Mark Scheme (Results)

Summer 2022

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

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme - not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked **unless** the candidate has replaced it with an alternative response.

Specific Marking Guidance

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.

- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer.
- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Section A: Shakespeare

Question Number	Indicative Content
1	***Measure for Measure*** Candidates may refer to the following in their answers: • a definition of 'sympathy' – the ability to clearly differentiate the literary sense of the term from its general meaning might be a differentiator in how they construct and control their argument; whether or not finding sympathy for the characters misses the point of the play: it is about ambiguity – nothing is straightforward and many of the characters are presented as convincingly human, therefore possessing positive and negative aspects to their personalities which might lead to negotiated readings • whether or not the comment in the question is misguided in looking at a character as a real person who may or may not attract our sympathy, possibly including a principal focus on characters such as Isabella, Claudio, the Duke and Escalus, though there may be consideration of others such as Mariana • the ways in which meaning is shaped through the use of diction, imagery, irony, contrast and stagecraft, e.g. with due consideration for how these elements of the play might or might not lead to sympathy for the characters • the context – including, for instance, the significance of the sources and their impact on the presentation of the characters; the presence of 'typical' Renaissance techniques such as the bed trick and how that might create sympathy; the historical context relating to the burdens of leadership; the role of religion in dictating moral codes and standards of behaviour (perhaps compared to the more humanist message which might seem to permeate parts of the work) and the text's genre positioning as a 'problem play' • linkage within the play between characters whose 'sympathy count' is relatively high and those for whom it is relatively low and the methods used to present this • different interpretations of and alternative ideas about the text drawing on appropriate critical sources such as gender concept readings (perhaps specifically relating to the representation of Isabella, for example), Marxist analysis (possibly looking at the ways in which the power structures of the play defer or create sympathy) or a psychoanalytical approach considering the various motivations of the characters and how this might help us understand the engendering of sympathy (or lack of it). References to specific schools of thought and individual critics should be rewarded based on their relevance and the manner in which they are used to develop lines of argument • the candidate's own critical position in relation to the question. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
2	***Measure for Measure*** Candidates may refer to the following in their answers: • the significance of character voice in a dramatic work and the role of actors and directors in shaping versions of the text – awareness of these issues might be a differentiator in how they construct and control their argument; whether or not what people say is less interesting than how they say it – the role of irony, implication, tonal and other pragmatic aspects of the language during key scenes such as the Duke's bestowal of power on Angelo, the bed-trick, Claudio's beseeching of Isabella for aid, Isabella's speeches in general • the roles of some of the minor or less significant characters such as Lucio and their contribution to generic elements of the play's dialogic construction with a possible focus on characters such as Elbow, Pompey and Mistress Overdone – the first of these in particular might be adduced in support of the proposition • the ways in which meaning is shaped through the speeches by the use of diction, imagery, irony and form, e.g. with due consideration for how elements of the play such as soliloquy, rhyme, rhythm and metre might or might not support the proposition • the context, including, for instance, the significance of contemporary issues such as the role of religion in dictating what people say and how they say it; the moral codes of behaviour around sexual relationships, marriage and prostitution and how these affect what people say and how they say it; the social structures of Elizabethan society and how those affect what people say and how they say it • linkage within the play between characters whose dialogue is relatively unambiguous and those for whom how they say a thing is every bit as important as what they are saying • different interpretations of and alternative ideas about the text drawing on appropriate critical sources such as gender concept readings (perhaps specifically relating to Isabella's speeches, for example), genre-based analysis (possibly looking at the ways the problematised nature of 'Measure for Measure' affects some of its speeches such as those of the ending and what Isabella *doesn't* say there); a structuralist approach considering the form of the play and how this directs the dialogue, or a post-structuralist one which emphasises the reader's own primacy in decoding the significance of the words and how they might be spoken. References to specific schools of thought and individual critics should be rewarded based on their relevance and the manner in which they are used to develop lines of argument • the candidate's own critical position in relation to the question. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
