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

Section A: Shakespeare

Question	Indicative Content
Number	
1	Measure for Measure
	 Students may refer to the following in their answers: the central plot premise - Isabella's desire to maintain her virtue and the conflict between her religious devotion and her love for her brother 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 the complex characterisation of Angelo and his attitudes to virtue, e.g. his draconian enforcement of moral codes alongside his own sexual misconduct 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.' reactions of a modern audience to the ethical dilemmas in the play changing power relationships between men and women, in the play and over time debate over the moral compromises the Duke makes in order to achieve virtue, e.g. his use of disguise, spying, lying 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.'
Question	Indicative Content
Number	
2	Measure for Measure
	Students may refer to the following in their answers: • use of subplot scenes to comment on the major action, e.g. Act 1 Scene2 • the use of comic scenes interspersed with potentially tragic scenes to
	 alleviate a more serious tone, e.g. Pompey and Mistress Overdone scenes 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 • the use of the subplot to anticipate themes, e.g. Pompey is offered the
	chance to repent as Angelo will be
	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
	 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
	explore and debate the extent to which Lucio is simply as a comic
	 device, e.g. garish dress; butt of jokes 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.

Please regrid.	eter to th	e specific marking	guidance on page	e 2 when applying	g this marking	
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5, 6	
	0	No rewardable r		, , , , , , , , , , , , , , , , , , , ,	, , ,	
Level 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. 				
		alternative re	d awareness of di eadings of texts. ng of different inte	·		
Level 2	6–10	 General under Makes general explated concepts and clarity, althouted a Gives surfaced shaped in texton straightfour that general a contextual faux makes general and alternative Some support different interesting and alternative 	standing/exploid points, identifying an ation of effects. It terminology. Orgugh still has errore readings of texts ts. Shows general envare elements of awareness of the ctors. In the ctors all links between the readings of texts of own ideas giver pretations.	ration Ing some literary Aware of some a ganises and express and lapses. Is relating to how It understanding to the writer's craft significance and it exts and contexts tions of different tts. It wen with reference	techniques with appropriate asses ideas with meanings are by commenting t. Influence of St. interpretations	
Level 3	11–15	 Offers a clear Relevant use clear structur Demonstrate with consiste writer's craft Demonstrate influence of control of the clear unalternative research 	application/expressions using response using references using references with few errors sometimes. Show a clear exploration textual factors evant links between understanding of ceadings of texts.	relevant textual e and concepts. Crea and lapses in exp ow meanings are as clear understant ion of the significa- en texts and conta different interpret	ates a logical, pression. shaped in texts ading of the ance and exts. ations and	

Level	Mark	AO1 = bullet	AO2 = bullet	AO3 = bullet	AO5 = bullet		
Level	IVIAIR	point 1	point 2	point 3, 4	point 5, 6		
Level 4	16–20	Discriminating controlled application/exploration					
Level 4	10-20			ent with fluently e			
				of concepts and te			
			9	e cohesive transit	03		
		carefully chos	•	e conesive transit	ions and		
				nderstanding of h	ow meanings		
				in a controlled wa			
			s of the writer's cr		y, the hadrices		
				sis of the significa	ance and		
			ontextual factors.				
				exts and contexts			
		Produces a de	 Produces a developed exploration of different interpretations 				
			ve readings of tex		·		
		Discussion is controlled and offers integrated exploration of					
		different interpretations in development of own critical position.					
Level 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.					
			nhisticated evalua	ation and annracia	ation of the		
			 Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. 				
				een texts and con	itexts.		
				of different interp			
			adings of texts.				
				histicated use of a	application of		
				luminate own criti			

Question Number	Indicative Content
3	The Taming of the Shrew
	 Students may refer to the following in their answers: use of the framing device (central plot is a play within a play, performed for Christopher Sly) and its effect many characters who dress up and pretend to be people they are not – Lucentio, Tranio, Hortensio, the merchant 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 the importance of clothing and appearance throughout the play, e.g. the symbolism of Petruchio's wedding outfit the hierarchy of authority in Elizabethan households and wider society conventions of comedy, impact on different audiences over time 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 the power of language use, debating how Katherine's final speech might be interpreted.
Question Number	Indicative Content
4	The Taming of the Shrew
	 Students may refer to the following in their answers: 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." 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 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." Bianca's character as a source of comedy, e.g. central to the wooinggame subplot; the knockabout battles with her sister the relative situations of men and women in Elizabethan England the stock figure of the 'shrew' in Elizabethan drama 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." 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".

