

## Unit 4: Shakespeare and Pre-1900 Poetry – mark scheme

### Section A: Shakespeare

Question Number	Indicative Content
1	<p><b><i>Measure for Measure</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the central plot premise - Isabella's desire to maintain her virtue and the conflict between her religious devotion and her love for her brother</li> <li>• how Shakespeare depicts a range of approaches to virtue, e.g. the extreme virtuousness of Isabella compared with the more liberal characters like Mistress Overdone and Pompey</li> <li>• the complex characterisation of Angelo and his attitudes to virtue, e.g. his draconian enforcement of moral codes alongside his own sexual misconduct</li> <li>• argument that Shakespeare uses the various compromises of characters to suggest that virtue cannot be achieved through inflexible laws: 'They say, best men are moulded out of faults.'</li> <li>• reactions of a modern audience to the ethical dilemmas in the play</li> <li>• changing power relationships between men and women, in the play and over time</li> <li>• debate over the moral compromises the Duke makes in order to achieve virtue, e.g. his use of disguise, spying, lying</li> <li>• debate the extent to which the comic subplot reinforces the theme that a genuine moral compass is a far more virtuous attribute than the unyielding adherence to a given moral code, e.g. Escalus's tempered judgement on Pompey and Froth: 'Some rise by sin, and some by virtue fall.'</li> </ul>
Question Number	Indicative Content
2	<p><b><i>Measure for Measure</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of subplot scenes to comment on the major action, e.g. Act 1 Scene 2</li> <li>• the use of comic scenes interspersed with potentially tragic scenes to alleviate a more serious tone, e.g. Pompey and Mistress Overdone scenes</li> <li>• a subplot which mocks the main action, e.g. juxtaposition of Angelo's judgment on Claudio with Elbow's attempt to charge Froth and Pompey with promiscuity</li> <li>• the use of the subplot to anticipate themes, e.g. Pompey is offered the chance to repent as Angelo will be</li> <li>• the way the subplot indicates what the life of the lower orders in society must be like – the world of prostitutes, pimps, and an ineffectual policing system</li> <li>• the disturbing effect of the low comedy scenes which are at once sordid, funny and - because they reflect on the main plot - touch on society's serious moral issues too</li> <li>• explore and debate the extent to which Lucio is simply as a comic device, e.g. garish dress; butt of jokes</li> <li>• explore different ways the Duke's behaviour might be interpreted; use of the omnipresent Duke as a device to control the plot/offer audience perspective.</li> </ul>

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Level 1	1–5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• 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.</li> <li>• Shows limited awareness of contextual factors.</li> <li>• Shows limited awareness of links between texts and contexts.</li> <li>• Shows limited awareness of different interpretations and alternative readings of texts.</li> <li>• Limited linking of different interpretations to own response.</li> </ul>			
Level 2	6–10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts.</li> <li>• Some support of own ideas given with reference to generic different interpretations.</li> </ul>			
Level 3	11–15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors.</li> <li>• Develops relevant links between texts and contexts.</li> <li>• Offers clear understanding of different interpretations and alternative readings of texts.</li> <li>• Explores different interpretations in support or contrast to own argument.</li> </ul>			

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Level 4	16–20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> <li>• Produces a developed exploration of different interpretations and alternative readings of texts.</li> <li>• Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>			
Level 5	21–25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>• Makes sophisticated links between texts and contexts.</li> <li>• Applies a sustained evaluation of different interpretations and alternative readings of texts.</li> <li>• Evaluation is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>			

