GradeMax



Mark Scheme (Results)

January 2019

Pearson Edexcel IA2
International Advanced Level in English Literature

WET04 01
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 first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- 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 may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Section A
Question 1

Question Number 1	Indicative Content
	Measure for Measure Candidates may refer to the following in their answers: • lack of depth may be illustrated through arguing that the play presents a collection of exaggerated stereotypes, as for example a hypocritical moralist (Angelo) and an over-eager novice nun (Isabella) • lack of depth may also be illustrated through lack of psychological realism or credibility in the characters: the motives of the disappearing Duke are dubious as is Mariana's willingness to take part in the bed-trick • the comic language and malapropisms of the characters in the subplot make them stage buffoons rather than characters with depth • the set piece moments that bring together the contrasting "types": the novice nun and the lecher; the virtuous sister and the prisoner facing death • despite their "shallowness" the characters represent issues that reflect the concerns of society in Shakespeare's time, especially concerning the law and morality • gender issues are particularly prominent here, especially in the stereotypical presentation of the virtuous Isabella and Mariana compared with Mistress Overdone and her entourage • candidates may argue that to dismiss the characters as lacking depth is unfair: Angelo, for example, is a complex character • candidates may argue that "lack of depth" is not a weakness in the play: it is concerned with the underlying issues that the characters represent. These are suggestions only. Accept any valid alternative responses.

Question Number 2	Indicative Content
	Measure for Measure • the marriages of Lucio to a bawd, Angelo to Mariana and, possibly, the Duke to Isabella, might be considered contrived or inappropriate • Angelo might be considered to have been given undue leniency; the bed-trick is a contentious issue • the Duke himself might be considered a dubious character and not appropriate for resolving the situation at the end of the play because of his romantic interest in Isabella and his previous neglect of the laws in Vienna • the formal resolution scene at the end of the play might be examined and seen as a device for tidying up loose ends rather than satisfactorily resolving moral issues • the issues of crime and punishment are central to the play, asking questions about what constitutes a crime and fair punishment. Is it ever possible to give measure for measure in terms of the law? • how marriage, and arranged marriage, is seen; how sex before marriage might be seen as sinful fornication or the natural expression of feeling • answers may argue that problems are actually solved in the play, especially as the wrong-doers are all found out, or that the play deliberately steps out of reality at the end to make for a traditional comedy ending • it might be argued that the contrasting situations of excessive leniency and over strict application of the law are resolved by compromise at the end of the play, with the returning Duke setting up a clear model for a well-ordered society. These are suggestions only. Accept any valid alternative responses.

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Question Number 3	Indicative Content
	The Taming of the Shrew Candidates may refer to the following in their answers: • the way Baptista controls his daughters, requiring that the older one has to be married first before the younger can find a partner • Katherina's long speech at the end, if taken at face value, defines a woman's place in a way that might be considered frankly unacceptable • women are commodified with their value being considered only in terms of bringing pleasure to men: this is established in the Induction when Bartholomew plays the part of Sly's supposed wife • the sparring language of Katherina and her quickness of wit being seen as shrewishness; gendered language throughout the play with Katherina referred to as a scold and wildcat; the notion of shrewishness is also linked to the devil • the acceptability of Katherina's final speech on the place of women in society, seen in the context of an Elizabethan and a modern audience • the patriarchal society presented in the play, with the men in control whether as tutors, fathers or suitors • answers may well consider Katherina's long speech as ironic and therefore interpret the play in quite a different way from that suggested in the question • Bianca's behaviour at the end of the play may be seen as confirming that, for all their bravado, men do not have the upper hand. These are suggestions only. Accept any valid alternative responses.

Question Number 4	Indicative Content
	The Taming of the Shrew Candidates may refer to the following in their answers: • the Induction provides a make-believe framework for the play, indicating that what follows requires a suspension of disbelief with an audience given to understand that it is watching a comedy where situations are to be viewed light-heartedly • certain themes are established in the Induction: the idea of changing one's status in society, being deceived by appearances, reliance on first impressions as when Sly believes that Baptista is his wife • before entering the comfortable and wealthy world enjoyed by the rich citizens of Padua, the play shows us a tinker thrown out of an alehouse as a dramatic contrast; Sly's language contrasts with the language of the court • Sly is threatened with the stocks thus anticipating the treatment traditionally handed out to shrews • a society divided by class and status is clearly depicted here, with the theme of aspiration, because later in the play suitors will seek to improve their status in society through marriage • attitudes towards women in society: Bartholomew comically plays the role of a humble wife with kind embracements and tempting kisses • it might be argued that, far from establishing the supremacy of men, the Induction shows us the strength of women: the Hostess ejects Sly from the alehouse and goes to fetch a constable to manage him; presenting Sly with a wife is the device that successfully fools and subdues him • the Induction might be considered an irrelevancy: Sly does not re-enter the play and seems to have been forgotten; some answers may refer to the anonymous source material *The Taming of a Shrew*, which reintroduces Sly at the end, and discuss whether this more complete framing is more successful in dramatic terms. These are suggestions only. Accept any valid alternative responses.