Mark 0 1–5	point 1 No rewardable -5 Descriptive Makes little Limited use frequent err Uses a narra knowledge of Shows a lact Shows limite Shows limite Shows limite	reference to texts of appropriate confors and lapses of eative or descriptive of texts and how make of understandinged awareness of coed awareness of lires.	cepts and termine expression. approach that she eanings are shap of the writer's cr	ology with nows limited ed in texts.
1–5	No rewardable -5 Descriptive Makes little Limited use frequent err Uses a narra knowledge of Shows a lact Shows limite Shows limite Shows limite	reference to texts of appropriate consors and lapses of eative or descriptive of texts and how make of understanding and awareness of coed awareness of line.	with limited organcepts and termine expression. approach that sheanings are shap	nisation of ideas. ology with nows limited ed in texts.
1–5	-5 Descriptive • Makes little Limited use frequent err • Uses a narra knowledge of Shows a lace • Shows limite • Shows limite	reference to texts of appropriate confors and lapses of eative or descriptive of texts and how make of understandinged awareness of coed awareness of lires.	cepts and termine expression. approach that she eanings are shap of the writer's cr	ology with nows limited ed in texts.
	 Makes little Limited use frequent err Uses a narra knowledge of Shows a lace Shows limite Shows limite Shows limite 	of appropriate con ors and lapses of eative or descriptive of texts and how make of understanding and awareness of content of awareness of lingless of	cepts and termine expression. approach that she eanings are shap of the writer's cr	ology with nows limited ed in texts.
6–10			iks between texts	and contexts.
6–10		readings of texts.	fferent interpreta	
6-10		ng of different inte		n response.
11–15	 Makes gene general exp concepts an clarity, althoral exp general exp concepts and clarity althoral exp general exp general contextual for Makes gene Offers straig and alternate Some support general exp general exp general general exp general general exp g	rstanding/exploral points, identifyidenation of effects. Identifyidenation of effects. Identifyidenation of effects. Identifyidenation of effects. Identifyidenation of texts of the effect of own ideas giver pretations.	ng some literary Aware of some a ganises and express and lapses. The relating to how a literal understanding to the writer's craft significance and i exts and contexts tions of different tits. The reference	ppropriate sses ideas with meanings are by commenting t. influence of s. interpretations
	Relevant us clear structu Demonstrat with consist writer's craf Demonstrat influence of Develops re Offers clear alternative in	ure with few errors es knowledge of ho ent analysis. Show t. es a clear explorat contextual factors levant links between understanding of creadings of texts.	nd concepts. Creat and lapses in expose meanings are as clear understant ion of the signification en texts and control	ates a logical, pression. shaped in texts ading of the ance and exts. ations and
		clear structu Demonstrat with consist writer's craf Demonstrat influence of Develops re Offers clear alternative r Explores diff	 clear structure with few errors Demonstrates knowledge of howith consistent analysis. Show writer's craft. Demonstrates a clear exploration influence of contextual factors. Develops relevant links betwee Offers clear understanding of calternative readings of texts. Explores different interpretation 	 Demonstrates a clear exploration of the signification influence of contextual factors. Develops relevant links between texts and context. Offers clear understanding of different interpret.

