GradeMax



Mark Scheme (Results)

January 2018

Pearson Edexcel IAL
In English Language (WET04)
Unit 4: Shakespeare & 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.

Section A

Question Number	Indicative Content
1	***Measure for Measure*** Candidates refer to the following in their answers: • identification of possible errors of judgement and their dramatic consequences, for example the Duke's decision to let Angelo administer justice, Isabella's decision to let her brother die • the centrality of these judgements to the structure of the play; how a range of characters are affected by the judgements; how much weight or authority is given to such judgements depending on relative power and the dramatic consequences • the significance of possible errors of judgement in defining the moral centre of the play • the attitudes of different characters when questioning judgements, for example Escalus to Angelo and the dramatic consequences • the ways in which women's ability in this society to make personal judgements is limited by their weaker position • issues of political judgements and moral directions of the society at the time • the genre of the 'problem play' and how it might affect readings of the play • how satisfactorily errors of judgement are resolved may be a matter for debate. 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: • Isabella's own conflict between love for her brother and her own religious vocation – she pleads for his life but acknowledges he did wrong • Escalus as commentator: the conflict between justice and mercy may be partly resolved through his influence • the structure of the play, with plot and sub-plot, and sets of characters in different predicaments all address the conflict between justice and mercy • justice appears to be restored at the end of the play with the returned Duke dispensing mercy • Shakespeare's examination of ideas about justice via authority figures and the victims of Angelo's 'justice' reflect contemporary thinking • justice and mercy in government are addressed by focusing on Vienna as an example of a city state • the genre of the 'problem play' and how it might affect readings of the play, especially with regard to the unresolved conflict between justice and mercy • ways in which the differences between supposedly public proclamations of the need for justice, and the conflict with private motives, are interpreted by readings of the play. These are suggestions only. Accept any valid alternative responses.

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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.

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3	***The Taming of the Shrew*** Students may refer to the following in their answers: • Baptista's inability to control a spirited daughter sets up the central conflict in the play, with Bianca being unable to marry until a suitable partner is found for her older sister • the hostility between the sisters Katherina and Bianca involving physical conflict • conflict within the family then leads to confusions outside of the family with mistaken identities and attempts to thwart others • the positioning of Katherina as an outsider within her own family; how the language and wit of the play emphasises her conflicting position inside the family unit • the stock Elizabethan comedy figure of the shrew and Katherina's 'shrewishness' serves to drive the comedy of the play • the idea of Bianca as the ideal woman, and the contrast with Katherina's attitudes reflect the status of women at the time • debate about the central conflict in the play, with the possible view that the relationship between Petruccio and Katherina is more important than the family relationships • the play belongs to the genre of comedy; how amusing it is for a modern audience, who may take offence at the play's presentation of women if presented without irony. 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: • the play begins by putting a tinker, Sly, into a position of power, thus presenting the audience with a world in which power structures are turned upside down • the play presents the power of Baptista when he declares his younger daughter cannot be married until Katherina finds a husband • reversal of roles, particularly in the sub-plot when servants and masters change places • the central conflict in the play between Katherina and Petruccio and the struggle for power • gender issues: the significance of dowries, the subordinate position of women; contrast between Katherina and Bianca representing contrasting "types" – the 'shrew' versus the 'ideal woman' • the play as 'comedy', but whether it is amusing for a modern audience • different interpretations of Katherina's final speech and how it might be delivered – straight or with irony • discussion over what the play has ultimately to say about power: does it confirm existing hegemony or is it more subversive, suggesting that power can be abused? These are suggestions only. Accept any valid alternative responses.