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Question Number 5	Indicative Content
	Hamlet Candidates may refer to the following in their answers: • fathers may include Old Hamlet and Old Fortinbras who may be considered to represent the old order: Fortinbras restores what his father lost in single armed combat; Hamlet's father gives his son the task of revenge which, it might be argued, leads to damage • Polonius treats his two children very differently: the extent to which Laertes' loyalty to his father causes damage might be considered; it may be argued that Ophelia is destroyed through her father's interference • Claudius as a step-father, or father figure, might be considered, with his attempts to destroy Hamlet • the language of the various fathers might be compared - Claudius' attempts to ingratiate himself with his stepson, Polonius' apparent concern for his daughter's safety for example, and how these apparent concerns result in damage despite the way the characters express themselves • a patriarchal society is depicted, with fathers attempting to hold on to control - even, in the case of Old Hamlet, from the grave • contrast in the ways in which men and women are treated in society, especially in the advice given to Laertes and Ophelia by their father • some answers may argue that the damage is unfairly attributed to fathers: Hamlet's own weakness leads to his failure in seeking revenge, for example, not the unfairness of the task imposed upon him, and Polonius is acting in his daughter's best interests when he advises her to terminate her relationship with Hamlet • some may argue that, rather than a father's presence, it is the lack of a father figure that leads to damage, especially in the case of Hamlet - he looks to Horatio for stability and emotional support; similarly, Ophelia is alone in the world - her father does not damage her directly, she just lacks support. These are suggestions only. Accept any valid alternative responses.

Question Number 6	Indicative Content
	Hamlet Candidates may refer to the following in their answers: • the soliloquies provide plenty of evidence of Hamlet's indecisiveness, as he struggles to come to terms with himself and making decisions • even after seeing the Ghost, Hamlet has doubts as whether or not to believe what he has been told, and seems to be unsure whether or not the Ghost was indeed his father • Hamlet's changing his mind is illustrated when he fails to kill Claudius at prayer: a perfect opportunity to carry out the Ghost's injunction is missed • analysis of Hamlet's language may reveal the depth of his thinking and the fact that the inability to make a decision is the result of the complexity of his thoughts • the world that Hamlet finds himself in provides no right answers: Renaissance values are in contrast with the older values of revenge held by the Ghost • the place of women in society and how they are judged leads to some confused thinking in Hamlet, triggered by his mother's remarriage and Ophelia's apparent betrayal • although the soliloquies expressing indecisiveness give the audience insight into what Hamlet is thinking, we cannot assume that Hamlet is correct in his thinking - simply making up his mind need not be his only problem and the assertion's judgement may be seen as dismissive and over simplified • the play may be seen as presenting issues to which there are no straightforward answers; Hamlet, the philosopher, demonstrates this. These are suggestions only. Accept any valid alternative responses.

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Question Number 7	Indicative Content
	King Lear Candidates may refer to the following in their answers: • Edgar's many changes show him to be a device in the play, rather than a character in his own right: the subplot clearly reflects the themes of the main plot; he also acts as a chorus, commentating particularly on the relationship between gods and men • the audience may find it difficult to accept that Edgar never questions his brother's story about his father's desire to kill him as no clear reason is offered, or why he goes to such extremes in disguising himself as Poor Tom • it is difficult to work out what exactly Edgar hopes to achieve in his behaviour with his blind father; why he delays in revealing his identity, and why the play never shows us this moment of revelation -– it is only reported, and rather unconvincingly, when we are told Gloucester's heart burst smilingly • Edgar's changes in dialect, reflecting the various roles he plays, might be explored and questioned; the short soliloquy in which he explains to the audience that Lear 'childed as he fathered' might be considered wooden and unconvincing • Edgar, although only playing a role, gives the audience insight into the conditions of the poor and homeless, especially into those endured by the mentally ill in Shakespeare's day (even though, of course, the play is set in Ancient Britain) • the play exposes the privileged position of the legitimate brother, which Edmund argues is the source of his resentment; sibling rivalry is a major theme in the play and is partly the result of society's conventions • it may be argued that the changes in Edgar's various roles show us a different side of the character who becomes joint ruler of the country with Kent at the end of the play • Edgar may be seen as a character who changes from his privileged upbringing to learning about the realities of the harsh world; the fluidity of his character might be seen as something to be admired. These are suggestions only. Accept any valid alternative responses.