Question Number	Indicative Content
3	<p><b>The Taming of the Shrew</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• use of the framing device (central plot is a play within a play, performed for Christopher Sly) and its effect</li> <li>• many characters who dress up and pretend to be people they are not – Lucentio, Tranio, Hortensio, the merchant</li> <li>• the presentation of Petruchio as a performer, e.g. he pretends to be mad and find fault with Katherine’s food and clothing; consideration as to whether Katherine is playing a role in being the obedient wife – or has ‘assumed’ the role of the shrew</li> <li>• the importance of clothing and appearance throughout the play, e.g. the symbolism of Petruchio’s wedding outfit</li> <li>• the hierarchy of authority in Elizabethan households and wider society</li> <li>• conventions of comedy, impact on different audiences over time</li> <li>• how the reversal of social roles - servants dressing up as noblemen and noblemen acting like servants - might be interpreted as just theatrical playfulness or conveying more serious themes</li> <li>• the power of language use, debating how Katherine’s final speech might be interpreted.</li> </ul>
Question Number	Indicative Content
4	<p><b><i>The Taming of the Shrew</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Bianca’s presentation early in the play as a contemporary ideal of womanhood – “But in the other’s silence I do see / Maid’s mild behaviour and sobriety.”</li> <li>• the ways in which Shakespeare reveals another side to Bianca’s character, e.g. flirting with her tutors (“Good masters, take it not unkindly, pray, That I have been thus pleasant with you both.”); taunting Katherine</li> <li>• Bianca’s treatment as a commodity by her father, e.g. “...and he of both / That can assure my daughter greatest dower / Shall have my Bianca’s love.”</li> <li>• Bianca’s character as a source of comedy, e.g. central to the wooing-game subplot; the knockabout battles with her sister</li> <li>• the relative situations of men and women in Elizabethan England</li> <li>• the stock figure of the ‘shrew’ in Elizabethan drama</li> <li>• exploring different ways of interpreting the play’s attitude towards marriage. Bianca’s marriage to Lucentio as a possible counterpoint to that between Katherine and Petruchio, e.g. “We three are married, but you two are sped.”</li> <li>• awareness of different interpretations of tone: the irony in Bianca’s final refusal to obey her husband – “The more fool you for laying on my duty”.</li> </ul>

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5	<p><b>Hamlet</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Hamlet's enacted madness; double deception of Hamlet's deception to others and his self-deception, e.g. his reluctance to kill Claudius</li> <li>• soliloquies in the play in relation to deception and particularly Hamlet's self-deception</li> <li>• how Hamlet reveals his deception to Horatio, e.g. Act 1, Scene 5, Act 3, Scene 2</li> <li>• Hamlet changing his name when he discovers Rosencrantz and Guildenstern have a warrant for his death and the implications of that act</li> <li>• conventions of tragedy in the early 17<sup>th</sup> century plays</li> <li>• the way Shakespeare presents a world of double dealing and Machiavellian intrigue, perhaps mirroring the political complexities of his own time</li> <li>• different ways of judging Hamlet's treatment of his mother : his deception of her in Act 3, Scene 2, for example</li> <li>• exploring how their use of deception might change our view of other characters.</li> </ul>
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6	<p><b>Hamlet</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• Claudius's murder of his brother as the first act of madness in the sense that it is an act against nature; Hamlet's acted madness to prove this fact</li> <li>• Hamlet acting out madness and living that madness as the play progresses</li> <li>• is Hamlet mad? Is it temporary or permanent; feigned or actual?</li> <li>• Ophelia's madness and possible causes, e.g. Hamlet lying to her, Laertes forbidding her to see him, Laertes' murder; how it is seen in her character, e.g. lack of femininity, childishness</li> <li>• the self-questioning via soliloquy - early modern ideas of the self</li> <li>• impact on different audiences with differing views of madness.</li> <li>• the appearance of the ghost: interpretations of whether it is actually there or not (does the ghost actually appear in Gertrude's closet?)</li> <li>• do we believe Gertrude's account of Ophelia's accidental death, or is it deliberate suicide? Which interpretation best fits with the idea of her insanity?</li> </ul>