Level	Mark	A01 bullet	AO2 bullet	AO2 bullet	AO5 = bullet		
Levei	IVIALK	AO1 = bullet	AO2 = bullet	AO3 = bullet			
1 1 4	17 20	point 1 point 2 point 3, 4 point 5, 6 Discriminating controlled application/exploration					
Level 4	16–20						
			controlled argume				
			scriminating use o				
		I .	ctures with precis	e conesive transit	ions and		
		carefully chos	sen language. s discriminating u	ndorstanding of h	ow moonings		
			i texts. Analyses,				
			r texts. Analyses, s of the writer's cr		ry, the huarices		
			scriminating analy		ance and		
			ontextual factors.		arice aria		
			ed links between t		:		
			eveloped explorat				
			e readings of tex		or protations		
			controlled and off		ploration of		
			pretations in dev				
Level 5	21–25		Critical and evaluative				
		 Presents a cri 	itical evaluative a	rgument with sus	tained textual		
		examples. Ev	aluates the effect	s of literary featu	res with		
		sophisticated	sophisticated use of concepts and terminology. Uses				
		sophisticated structure and expression.					
			tical evaluation of				
		texts. Display	texts. Displays a sophisticated understanding of the writer's				
		craft.					
		I .	phisticated evalua		ation of the		
			significance and influence of contextual factors.				
		· ·	ticated links betw				
			tained evaluation	of different interp	retations and		
			adings of texts.				
			supported by sop				
		aiternative in	terpretations to il	iuminate own criti	cai position.		

Question	Indicative Content
Number	
5	 Students may refer to the following in their answers: Hamlet's enacted madness; double deception of Hamlet's deception to others and his self-deception, e.g. his reluctance to kill Claudius soliloquies in the play in relation to deception and particularly Hamlet's self-deception how Hamlet reveals his deception to Horatio, e.g. Act 1, Scene 5, Act 3, Scene 2 Hamlet changing his name when he discovers Rosencrantz and Guildenstern have a warrant for his death and the implications of that act conventions of tragedy in the early 17th century plays the way Shakespeare presents a world of double dealing and Machiavellian intrigue, perhaps mirroring the political complexities of his own time different ways of judging Hamlet's treatment of his mother: his deception of her in Act 3, Scene 2, for example exploring how their use of deception might change our view of other characters.
Question	Indicative Content
Number 6	Hamlet
	 Students may refer to the following in their answers: 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 Hamlet acting out madness and living that madness as the play progresses is Hamlet mad? Is it temporary or permanent; feigned or actual? 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 the self-questioning via soliloquy - early modern ideas of the self impact on different audiences with differing views of madness. the appearance of the ghost: interpretations of whether it is actually there or not (does the ghost actually appear in Gertrude's closet?) 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?

	efer to the	e specific marking	guidance on page	e 2 when applying	g this marking	
grid. Level	Mark	AO1 = bullet	AO2 = bullet	AO3 = bullet	AO5 = bullet	
		point 1	point 2	point 3, 4	point 5, 6	
	0	No rewardable r	material.			
Level 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 alternative re	d awareness of lin d awareness of dit eadings of texts. ng of different inte	fferent interpreta	tions and	
Level 2	6–10	 Limited linking of different interpretations to own response. 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 				
Level 3	11–15	 Offers a clear Relevant use clear structur Demonstrate with consiste writer's craft. Demonstrate influence of control Develops relevant Offers clear unalternative research 	application/expressions using response using response using response using response using response using response using each of the second analysis. Show as a clear exploration contextual factors, evant links between understanding of coadings of texts.	elevant textual eand concepts. Created and lapses in expower meanings are stated as clear understantion of the signification texts and control different interpret	ates a logical, pression. shaped in texts adding of the ance and exts. ations and	

Level	Mark	AO1 = bullet	AO2 = bullet	AO3 = bullet	AO5 = bullet		
Level	IVIAIR	point 1	point 2	point 3, 4	point 5, 6		
Level 4	16–20	Discriminating controlled application/exploration					
Level 4	10-20		controlled argume				
			scriminating use of				
			ctures with precise	•	03		
		carefully chos	•	c concaive transit	ions and		
			s discriminating u	nderstanding of h	ow meanings		
			texts. Analyses,				
			s of the writer's cr		J , 1 1 11 11 11		
		Provides a dis	scriminating analy	sis of the significa	ance and		
		influence of c	ontextual factors.	•			
		 Makes detaile 	ed links between t	exts and contexts	i.		
			Produces a developed exploration of different interpretations				
			and alternative readings of texts.				
		Discussion is controlled and offers integrated exploration of					
	04.05	different interpretations in development of own critical position.					
Level 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 					
			ind influence of co				
			ticated links betw		ntexts.		
			tained evaluation	of different interp	retations and		
			adings of texts.				
			supported by sop				
		alternative in	terpretations to ill	luminate own criti	cal position.		