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5	***Hamlet*** Students may refer to the following in their answers: • moments of tenderness occur in the play only to be abruptly changed: examples might be Ophelia and Hamlet's conversation when Ophelia offers to return his "remembrances" and recalls earlier mention of his courtship of her; after lapsing into Hamlet's "madness" Ophelia concludes the encounter by tenderly remembering the man he used to be • the relationship between Hamlet and Horatio, constant throughout the play and in contrast to the shifting relationships around them; moments when Hamlet confides in Horatio might be singled out for mention • Claudius confides briefly in Gertrude at points in the play, possibly reminding the audience that despite Hamlet's verdict on their marriage, there is some genuine tenderness of affection there • after the ghost has appeared to Hamlet in the closet scene with Gertrude there is some intimacy and tenderness between Hamlet and his mother • as a revenge play, murder and violent action might be expected; this play is different in presenting a hero more inclined to tenderness and reflection than heroic action • the play presents Machiavellian villainy in the character of Claudius and a new world of politics and power in which tenderness is marginalised, but stands out prominently in the play when it occurs • it might be argued that such is the level of deception running through the play that so called tender moments are nothing of the sort: Hamlet only uses Ophelia; Gertrude is only humouring her mad son, for example • moments of tenderness may be seen as moments of true value – the relationship between Hamlet and Laertes, the former relationship between Hamlet and Ophelia – demonstrating the nature of love; or they may be seen as weaknesses – Hamlet's need for the stoical Laertes is only a testament to his own indecisiveness; his dealings with Ophelia demonstrate his inability to make meaningful relationships. These are suggestions only. Accept any valid alternative responses.

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6	***Hamlet*** Students may refer to the following in their answers: • Ophelia is given advice about Hamlet by her brother; she listens but she challenges him by suggesting he needs to follow his own precepts when in France • Polonius questions her on the exact nature of the relationship between herself and Hamlet; Ophelia insists he has expressed his love in honourable fashion, but after these protests she (reluctantly?) agrees • Ophelia attempts to return Hamlet's gifts in what appears to be a contrived situation for the benefit of the king and Polonius; the feelings expressed in her subsequent soliloquy, in which she laments the change that has come over Hamlet, are brushed aside by the entry of the men who discuss Hamlet's madness on the evidence of what they have seen • in her madness Ophelia is able to present flowers to various characters thus revealing a deep understanding of the characters' true natures; this piece of assertiveness, however, has only taken place once the conventions of a subservient female are removed through her insanity • evidence of the male dominated society seen when Ophelia is dominated by all the men in her life: lectured at by her brother; cruelly treated by Hamlet to prove his "madness"; ordered to remove herself from Hamlet's presence by her father; used as a decoy by her father and the king to investigate Hamlet's motives • Ophelia is a victim of the dual standards for men and women - her brother can visit the brothels in France whereas Ophelia must remain pure; Hamlet's perception of women is clouded by his mother's hasty remarriage • Hamlet tells Ophelia to "get thee to a nunnery"; there are different versions of what this may mean, and there may be different interpretations of Hamlet's attitude towards Ophelia and women in general • Ophelia may be seen as totally passive, not struggling to assert herself at all; the tone in which her "I will obey, my lord" to her father is uttered may be discussed. These are suggestions only. Accept any valid alternative responses.

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7	***King Lear*** Students may refer to the following in their answers: • the beginning of the play, when Lear abnegates his authority by dividing his kingdom and isolating Cordelia, triggers the resulting chaos and produces a world in which the Fool is wiser than the King • the significance of Act 3, scenes 1 and 2, with the symbolism of the storm and the cosmic chaos it seems to represent; pathetic fallacy and Lear's attempt to order the forces of nature to do his bidding • the parallel of chaos in the inner world of Lear and the outer world; the usurpation of authority by Goneril and Regan; the apocalyptic language • the sub-plot, with the breakup of authority within Gloucester's family, caused by the illegitimacy of Edmund, mirrors the chaos elsewhere • the world of the play, possibly pre-Christian with references to the authority of gods • Queen Elizabeth's death without an heir caused anxiety about the breakup of the kingdom, reflected in Lear's division of his kingdom • the universality of the theme of the collapse of authority makes it a meaningful source of discussion for a modern audience • the extent to which the collapse of authority and the resulting chaos is entirely the fault of Lear. 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: • the Fool's harsh but wise words to Lear summing up the situation after he has divided his kingdom; his wise prophecy when he forecasts that Lear's other daughter will treat him in a similar fashion • the close bond between Lear and the Fool illustrated when they both seek shelter in the hovel; Lear's concern for the Fool at this point, recognising they are both cold, and thus Lear gains wisdom from the Fool • the way in which the Fool treats Lear – calling him Nuncle for example, wisely ensuring that he can communicate with Lear in a way that would otherwise be impossible • the Fool's exchanges with Kent in the stocks on the issue of serving a master when there is nothing to be gained by it, thus touching on a major theme in the play and relating also to the Fool's continued loyalty to Lear • the apparent contradiction that a fool can also be wise explained by the traditional role of the Fool as a court jester • the Fool's many references to the folly of splitting a kingdom resonate with fears following the death of Queen Elizabeth without an heir • the Fool's role in the play is open to interpretation – does he actually help Lear by reminding him of his folly, or does this exacerbate Lear's mental condition? • there may be discussion of what actually happens to the Fool when he seems to disappear; how his place is perhaps taken by Edgar's "Poor Tom"; the fusion of the parts of Cordelia and the Fool, with a resulting emphasis on Lear as having a fatherly role in his relationship with the Fool, and learning from the wisdom of both the Fool and his daughter. These are suggestions only. Accept any valid alternative responses.