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7	<p><b><i>King Lear</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• the betrayal of Lear in doubting Cordelia in the first instance; this being the initiator of all other betrayals</li> <li>• the betrayal of Lear by Goneril and Regan; the betrayal of Gloucester and Edgar by Edmund and the values that lie behind betrayal in each instance; how the main plot and the subplot reflect this theme</li> <li>• how betrayers eventually turn on each other as betrayal is essentially for selfish motives</li> <li>• betrayal and forgiveness – Cordelia and Edgar forgive their fathers; Goneril and Regan are not forgiven</li> <li>• ideas about order and disorder; the breakdown of an ordered society through betrayal</li> <li>• the concept of Kingship; authority in families and wider society in Jacobean England</li> <li>• debate about which of the many betrayals in the play might be seen as the worst, and why.</li> <li>• different ways audiences might interpret the degree of sincerity in language: Cordelia's speech to Lear at the beginning of the play, which he interprets as a betrayal of love.</li> </ul>
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8	<p><b><i>King Lear</i></b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• blindness in its wider context; both not being able to see literally and a 'mental blindness' that stops the characters from seeing</li> <li>• mental blindness and bad decisions; Lear and Gloucester</li> <li>• blindness in seeing the true nature of one's children; loyalty and obedience; the vulnerability of the parent-child relationship</li> <li>• Lear's madness making him able to see; seeing / understanding and self-awareness</li> <li>• blindness to the issues of unfairness in society, e.g. Lear's realisation he was blind to the suffering of 'poor naked wretches'</li> <li>• the significance and effect of 'blindness' as a symbol on audiences through the ages</li> <li>• the extent to which the blindness of characters - because they are old and easily deceived for example - is excusable</li> <li>• debate around the use of the word "good" in the assertion; how far is their downfall their own fault?</li> </ul>

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## Section B: Pre-1900 Poetry

Question Number	Indicative Content
9	<p><b>The Metaphysical Poets</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriate selection of poem to accompany 'A Letter to her Husband, Absent upon Public Employment' (e.g. Marvell's 'Definition of Love' or Lovelace's 'Song: To Lucasta, Going to the Wars'), illustrating a range of ways in which the poets deal with love</li> <li>• separation – Bradstreet's longing for her husband's return yet arguing that they are 'both but one' even so; Lovelace's argument that 'I could not love thee, dear, so much / Loved I not honour more'</li> <li>• structure – Lovelace begins with an instruction to his lover ('Tell me not...') and develops his argument by a concession in stanza 2 ('True...') answered by a counter-argument in stanza 3 ('Yet...'), concluding with the apparent paradox of the final two lines; Bradstreet is more practical, referring to 'my magazine of earthly store' and to their children, 'those fruits which through thy heat I bore'; Marvell developing a carefully crafted logical argument ('and yet... For... And therefore... Unless,' etc.)</li> <li>• the poets use imagery to express their love: the 'Nunnerie' of Lucasta's 'chaste breast'; Bradstreet describes her husband as 'my magazine of earthly store.'</li> <li>• contextual aspects – Bradstreet as an immigrant in America making specific references to place and to the seasons and the Bible, Lovelace as a Cavalier poet, concerned with concepts such as 'honour', symbolised by 'a sword, a horse, a shield'</li> <li>• the context of the writer's perspective – Bradstreet as one of the few women in the anthology, making reference to her children as evidence of physical love; Lovelace, like several other male poets, addressing a silent and apparently idealised 'Lucasta' (whose name means 'pure light'), with her 'chaste breast and quiet mind', who is assumed to 'adore' the 'inconstancy' of his pursuit of this 'new mistress' 'honour' through combat</li> <li>• debate about gender roles: what conclusions might we reach when Bradstreet calls her husband her 'heart, eyes and more than life' or Lovelace tells Lucasta that he 'loves honour more'?</li> </ul>
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10	<p><b>The Metaphysical Poets</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriate selection of poem to accompany <i>To His Coy Mistress</i> (e.g. Vaughan's <i>The World</i> or Donne's <i>The Sun Rising</i>), illustrating a range of ways in which the poets deal with time</li> <li>• presentation of the quantity of time, e.g. Marvell playfully and hyperbolically presents the notion of plentiful time; Vaughan contrasts eternity with worldly time; presentation of the reality of time passing, e.g. Marvell's sinister notions 'Deserts of vast eternity', 'worms shall try', and Vaughan's list of worldly activity</li> <li>• use of poetic form, e.g. Marvell uses the dramatic monologue to offer a discourse on time whose argument is in three distinct sections: the hypothesis, the reality, the proposition: 'Had we'... 'But'... 'Therefore...'. Donne also uses dramatic monologue to construct argument</li> </ul>