3	*The Taming of the Shrew* Candidates may refer to the following in their answers: • the significance of suspense in a dramatic work and the role of actors and directors in shaping versions of the text which emphasise or downplay it in favour of other elements such as humour • whether or not the play does lack suspense – in favour of the proposition, candidates might cite the role of the framing device in potentially defusing that aspect of it, the generic inevitability of the outcomes and the complications of the various disguises which might serve to confuse rather than intrigue an audience and the ending, which could be seen as entirely predictable • against the proposition, candidates might reference the motivations and actions of Petruchio, such as his striking of the priest, and his testy relationship with Katharine, Tranio's overbidding for Bianca and the management of her affairs in general. They might conclude that a play of this kind doesn't set out to engage its audience via suspense and that any perceived lack of it is made up for by an ample supply of other qualities • the context, including, for instance, the significance of contemporary issues such as the role of arranged marriages (and their possible decline in popularity); codes of behaviour around sexual relationships, marriage and patriarchy and how these might have affected the form and structure of the play and possibly its textual history as a potential descendant of oral folk tales which may also have contributed to its generic nature. Possibly, there may be reference to the play as an earlier work perhaps produced as a kind of crowd-pleaser to make money • linkage within the play between characters who might be said to have a more suspense-filled role and contrast with those who do not • different interpretations of and alternative ideas about the text drawing on appropriate critical sources such as historicist readings (as presented by Hibbard, for example), genre-based analysis (possibly looking at how the form and structure of the play dictate some of its qualities); a feminist interpretation (of which there are many); 'post-feminist' analyses such as those of Kantor and Morrison; and Marxist critiques looking at the power relationships within the play and how these may contribute to its sense of social determinism. References to specific schools of thought and individual critics should be rewarded based on their relevance and the manner in which they are used to develop lines of argument • the candidate's own critical position in relation to the question. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
4	**_The Taming of the Shrew_** Candidates may refer to the following in their answers: • the significance of confusion, and possibly the importance of the verb 'revels' in a dramatic work; the role of actors and directors in shaping versions of the text that might choose to foreground confusion or attempt to reduce its significance in order to highlight specific readings • examples of confusion in the play such as the opening and the deception of Sly and the role of the Lord and Bartholomew in creating a form of confusion which is designed to be enjoyed. Other focuses might include the disguises of Lucentio, Tranio and Hortensio and the roles of these in providing entertainment. Petruchio's plan to befuddle Katharine and the outcomes of that may also be discussed • the thematic role of confusion – its development as an end in itself and in relation to other themes such as love, identity and fate might be considered, as well as the way in which it extends the ironic foundation of the play, for example. Candidates might also consider the roles of technical elements of language including diction, imagery and contrast in the presentation of confusion • the context, including, for instance, the significance of contemporary issues such as social status, wooing and marriage, honour, duty and the natural order and how these might be touched upon or more fully referenced in the use and exploration of confusion. There could also be some discussion of the generic aspect of the various disguises and deceptions which the play presents • linkage within the play between characters whose roles are driven by their creation and/or resolution of confusion and contrast with those such as Bianca who, it could be argued, have little to do with confusion other than being exposed to the trick of none of her suitors being who they appear to be • different interpretations of and alternative ideas about the text drawing on appropriate critical sources such as genre-based readings focusing on the typicality of the generation of confusion in works such as this and perhaps the unusualness of the framing device in establishing the whole play as a form of conceit; gender concept interpretations which may, for example, focus on the roles of the leading female characters as victims of male trickery or structuralist approaches looking at the ways in which confusion contributes to the formation of the narrative. References to specific schools of thought and individual critics should be rewarded based on their relevance and the manner in which they are used to develop lines of argument • the candidate's own critical position in relation to the question. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
5	**_Hamlet_** Candidates may refer to the following in their answers: • the significance of guilt in _Hamlet_ and the role of actors and directors in presenting the theme as one amongst many in the play • specific scenes or moments such as the appearance (and significance) of the ghost; the guilt of Claudius (and Gertrude) and how this might be presented; Hamlet's own guilt in the murder of Polonius; the death of Ophelia; the killing of Laertes and the despatch of Rosencrantz and Guildenstern for instance • ways in which the theme of guilt is developed via technical means such as diction, imagery, staging, contrast, dialogue (including the use of soliloquy); form, structure and action • the context, including, for instance the play's generic position as an inversion of conventional revenge tragedy and the role of guilt in that; issues around power and monarchical authority in the Elizabethan era; the roles of fathers and sons; Renaissance humanism and the significance of religious teaching; the forms of guilt as a concept in the sixteenth century and notions of appropriate punishment for the guilty • linkage within the play between characters whose guilt is seemingly unambiguous and those for whom it might not be as clear-cut • different interpretations of and alternative ideas about the text drawing on appropriate critical sources such as historicist readings of the play focusing on issues such as divine right and usurpation and the moral frameworks surrounding those; psychoanalytic interpretations considering the motivations of the various characters and how guilt factors into those; gender concept approaches which might seek to establish Ophelia (and possibly Gertrude) as victims of questionable guilt; Marxist analyses identifying the inevitability of guilt-driven actions leading to multiple deaths in a society structured on hegemonic power and genre-focused critiques which deal with the nature of guilt in a tragedy. References to specific schools of thought and individual critics should be rewarded based on their relevance and the manner in which they are used to develop lines of argument • the candidate's own critical position in relation to the question. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