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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.

Section B

Question Number	Indicative Content
9	***Metaphysical Poetry*** Students may refer to the following in their answers: • appropriate selection of poem to accompany might be 'The Definition of Love' by Andrew Marvell • first person voice in both: whereas Donne sees himself at the nadir of despair, Marvell manages to argue in a riddling metaphysical way that despair can be "magnanimous" • imagery: Donne uses ideas of alchemy to express despair and the "nothingness" that he has become, in a reverse process (usually one sees alchemy as transmuting base things into precious ones); Marvell uses the imagery of parallel lines to establish that, though the lovers will never consummate their love, it will give them a sense of the infinite, rather than of despair • Donne addresses "you lovers" – other people who are possibly younger and more fortunate than he – who should enjoy themselves while there is still time; Marvell seems to take some sort of satisfaction from a vision of perfection – though Fate has stepped in to "debar" his ultimate happiness. Both poems have a philosophical way of addressing the situation, which seems to override whatever individual circumstances originated it and might have led to despair • both are recognisably "metaphysical" poems in their use of conceits, reference to alchemy, mathematics, for example, and the love of seemingly impossible argument (Donne is a "quintessence even from nothingness"; Marvell appears grateful to despair) • both poets present us with the harsh reality of the external world: Donne with the despair of death and Marvell with whatever circumstances have prevented the achievement of happiness and fulfilment in love • different interpretations might see Donne as despairingly self-indulgent or Marvell as being deliberately provocative in celebrating unrequited love. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
10	***Metaphysical Poetry*** Students may refer to the following in their answers: • appropriate selection might be 'At the Round Earth's Imagined Corners' by John Donne • the readiness with which both poets present the reader with an "out of this world" experience – how casually Vaughan tells the reader he has had a vision – he saw Eternity "the other night"; Donne appears to be experiencing Judgement Day, also very visually described • both poems conclude in a positive way: Vaughan sees the way that "leads up to God"; Donne finds the opportunity to repent before it is too late • contrast in Donne's sonnet after the octave when he realises he needs time to repent; more expansive approach of Vaughan as he surveys the vision before him, recognising the follies of the materialistic world • spiritual values as presented in the visions in contrast with worldly obsessions – war, tyrannies, agues, for instance, in Donne; the "snares of pleasure" in Vaughan – reflect the religious beliefs of the period • features of the Metaphysical genre: the dramatically charged situations in which the visions are presented • answers may interpret the conclusions of the poems differently: is Vaughan suggesting that salvation is only available to a chosen few; is Donne concerned only with the fear of his own damnation, and is the poem driven more by terror than faith? These are suggestions only. Accept any valid alternative responses.