Question Number 8	Indicative Content
	King Lear Candidates may refer to the following in their answers: • in the main plot, Kent is banished, Cordelia is rejected by her father, Lear is turned out of doors: exclusion from the old order of things is clearly established • in the subplot, Edmund has to be sent abroad for schooling because of his illegitimacy, Edgar has to flee from the security of his home, Gloucester is blinded and thrust out at the gates: the subplot clearly mirrors the theme of rejection in the main plot • all these rejections lead characters to a new awareness of themselves and what surrounds them: they enter into a world they have not seen before • the play's language reflects the idea of rejection from civilised behaviour and decorum: examples would be the nature of the speech in the blinding scene - or Edgar's language in playing the role of the rejected Poor Tom • Lear's awareness of the poor naked wretches is a direct result of his exclusion from palaces and castles: the play moves from privilege to an examination of society without privilege • rejection from the parental love and care is seen in the examples of Cordelia and Edgar, but the younger generation find forgiveness and put right the wrongs of their fathers; the hope for society lies in the young who, in the words of Edgar at the end of the play, recognise what the older generation has suffered whilst looking forwards to a better future • the consequence of rejection means that characters step outside of the blinkered world of privilege, enabling them to relate to others and include themselves in society • it might be argued that rejection is the result of the desire for power, where the powerful push the weaker to one side; the play is essentially about power, and rejection is only a consequence, not a major theme. These are suggestions only. Accept any valid alternative responses.

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Question Number 9	Indicative Content
	Prescribed text: *Metaphysical Poetry,* editor Colin Burrow An appropriate choice of poem to accompany *The Flea* might be *To His Coy Mistress by* Andrew Marvell. Candidates may refer to the following in their answers: • both poems take the familiar form of a seduction poem with its witty argumentative style: Donne takes up the trope of the flea based on Ovid and subsequent writers; Marvell uses the familiar device of hypothesis, reality and proposition to create an argument, beginning with flattery, moving on to threats and ending with *carpe diem* • both poems have a very clear voice: the persona in *The Flea* appears to be in bed with, or at least in close proximity to, his mistress as he sees the flea transfer from his body to hers; there is not such a vividly depicted scene presented in Marvell's poem • both poems use hyperbole, which suggests they are witty and not to be taken at face value: *The Flea* refers to murder, sin and blood of innocence in a mock serious way; *To His Coy Mistress* playfully mocks the courtship rituals of praising one's mistress' eyes, forehead and breasts • the erotic and suggestive aspect of both poems is clearly apparent: thinly disguised puns and doubles entendres are part of the poems' wit • the attitude of men towards women, love, and sex; what this might say about society's values in the seventeenth century; it might be argued that the poems are phallocentric intellectual blazons; we never hear the woman's voice and inference may be drawn from this • both poems are part of a new style of metaphysical poetry, breaking away from the conventions of a previous age • answers may argue that to foreground witty argument as a feature of these poems is to miss their more subtle and serious side: *The Flea* is concerned with breaking away from a begrudging older generation and questions the notion of innocence; Marvell's poem is a meditation on life and death. These are suggestions only. Accept any valid alternative responses.