Question Number	Indicative Content
7	King Lear
	 Students may refer to the following in their answers: the betrayal of Lear in doubting Cordelia in the first instance; this being the initiator of all other betrayals 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 how betrayers eventually turn on each other as betrayal is essentially for selfish motives betrayal and forgiveness – Cordelia and Edgar forgive their fathers; Goneril and Regan are not forgiven ideas about order and disorder; the breakdown of an ordered society through betrayal the concept of Kingship; authority in families and wider society in Jacobean England debate about which of the many betrayals in the play might be seen as the worst, and why. 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.
Question	Indicative Content
Number 8	King Lear
	Students may refer to the following in their answers: • blindness in its wider context; both not being able to see literally and a 'mental blindness' that stops the characters from seeing • mental blindness and bad decisions; Lear and Gloucester • blindness in seeing the true nature of one's children; loyalty and obedience; the vulnerability of the parent-child relationship • Lear's madness making him able to see; seeing / understanding and self-awareness • blindness to the issues of unfairness in society, e.g. Lear's realisation he was blind to the suffering of 'poor naked wretches' • the significance and effect of 'blindness' as a symbol on audiences through the ages • the extent to which the blindness of characters - because they are old and easily deceived for example - is excusable • debate around the use of the word "good" in the assertion; how far is their downfall their own fault?

grid.		e specific marking			
Level	Mark	AO1 = bullet	AO2 = bullet	AO3 = bullet	AO5 = bullet
	0	point 1	point 2	point 3, 4	point 5, 6
1 1 4	0	No rewardable n	nateriai.		
Level 1	1–5	Limited use of frequent erro Uses a narrat knowledge of Shows a lack Shows limited	eference to texts of appropriate constructions and lapses of exive or descriptive texts and how mof understanding drawareness of collaborations are texts.	cepts and termin expression. approach that sheanings are shap of the writer's cruntextual factors.	ology with nows limited ed in texts. raft.
		alternative re	d awareness of dit adings of texts. g of different inte	•	
Level 2	6–10		standing/explo		птезропзе.
Level 3	11–15	 Makes general general explated concepts and clarity, althouted Gives surface shaped in texton straightfor Has general at contextual fare Makes general at Confers straight and alternative Some support different interes 	al points, identifyination of effects. terminology. Orgugh still has errors readings of texts shows general ward elements of twareness of the extors. Al links between the transport of the readings of text of own ideas giver pretations.	ng some literary Aware of some a panises and express and lapses. The relating to how all understanding to the writer's craft resignificance and in the contexts tions of different tits. The reference	ppropriate esses ideas with meanings are by commenting t. nfluence of s. interpretations
Level 3	11–15		application/exp		
		relevant textual e and concepts. Crea and lapses in exp ow meanings are s clear understan	ites à logical, pression. shaped in texts		
		influence of cDevelops releOffers clear u	s a clear exploration ontextual factors. evant links between onderstanding of contents	en texts and cont	exts.
			eadings of texts. Prent interpretation	ns in support or	contrast to own

Level	Mark	AO1 = bullet	AO2 = bullet	AO3 = bullet	AO5 = bullet		
Levei	IVIAIK	point 1	point 2	point 3, 4	point 5, 6		
Level 4	16–20	Discriminating controlled application/exploration					
Level 4	10-20			ent with fluently e			
				of concepts and te			
				e cohesive transit			
		carefully chos	•	c corresive transit	ions and		
				nderstanding of h	ow meanings		
				in a controlled wa			
			s of the writer's cr		J , 1 1 11 11 11		
		 Provides a dis 	scriminating analy	sis of the significa	ance and		
		influence of c	ontextual factors.				
		 Makes detaile 	ed links between t	exts and contexts			
			Produces a developed exploration of different interpretations				
			e readings of tex				
		Discussion is controlled and offers integrated exploration of					
		different interpretations in development of own critical position.					
Level 5	21–25	Critical and ev					
				rgument with sust			
			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.					
			phisticated evalua	ation and apprecia	ation of the		
			nd influence of co				
				een texts and cor	itexts.		
				of different interp			
			adings of texts.				
				histicated use of a			
		alternative in	terpretations to ill	luminate own criti	cal position.		