Question Number	Indicative Content
10 (contd.)	<ul style="list-style-type: none"><li>• use of a range of imagery, e.g. Vaughan's portrayal of eternity in magnificent, beautiful imagery, then the mundane pursuits of people in worldly time; Donne's inclusion of everything from windows and curtains to the structure of the cosmos</li><li>• depiction of the sun's passage around the Earth, in line - or out of line - with contemporary understanding of the cosmos</li><li>• seventeenth century male perspectives on female ageing debate as to whether or not the poems deal with love in its true sense: is Marvell's poem merely about seduction; is Donne just celebrating a conquest?</li></ul>

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Level 2	6–10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts.</li> <li>• Some support of own ideas given with reference to generic different interpretations.</li> </ul>			
Level 3	11–15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors.</li> <li>• Develops relevant links between texts and contexts.</li> <li>• Offers clear understanding of different interpretations and alternative readings of texts.</li> <li>• Explores different interpretations in support or contrast to own argument.</li> </ul>			

Level	Mark	A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3, 4	A05 = bullet point 5,6
Level 4	16–20	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>• Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>• Provides a discriminating analysis of the significance and influence of contextual factors.</li> <li>• Makes detailed links between texts and contexts.</li> <li>• Produces a developed exploration of different interpretations and alternative readings of texts.</li> <li>• Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.</li> </ul>			
Level 5	21–25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>• Makes sophisticated links between texts and contexts.</li> <li>• Applies a sustained evaluation of different interpretations and alternative readings of texts.</li> <li>• Evaluation is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>			

Question Number	Indicative Content
11	<p><b>The Romantics</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriate selection of poem to accompany London, e.g. Shelley's <i>Stanzas Written in Dejection, near Naples</i> or Wordsworth's <i>Tintern Abbey</i></li> <li>• how poets convey a physical sense of place, e.g. Blake's grim imagery, Shelley's sensuous and lyrical language</li> <li>• how poets convey thoughts and feelings through their presentation of place, e.g. Wordsworth's notion of nature as a moral guide in the development of character; Shelley's idea that man can appreciate the beauty of nature but cannot find pleasure in it if his own state separates him from it</li> <li>• use of poetic form and structure to present place, e.g. Blake uses rhyme, metre, repetition and alliteration to create a driving rhythm for his anger; Wordsworth uses the features of blank verse to create a conversational voice</li> <li>• the connection between character, place and the situation the poets find themselves in, e.g. Shelley contrasts the joyous scene with his own dejected state; Wordsworth describes the effects that features of the landscape have on him</li> <li>• how Blake addresses the social and political issues of the time through his portrayal of London</li> <li>• discussion as to whether the poems are primarily about places, or are they just using them as a vehicle for ideas and reflections?</li> </ul>
Question Number	Indicative Content
12	<p><b>The Romantics</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriate selection of poem to accompany <i>To Autumn</i>, such as Shelley's <i>Ode to the West Wind</i> or <i>Lines Written in Early Spring</i> by Wordsworth</li> <li>• the poets' use of structure – the significance of Keats' three stanza structure; the development of Shelley's descriptions and his conclusion; Wordsworth's choice of a simple ballad-like form</li> <li>• description of and response to nature, such as the way both Keats and Shelley personify the natural feature they have chosen – the season and the wind – and Wordsworth's repeated use of 'pleasure' and 'pleasant'</li> <li>• the language chosen to emphasise colour in Keats and movement in Shelley; the use of sound in Keats, Wordsworth's use of simple language ('the real language of men' - a link also to the context of <i>Lyrical Ballads</i>)</li> <li>• contextual factors might include the reference by Wordsworth to the harm created by humanity ('what man has made of man'), with links to the Romantic movement and the Industrial Revolution</li> <li>• romantic introspection and communion with nature in Wordsworth; Shelley's references to constraints ('heavy weight of hours has chain'd and bow'd / One too like thee') and to prophecy and the dissemination of revolutionary ideas</li> <li>• is <i>To Autumn</i> a celebration of beauty or a melancholy reflection on transience? Is the wild spirit in Shelley's <i>Ode to the West Wind</i> a destroyer or preserver?</li> </ul>