Question Number 10	Indicative Content
	Prescribed text: *Metaphysical Poetry,* editor Colin Burrow An appropriate choice to accompany *Love III* might be *At the Round Earth's Imagined Corners* by John Donne Candidates may refer to the following in their answers: • Herbert's persona begins by feeling unworthy in approaching Love's table, but is persuaded to change his mind; Donne's persona begins by exuberantly wishing for Judgement Day, then realises that he has sins to repent and he, too, changes his mind • the modesty and humility of the voice in Herbert's poem contrasts sharply with the confident voice in Donne's sonnet; but whilst Herbert's persona is reassured and welcomed, Donne has a moment of climactic realisation resulting in a marked change of tone • both poems present the reader with a vivid situation: Herbert is a guest approaching a house in which the table is at once a host's dining table and the Communion Table in a church; Donne creates the powerful image of Judgement Day • Herbert's three stanzas take the form of a conversation between the persona and his God, the change of mind emerges from that dialogue; Donne writes a sonnet, addressing the angels and the souls of the dead in the octet but after the volta, and a dramatic change of opinion, he speaks directly to his God • the poems reflect the nature of religious belief in the seventeenth century, especially faith in the redeeming nature of Christ's blood • the dramatic qualities of both poems and their immediacy reflect the approach and style of metaphysical poetry: modern readers may be surprised by the intimate way the speakers relate to their God • answers may argue that although a change of mind appears to happen in both poems, it is unchanging conviction that dominates: there is no wavering of faith, only a need for spiritual guidance. These are suggestions only. Accept any valid alternative responses.

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Question Number 11	Indicative Content
	Prescribed text: *English Romantic Verse*, editor David Wright An appropriate choice to accompany *The Question* might be *The Rime of the Ancient Mariner* by Samuel Taylor Coleridge. Candidates may refer to the following in their answers: • both poems begin with a known, familiar situation: *The Question* begins with the poet wandering along the way in winter; *The Rime of the Ancient Mariner* with a guest about to attend a wedding. This normal situation is interrupted as the poems enter into a different experience as winter turns to spring and the wedding guest is taken into the mysterious world of the ancient mariner • Shelley presents familiar scenes drawn from nature – a stream or river, a copse, an oak tree and familiar named flowers, but at the same time the bank of turf is described as kissing and then fleeing from the stream in a way in which a mysterious "thou" might behave in a dream; the identity of this person is a mystery; for the ancient mariner the familiar albatross takes on a mysterious meaning, his fellow mariners become spirits and the world as he once knew it is mysteriously transformed • the language in both poems becomes associated with dreams or visions: the flowers in Shelley's poem become "visionary" - the tall flower wets its mother's face with tears, the wind is its playmate, and the flowers are described as being fairer than any wakened eye could behold. Similarly, Coleridge's poem has the vision of the water snakes and the dancing death-fires, which, although recognisable as natural phenomena, are described in such a way as to emphasise the mystery • the lyrical qualities of Shelley's poem, with its regular iambic metre and rhyme scheme, matches the beauty of the scene he evokes, ending with a rhapsodic and questioning finish in the final line; Coleridge uses the ballad form with archaic diction to set his poem in a time distant from the present. This remoteness conveys a sense of the unknown and mysterious • both poems, in their search for meaning beyond the ordinary everyday experience, demonstrate the romantic movement's interest in escaping into an imaginative realm; Shelley's poem might be read as a love poem, addressed to the unknown person

	at the end, suggesting the transforming power of love and emotion; the wedding guest is turned away from simple immediate pleasures into reflections that make him a sadder and a wiser man at the end • typical of Romantic poetry is the focus on an individual's personal experience and this is present in both poems • some answers might argue that the poems can be read without an undue emphasis on the mysterious: Shelley has written a love poem, in which he has gathered flowers to give to his beloved; Coleridge's poem is a graphic account of a sea voyage. These are suggestions only. Accept any valid alternative responses.