Section B: Pre-1900 Poetry

Question	Indicative Content
Number	
9	The Metaphysical Poets
9	 Students may refer to the following in their answers: 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 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' 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.) 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.' 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' 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 debate about gender roles: what conclusions might we reach when Bradstreet calls her husband her 'heart, eyes and more
Question	Lovelace tells Lucasta that he 'loves honour more'? Indicative Content
Number	The same of the sa
10	The Metaphysical Poets
	 Students may refer to the following in their answers: 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 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 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

Question Number	Indicative Content
10 (contd.)	 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 depiction of the sun's passage around the Earth, in line - or out of line - with contemporary understanding of the cosmos 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?

grid.	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 n		point of i	point o/o	
Level 1	1–5	 Descriptive Makes little reference to texts with limited organisation of ic Limited use of appropriate concepts and terminology with 				
		 frequent errors and lapses of expression. Uses a narrative or descriptive approach that shows limite 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 conte Shows limited awareness of different interpretations and 				
			adings of texts.	rnretations to ow	n response	
Level 2	6–10	 Limited linking of different interpretations to own response. 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. 				
Level 3		 Offers a clear Relevant use clear structur Demonstrates with consister writer's craft. Demonstrates influence of c Develops rele Offers clear u alternative re 	application/expressions using response using references using references with few errors knowledge of home analysis. Show a clear exploration ontextual factors, evant links between understanding of cadings of texts.	elevant textual end concepts. Created and lapses in expower meanings are stream and context and contex	ates a logical, pression. shaped in texts adding of the ance and exts. ations and	

Level 4 16–20 Discriminating controlled application/exploration • Constructs a controlled argument with fluently embed examples. Discriminating use of concepts and terminations of controls structures with precise cohesive transitions are	edded inology.			
Level 4 16–20 Discriminating controlled application/exploration • Constructs a controlled argument with fluently embed examples. Discriminating use of concepts and terminations are controls structures with precise cohesive transitions are	on edded inology.			
Constructs a controlled argument with fluently embed examples. Discriminating use of concepts and terminations structures with precise cohesive transitions at	edded inology.			
examples. Discriminating use of concepts and terminations are controls structures with precise cohesive transitions are	inology.			
Controls structures with precise cohesive transitions a				
· ·	s and			
carefully chosen language.				
Demonstrates discriminating understanding of how m				
are shaped in texts. Analyses, in a controlled way, the	the nuances			
and subtleties of the writer's craft.				
Provides a discriminating analysis of the significance and a significance are also as a significance and a significance are also as a significance are also as a significance and a significance are also as	e and			
influence of contextual factors.				
Makes detailed links between texts and contexts.				
Produces a developed exploration of different interpretation.	pretations			
	and alternative readings of texts.			
Discussion is controlled and offers integrated explorate the state of the stat				
	different interpretations in development of own critical position.			
Level 5 21–25 Critical and evaluative				
Presents a critical evaluative argument with sustained				
examples. Evaluates the effects of literary features w				
sophisticated use of concepts and terminology. Uses sophisticated structure and expression.	5			
 Exhibits a critical evaluation of the ways meanings are 	aro shanod in			
texts. Displays a sophisticated understanding of the v				
craft.	e writer 3			
 Presents a sophisticated evaluation and appreciation 	n of the			
significance and influence of contextual factors.	ii oi tiic			
 Makes sophisticated links between texts and contexts 	rts			
Applies a sustained evaluation of different interpretat				
alternative readings of texts.	a and			
 Evaluation is supported by sophisticated use of applic 	lication of			
alternative interpretations to illuminate own critical po				

Ougstien	Indicative Content
Question Number	Indicative Content
11	The Romantics
	 Students may refer to the following in their answers: appropriate selection of poem to accompany London, e.g. Shelley's Stanzas Written in Dejection, near Naples or Wordsworth's Tintern Abbey how poets convey a physical sense of place, e.g. Blake's grim imagery, Shelley's sensuous and lyrical language 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 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 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 how Blake addresses the social and political issues of the time through his portrayal of London discussion as to whether the poems are primarily about places, or are they just using them as a vehicle for ideas and reflections?
Question	Indicative Content
Number	maidanve seriem
12	 Students may refer to the following in their answers: 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 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 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' 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>) 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 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 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?

