas given with reference to generic different interpretations			
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Question Number	Indicative Content
11	***The Romantics*** Students may refer to the following in their answers: • appropriate selection of poem to accompany 'Ode to a Nightingale' by Keats such as 'Intimations of Immortality from Recollections of Early Childhood' by Wordsworth • the development of ideas within both poems, especially examining the poets' examination of the inner self, and the way the mood changes. The development of ideas within the poem as the mood changes and Keats comes back to a kind of reality, though he questions what that reality is • the form and structure of the poems: both are Odes but Keats has a tighter more controlled form than Wordsworth's looser almost 'conversational' style • the significance of the setting and the addressee; where the poets position themselves in relation to the subject of the poem and the landscape in order to explore their own self and their place in the world; images of the natural world; the significance of the nightingale, which might be taken to be outside nature: 'immortal bird' • the romantic movement and the extent to which our appreciation of these poems is increased by awareness of its influence in what they say and how they say it • awareness of the hardships in society in both poems: Keats speaks of 'the weariness, the fever, and the fret'; Wordsworth speaks of 'shades of the prison-house' • debate over whether these poems are celebrations in a 'nature poem' tradition or whether the examination of one's place in the world makes them more controversial, political and critical. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
12	***The Romantics*** Students may refer to the following in their answers: • appropriate selection of poem to accompany 'Ode to the West Wind' by Shelley such as 'London' by Blake • the richly metaphorical language that Shelley uses to express his ideas about changing the world; Blake uses vivid images – of the chimney sweeper and the soldier for example – but not imagery in the literary, figurative sense • form and structure: Shelley's use of the repeated sonnet pattern in his Ode; Blake's use of rhyming tetrameter • the diction of the two poems in making their points about a better world: the abstractions with which Shelley describes the spirit of freedom with phrases such as 'unseen presence' and 'driven like ghosts': Blake's depiction of being confined in concrete terms – 'each charter'd street' and the 'charter'd Thames' • Shelley's poem was written after the Peterloo massacre; Blake's poem published five years after the French Revolution; how the romantic poets embraced the ideas of freedom and change • Shelley's vision of Europe, the wide geographical scope of the poem; Blake focuses on the specifics of suffering in London • debate as to how these poems might be interpreted: is Shelley's poem most striking to us when describing the overwhelming power of nature and do the politics of the poem lag behind that – it might not be read today as the world-changing polemic its author intended; does Blake's poem rely for its success on addressing its hope of a better world simply and directly? These are suggestions only. Accept any valid alternative responses.

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3	11-15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts.			

		• Explores different interpretations in support or contrast to own argument.
4	16-20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. • Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position
5	21-25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Applies a sustained evaluation of different interpretations and alternative readings of texts. • Evaluation is supported by sophisticated use of application of alternative interpretations to illuminate own critical position

Question Number	Indicative Content
13	***The Victorians*** Students may refer to the following in their answers: • appropriate selection of poem to accompany XCV from 'In Memoriam' by Tennyson, such as 'Echo' by Rossetti • the genre of the poems: Tennyson's is part of a much longer elegy and describes in detail one particular stage of his grief and memory; Rossetti's short poem is directly addressed to the person she has lost • the settings of both poems and the use of this to trigger memory: in Tennyson's poem night gives way to dawn; Rossetti hopes the night will bring dreams • mood and tone in the poems: the longing in both, but there is a change in Tennyson's poem from a quiet reflective mood to his awareness of Hallam's 'living soul' • the Victorian need for reassurance and refusal to accept the finality of death; memory stirs Tennyson into sensing the touch of his dead friend; Rossetti dreams of souls meeting in Paradise • both poems present the world of memory as distinct from the world of the present; 'finished years' in Rossetti and 'the past' in Tennyson both suggest uneasiness with life in the present as the poets look back to a more settled age; Tennyson's epiphanic 'trance' is spoilt by 'doubt' • debate about the tone of these two poems: is the hankering after the past and holding on to memory a refusal to face the realities of life, or are the poems celebrations of love and affirmations of a belief in a life after death? These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
14	***The Victorians*** Students may refer to the following in their answers: • appropriate selection of poem to accompany 'Home-Thoughts, from Abroad' by Browning, such as 'I now had only to retrace' by Brontë • description and detail in both poems to create the sense of place • the structure of both poems: how Browning's second stanza is different from the first; Brontë's use of the four line stanza • the use of contrasts in both poems: Browning contrasts England with Italy; Brontë contrasts changes in weather and the way this has an effect on the same place and its significance • the use of the English countryside to create mood and initiate reflection as a feature of Victorian writing • both poems long for the world of the familiar and are unsettled by what appears strange (the 'gaudy melon-flower') or the onset of a threatening storm. An idealised image of England, with an intensity of vision – the thrush's 'first fine careless rapture', leading to the contrast of setting in the last line; poets describing or using description for some other poetic purpose • debate over the actual significance of the places described: how far does the reader go in interpreting Browning's homesickness as English insularity, or Brontë's use of the 'long and lonely road' as a metaphor for a journey through life? These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 2 when applying this marking grid.					
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4	AO5 = bullet point 5,6
	0	No rewardable material.			
1	1-5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. • Limited linking of different interpretations to own response.			
2	6-10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. • Some support of own ideas given with reference to generic different interpretations			
3	11-15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts.			

		• Explores different interpretations in support or contrast to own argument.
4	16-20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. • Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position
5	21-25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Applies a sustained evaluation of different interpretations and alternative readings of texts. • Evaluation is supported by sophisticated use of application of alternative interpretations to illuminate own critical position