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	0	No rewardable material.			
Level 1	1–5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>• 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</li> <li>• Shows limited awareness of contextual factors.</li> <li>• Shows limited awareness of links between texts and contexts.</li> <li>• Shows limited awareness of different interpretations and alternative readings of texts.</li> <li>• Limited linking of different interpretations to own response.</li> </ul>			
Level 2	6–10	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Has general awareness of the significance and influence of contextual factors.</li> <li>• Makes general links between texts and contexts.</li> <li>• Offers straightforward explanations of different interpretations and alternative readings of texts.</li> <li>• Some support of own ideas given with reference to generic different interpretations.</li> </ul>			
Level 3	11–15	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> <li>• Demonstrates a clear exploration of the significance and influence of contextual factors.</li> <li>• Develops relevant links between texts and contexts.</li> <li>• Offers clear understanding of different interpretations and alternative readings of texts.</li> <li>• Explores different interpretations in support or contrast to own argument.</li> </ul>			

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Level 5	21–25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>• Makes sophisticated links between texts and contexts.</li> <li>• Applies a sustained evaluation of different interpretations and alternative readings of texts.</li> <li>• Evaluation is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>			

Question Number	Indicative Content
13	<p><b>The Victorians</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriate selection of poem to accompany <i>Drummer Hodge</i>, illustrating a range of ways in which the poets deal with death, e.g. Rossetti's <i>Remember</i> or Tennyson's <i>In Memoriam, XCV</i></li> <li>• structural aspects – Hardy's move from the close focus on the dead drummer to the distant stars; Rossetti's use of 'silent land' in <i>Remember</i></li> <li>• remembrance – what remains after death, e.g. Hardy's reference to the fate of Hodge's body as providing nourishment for a tree or Rossetti's use of 'darkness and corruption' in <i>Remember</i></li> <li>• views of death – E B Browning's reference to 'blanching, vertical eye-glare/Of the absolute heavens' in <i>Grief</i> or Tennyson's description of how 'the dead man touched me' in <i>In Memoriam, XCV</i></li> <li>• contexts – historical and literary features, e.g. Hardy's references to the Anglo-Boer Wars; his choice of 'Wessex' to identify the drummer's home; Rossetti and Tennyson – comments on personal circumstances, e.g. death of Hallam</li> <li>• changes in attitude over the course of the period covered by the selection, including Tennyson's references to 'faith' and 'doubt'</li> <li>• to what extent do the poets present death in a positive light? Is Drummer Hodge's death a heroic sacrifice? Is Tennyson's grief over Hallam a tribute to immortal love?</li> </ul>
Question Number	Indicative Content
14	<p><b>The Victorians</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriate selection of poem to accompany <i>My Last Duchess</i>, such as Tennyson's 'I have led her home, my love, my only friend' from <i>Maud</i> l.xviii or Robert Browning's <i>Love in a Life</i></li> <li>• Duchess as a silent object of study and the possession of the Duke and his new bride in a similar way; how Tennyson's narrator dwells obsessively on <i>Maud</i>; the woman's haunting presence even when absent in <i>Love in a Life</i></li> <li>• the use of male narrators – the characterisation of the Duke in <i>My Last Duchess</i> ('my gift of a nine-hundred-years-old name'); in <i>Love in a Life</i> the expanding structure of the two stanzas</li> <li>• direct address to the reader – the Duke implicating his hearer in his own attitudes and in the fate of his new bride</li> <li>• contextual features – Browning's interest in characters from the Italian Renaissance and what this tells us about Victorian attitudes to Italy, its past and art; the Duke's fear of the Duchess's freedom with all classes – the growing 19th century middle class</li> <li>• the intense focus of Tennyson's narrator on the beloved might be explored as symptomatic of a certain Victorian view of women</li> <li>• Browning's Duchess and Tennyson's Maud do not seem to have a right to reply: we only have male voices. What might we conclude from not hearing their voices?</li> </ul>

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Level 5	21–25	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>• Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors.</li> <li>• Makes sophisticated links between texts and contexts.</li> <li>• Applies a sustained evaluation of different interpretations and alternative readings of texts.</li> <li>• Evaluation is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li> </ul>			