	efer to the	e specific marking	guidance on page	e 2 when applying	this marking	
grid. Level	Mark	AO1 = bullet	AO2 = bullet	AO3 = bullet	AO5 = bullet	
		point 1	point 2	point 3, 4	point 5,6	
	0	No rewardable r	naterial.			
Level 1	1–5	Limited use of frequent error. Uses a narrate knowledge of Shows a lack. Shows limited.	eference to texts of appropriate con irs and lapses of exive or descriptive of texts and how multiple of understanding diawareness of lind awareness of diawareness of diaw	cepts and termino expression. approach that sh eanings are shap of the writer's cr entextual factors. aks between texts	ology with nows limited ed in texts. aft and contexts.	
		alternative re	eadings of texts.	•		
			Limited linking of different interpretations to own response.			
Level 2	6–10	 Makes general general explacements and clarity, althout Gives surface shaped in texton straightfor Has general acontextual faroffers straight and alternative Some support different interested 	al links between to htforward explana we readings of tex t of own ideas giv rpretations.	ng some literary and Aware of some a ganises and express and lapses. It is relating to how real understanding the writer's craft significance and intexts and contexts tions of different exts.	ppropriate sses ideas with meanings are by commenting influence of interpretations	
Level 3	11-13	 Offers a clear Relevant use clear structur Demonstrate with consiste writer's craft. Demonstrate influence of control of the clear unalternative research 	application/expressions using response using references using references with few errors sometimes knowledge of home analysis. Show as a clear exploration textual factors, evant links between understanding of ceadings of texts.	relevant textual ex and concepts. Crea and lapses in exp ow meanings are s s clear understan ion of the significat en texts and conte different interpreta	tes a logical, pression. shaped in texts ding of the ance and exts. ations and	

Level 4 16–20 Discriminating controlled application/exploration • Constructs a controlled argument with fluently embed examples. Discriminating use of concepts and terminations of controls structures with precise cohesive transitions are	edded inology.			
Level 4 16–20 Discriminating controlled application/exploration • Constructs a controlled argument with fluently embed examples. Discriminating use of concepts and terminations are controls structures with precise cohesive transitions are	on edded inology.			
Constructs a controlled argument with fluently embed examples. Discriminating use of concepts and terminations structures with precise cohesive transitions at	edded inology.			
examples. Discriminating use of concepts and terminations are controls structures with precise cohesive transitions are	inology.			
Controls structures with precise cohesive transitions a				
· ·				
	s and			
carefully chosen language.				
Demonstrates discriminating understanding of how m				
are shaped in texts. Analyses, in a controlled way, the	the nuances			
and subtleties of the writer's craft.				
Provides a discriminating analysis of the significance and a significance are significance.	e and			
influence of contextual factors.				
Makes detailed links between texts and contexts.				
Produces a developed exploration of different interpretation.	pretations			
and alternative readings of texts.				
Discussion is controlled and offers integrated explorate different integrated in development of our privilege.				
	different interpretations in development of own critical position.			
	Critical and evaluative			
Presents a critical evaluative argument with sustained				
examples. Evaluates the effects of literary features w				
sophisticated use of concepts and terminology. Uses sophisticated structure and expression.	5			
 Exhibits a critical evaluation of the ways meanings are 	aro shanod in			
texts. Displays a sophisticated understanding of the v				
craft.	e willer 3			
 Presents a sophisticated evaluation and appreciation 	n of the			
significance and influence of contextual factors.	ii oi tiic			
 Makes sophisticated links between texts and contexts 	rts			
 Applies a sustained evaluation of different interpretat 				
alternative readings of texts.	a and			
 Evaluation is supported by sophisticated use of applic 	lication of			
alternative interpretations to illuminate own critical po				