Question Number 12	Indicative Content
	Prescribed text: *English Romantic Verse*, editor David Wright An appropriate choice to accompany *Intimations of Immortality* might be *Autumn* by John Keats. Candidates may refer to the following in their answers: • both poems offer a personal reflection on change, linked to nature: Wordsworth's poem reflects on the changes in himself from early childhood to adulthood; Keats considers seasonal change • both poems celebrate nature: Keats begins by describing the lush richness of autumn and ends with the approach of winter, the transience of the season adding to its beauty; Wordsworth begins by regretting the loss of childhood joys but later in the poem finds consolation in remembering the past • although both poems have language features in common - apostrophising, addressing nature directly - Wordsworth's poem has detailed and accurate, often matter of fact, descriptions of change, whereas Keats' poem has a more extensive use of metaphor, especially in the middle section • both poems contain a mix of emotion, despite speaking about the beauty and joy in nature and a seeming acceptance of change. Both end with a hint of sadness: Wordsworth with thoughts that are too deep for tears and Keats with the migrating swallows, emblematic of change • the poems were written at a time of change, driven by the Industrial Revolution and political unrest. The ambivalent attitudes towards change in both poems, regretting it and embracing it at the same time, reflect a preoccupation of the age • both poems have features that are typical of romantic poetry: a focus on the individual, love of nature, recognising the importance of the imagination • it might be argued that despite the attempt in both poems to accept change, the strongest emotion is the undercurrent of regret, reflecting the poets' awareness of mortality and a world in which change is, they believe, sadly inevitable. 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 13	Indicative Content
	Prescribed text: *The New Oxford Book of Victorian Verse* edited by Christopher Ricks An appropriate choice to accompany *Sonnets from the Portuguese XXIV* might be *A Birthday* by Christina Rossetti. Candidates may refer to the following in their answers: • both poems reveal intense and personal feelings: Browning addresses the person she loves directly and expresses fulfilment in the security of love; Rossetti expresses fulfilment by explaining her 'love' has come to her, although the exact nature of this, whether a person or religious faith, is not defined • both poems use imagery to convey the feeling of fulfilment: Browning emphasises her feeling of security with references to a closed knife that can do no harm; Rossetti uses a series of similes to describe the feelings of her heart • Browning uses the sonnet form to develop the idea of protection from worldly troubles in the octet, followed by the idea of closeness to God in the sestet; Rossetti has two short stanzas, the first of which describes her feelings of fulfilment and the second celebrates this through the metaphor of a dais to commemorate her 'birthday' • both poems link human love with religious feelings: Browning's poem establishes that only through God can the lovers be made rich; Rossetti establishes that this 'birthday' goes beyond the ordinary and mortal – it is the birthday of her life • the strong faith expressed or implied in both poems reflects a time of religious conviction • fulfilment is described in both poems as something found only when removed from one's immediate environment: Browning refers to the world's 'sharpness' and Rossetti's elaborate imagery of the dais in the second stanza again suggests removal from the ordinary and quotidian. Poetry of this period can be seen as stepping aside from the everyday issues of society to find the sublime • some answers may argue that fulfilment is not fully experienced in these poems: Browning is aware that God can remove her happiness and Rossetti is never clear about the exact nature of her "love". This might lead to an interpretation of the poems more as a prayer and a wish than a fulfilment. These are suggestions only. Accept any valid alternative responses.

Question Number 14	Indicative Content
	Prescribed text: *The New Oxford Book of Victorian Verse* edited by Christopher Ricks An appropriate choice to accompany *Echo* might be *O that 'twere possible,* from *Maud* by Alfred Tennyson. Candidates may refer to the following in their answers: • both poems find that dreams bring back memories of happier times: in *Echo* the persona asks for the deceased person to come back to her in dreams, when this person will be as soft cheeked and bright eyed as in life; Tennyson's poem is part of a longer narrative in which the persona has killed Maud's brother and Maud herself has died, possibly of grief. The persona's dreaming therefore mixes longing for the happier past with guilt • the metre varies in *Echo* - the opening trochees and the variations in line length contribute to the yearning tone of the poem and its restlessness in dreams; in the *Maud* extract the form is ballad-like but the agitation of the speaker, and perhaps his psychological instability, is captured in the way he abruptly moves between dream and reality • the idea of life after death is present in both poems and linked to the idea of dreaming - through dream the persona seems to be able fleetingly to visit the dead. The impossibility of the living doing this outside of dream is established in *Echo* through the image of a door that opens only to let people in, not out again, and the persona in Tennyson's poem regrets that it is not possible for the living to question the dead • both poems mix sweetness with bitterness and emphasise lost happiness; the persona in *Echo* however is mainly concerned for the person she has lost whereas the persona in *Maud* speaks primarily about himself and his misery, the final picture being of himself weeping in a cave • there is a clear interest in what dreams might reveal and how the living might contact the dead in both poems; spiritualism was a popular topic in the Victorian age • an interest in a psychological state is evident in both poems: modern readers with a different approach to dreams and dreaming may see the features of depression following bereavement in Rossetti's poem, whilst the protagonist in *Maud* is clearly traumatised and volatile, evidenced through his dreams • some answers might argue that both poems are marred by sentimentality and self-indulgence and that, to modern readers, there is something maudlin about their compulsive, obsessional fantasising. 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.			
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.
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