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Question Number	Indicative Content
11	***English Romantic Verse*** Students may refer to the following in their answers: • appropriate selection might be 'On The Day I Complete My Thirty Sixth Year' by George Gordon, Lord Byron • reflections in both poems are triggered by the sense that something is wrong in the world – Wordsworth regrets what "man has made of man" and Byron is aware of the need to take action to redress wrongs politically • whereas Wordsworth celebrates the joys and beauties of the natural world, Byron reflects on the passing of such things – the leaf is yellow, flowers and fruits are gone • there is a shift of focus and feeling in both poems: Wordsworth turns from pleasant reflections on the beauties of nature to regret what humans have done; Byron turns away from reflection on himself, and the passing of his youth, to take heroic action • both poems focus on the individual, attempting to come to terms with the world around oneself; the romantic poet looks for meaning and sees the individual as having a significant message to pass on: Wordsworth declares that man has interfered with Nature's "holy plan", perhaps as a result of industrialisation, and Byron addresses the political situation in Greece • both poems meet Wordsworth's definition of poetry in the Preface to Lyrical Ballads as "emotion recollected in tranquillity", although it might be noted that Byron abandons the introspective mood • answers may interpret Wordsworth's attitude to nature as whimsical or sentimental; Byron's initial thoughts about his age as self-indulgent; on the other hand the poems may be seen as conveying a significant message relevant to the present day – Wordsworth's concern with the natural environment and Byron's concern with revolution and political change. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
12	***English Romantic Verse*** Students may refer to the following in their answers: • appropriate selection might be Wordsworth's 'Lines Composed a Few Miles above Tintern Abbey' • both poems find a starting point – in Keats' poem an ancient relic, in Wordsworth's an unchanging landscape – that leads them to find significant meaning – Keats hopes to find Truth and Wordsworth the "joy of elevated thought" • contrast in form: whereas Keats uses a variation of the sonnet form with an intricate rhyme scheme to establish his new form of the Ode, Wordsworth uses blank verse to convey the flow of his thoughts and reflections • both poems discover meaning through the joy experienced in cherishing an object of beauty – whether it is the actual urn itself, or what is depicted on it, or the landscape around Tintern Abbey - and this experience is reflected in celebratory language • the romantic yearning for an escape into some form of permanence in order to find a meaning in life is present in both poems, especially with their links to the past and something that has withstood the test of time • Keats makes a statement about the nature of Truth and Beauty; Wordsworth finds a significant meaning in Nature that goes beyond simply admiring the countryside, and he intends to convey this vision • many different interpretations of Keats' famous dictum on Truth and Beauty are available; Wordsworth's relationship with Nature and his pantheism may be discussed. 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

Question Number	Indicative Content
13	***Victorian Verse*** Students may refer to the following in their answers: • appropriate selection might be Thomas Hardy's 'At an Inn' • both poems create a vivid picture of two people together: Browning's poem presents a couple almost playing a game of hide and seek; Hardy presents the reader with a couple, staying at an inn, who appear to be deeply in love • both poems seem at first sight to be celebrating love but there is an undercurrent: in Browning there is a race against time; in the Hardy poem, appearances are deceptive • the structure of both poems: Browning's different line lengths, capturing the rhythm and excitement of the "chase"; Hardy's simple verse structure and regular rhyme at odds with some of the pathos of the poem • both poems are likely to reflect events in the poets' personal lives: Browning's poem has the excitement of elopement; Hardy's poem reflects the problems of being entangled in a loveless marriage in Victorian England • both poems challenge the prevailing Victorian attitudes: "who cares?" is the spirit of Browning's poem, presenting us with unconventional behaviour; Hardy's poem deplores "O laws of men" • interpretations may differ in their reading of the tone of both poems: the extent to which the awareness of the passage of time dominates in the Browning poem; whether Hardy is expressing nostalgia, regret or even bitterness in "At an Inn". These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
14	***Victorian Verse*** Students may refer to the following in their answers: • a suitable selection might be 'A Meeting at Night' by Robert Browning • both poems present a very clear description of a specific place that contributes to the significance of the moment being depicted; use of pathetic fallacy in "the Century's corpse outleant" in Hardy and "the startled little waves" in Browning • contrast in the tone of the two poems and how this is achieved: the solitariness of the speaker in Hardy's poem and the excitement and tension of the moment in Browning's poem • the conclusions of the two poems: the shift of tone and attitude in 'The Darkling Thrush' and the joyous consummation in 'A Meeting at Night' emphasise the significance of the moment • very clear contextual position in Hardy's poem, looking back on the old century at a significant moment in time; Browning could well be describing a clandestine meeting, perhaps frowned on by the conventional rules of society • the picture of a Victorian, non-urban landscape: the fields and the farm in Browning; the coppice gate and tangled bine stems in Hardy all contribute to the significance of the moments • different interpretations of the attitude at the end of 'The Darkling Thrush': is the fact that there is a blessed Hope somewhere a source of comfort, or is failure not to appreciate it a cause of regret or despair? There is ambiguity in Browning's poem as to the exact nature of the meeting. These are suggestions only. Accept any valid alternative responses.

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	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