Question	Indicative Content
Number	The Wistoniana
13	The Victorians
	 Students may refer to the following in their answers: 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> 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> 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> views of death – E B Browning's reference to 'blanching, vertical eyeglare/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> 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 changes in attitude over the course of the period covered by the selection, including Tennyson's references to 'faith' and 'doubt' 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?
Question	Indicative Content
Number	
14	 Students may refer to the following in their answers: appropriate selection of poem to accompany My Last Duchess, such as Tennyson's 'I have led her home, my love, my only friend' from Maud I.xviii or Robert Browning's Love in a Life 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 Maud; the woman's haunting presence even when absent in Love in a Life the use of male narrators – the characterisation of the Duke in My Last Duchess ('my gift of a nine-hundred-years-old name'); in Love in a Life the expanding structure of the two stanzas direct address to the reader – the Duke implicating his hearer in his own attitudes and in the fate of his new bride 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 the intense focus of Tennyson's narrator on the beloved might be explored as symptomatic of a certain Victorian view of women 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?

	efer to th	e specific marking	guidance on page	e 2 when applying	this marking	
grid. Level	Mark	AO1 = bullet	AO2 = bullet	AO3 = bullet	AO5 = bullet	
		point 1	point 2	point 3, 4	point 5,6	
	0	No rewardable r	nateriai.			
Level 1	1–5	Limited use of frequent erro Uses a narrate knowledge of Shows a lack Shows limited Shows limited Shows limited	eference to texts of appropriate con ors and lapses of elective or descriptive of texts and how m of understanding of awareness of co of awareness of diff awareness of diff addings of texts	cepts and termino expression. approach that she eanings are shap of the writer's crontextual factors. aks between texts	ology with nows limited ed in texts. aft and contexts.	
			alternative readings of texts. Limited linking of different interpretations to own response.			
Level 2	6–10	General under Makes general explated concepts and clarity, althouted a Gives surfaced shaped in text on straightfour that general a contextual faux makes general and alternative Some suppor different inter	standing/exploral points, identifying an attention of effects. terminology. Orgugh still has errors are readings of texts that shows general enders of the effectors. The readings of the efforward explanative readings of texts to fown ideas giver pretations.	ration ng some literary Aware of some a ganises and expre s and lapses. s relating to how r all understanding b f the writer's craft significance and in exts and contexts tions of different cts. yen with reference	techniques with ppropriate sses ideas with meanings are by commenting to influence of the interpretations	
		 Offers a clear Relevant use clear structur Demonstrate with consiste writer's craft. Demonstrate influence of control of the clear unalternative research 	response using the second response using response u	relevant textual extend concepts. Created and lapses in expowe meanings are seen to see a clear understantion of the signification texts and contend for the significant interpretable for	tes a logical, pression. shaped in texts ding of the ance and exts. ations and	

	ded			
Level 4 16–20 Discriminating controlled application/exploration • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminol Controls structures with precise cohesive transitions are carefully chosen language.	ded			
Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminol Controls structures with precise cohesive transitions are carefully chosen language.	ded			
examples. Discriminating use of concepts and terminol Controls structures with precise cohesive transitions ar carefully chosen language.				
Controls structures with precise cohesive transitions are carefully chosen language.	logy.			
carefully chosen language.				
	nd			
 Domonstratos discriminatina undoretandina of how mo 				
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 are	ind			
influence of contextual factors.				
Makes detailed links between texts and contexts.				
Produces a developed exploration of different interpret.	tations			
	and alternative readings of texts.			
Discussion is controlled and offers integrated exploration different integrated in development of averaging of the controlled and offers integrated exploration. The controlled and offers integrated exploration in the controlled and offers integrated exploration. The controlled and offers integrated exploration in the controlled and offers integrated exploration.				
	different interpretations in development of own critical position.			
	Critical and evaluative			
Presents a critical evaluative argument with sustained Avarables, Fugliates the effects of literary features with				
examples. Evaluates the effects of literary features wit	tri			
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 wr				
craft.	Titel 5			
 Presents a sophisticated evaluation and appreciation of 	of the			
significance and influence of contextual factors.	n the			
 Makes sophisticated links between texts and contexts. 				
 Applies a sustained evaluation of different interpretation 				
alternative readings of texts.	55 dila			
Evaluation is supported by sophisticated use of applicar	ation of			
alternative interpretations to illuminate own critical pos				