6	**Hamlet** Candidates may refer to the following in their answers: • the types and significance of irony in *Hamlet* and the role of actors and directors in exploring irony as something perhaps key to the engagement of an audience with the text • specific scenes or moments such as Claudius' first address to the court; the death of Polonius; the play-within-the-play; Hamlet's treatment of Ophelia; the idea of his 'madness'; the Yorick speech; the ending • ways in which irony is established, developed and extended via technical means such as diction, imagery, staging, dialogue (including the use of soliloquy) and action • the context, including, for instance the play's genre and the prevalence of irony in the form generally; the significance of monarchy and power and how issues around those matters could be broached in the Elizabethan period; the importance of action in interpretations of maleness during that timeframe and how the social status and the relative powerlessness of women (in a country ruled by a woman) might lead to the sorts of situations experienced by Gertrude and Ophelia • linkage within the play between the forms of irony to which characters contribute and the sorts of action that are ironised or ironically presented • different interpretations of and alternative ideas about the text drawing on appropriate critical sources such as psychoanalytic readings examining Hamlet's motivations and his action and inaction, as well as those of Gertrude and Claudius, for example; Marxist focuses on the way in which the social structures of the play lead to the realisation of its various inevitable ironies (for example the ultimate 'success' of Fortinbras); structuralist critiques examining the positioning and use of irony in a play such as this and historicist approaches which may explore the role of monarchy and religion as they contrast the development of humanism and the ways in which these lead to ironies such as those presented in the 'To be, or not to be' speech. References to specific schools of thought and individual critics should be rewarded based on their relevance and the manner in which they are used to develop lines of argument • the candidate's own critical position in relation to the question. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
7	***King Lear*** Candidates may refer to the following in their answers: • the role and significance of Cordelia in the play and the part played by actors and directors in presenting her in ways which might engage different audiences with the text • specific scenes or moments such as the love test, her banishment, her return and her death as well as her role in the development of the play's thematic content; the nature of her 'presence' offstage and how that influences the audience's understanding • ways in which her character is established, developed and extended via technical means such as diction, imagery, staging, dialogue (including the use of soliloquy) and action; the significance of contrast in the presentation of Cordelia • the context, including the role of the family (and daughters particularly) in the play's timeframe (8th century BC) and the Elizabethan and Jacobean periods when the father was the head of the household and his wife and children were required to follow unquestioningly; the issues surrounding the Elizabethan succession; monarchy and the divine right of kings and how this impacts on Cordelia's position; the ways in which the play has been staged to present versions of Cordelia; the genre of the play and how this affects the presentation of the characters, Cordelia in particular; the depiction of her beauty in religious terms characteristic of the era • linkage within the play between Cordelia and other characters such as her sisters and her father and the ways in which her character is portrayed through scenes which might be connected in the construction of the narrative • different interpretations of and alternative ideas about the text drawing on appropriate critical sources such as gender concept approaches which might explore Cordelia's position as heroine or victim, for example; Marxist readings which see her as a part of a social structure corrupted by power or greed; historicist critiques which foreground the significance of a female ruler and the issues of the shift from one dynastic family to another. References to specific schools of thought and individual critics should be rewarded based on their relevance and the manner in which they are used to develop lines of argument • the candidate's own critical position in relation to the question. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
8	***King Lear*** Candidates may refer to the following in their answers: • the role and significance of fate in the play and the part played by actors and directors in presenting the characters in ways which might present the idea that character is at the mercy of fate, or otherwise • specific characters such as Lear himself, Gloucester and Edmund or moments such as the division of the kingdom, the casting out of Lear, the various betrayals, Gloucester's blinding and the final scenes; how these things are connected with fate • ways in which the characters and themes are established, developed and extended via technical means such as diction, imagery, staging, dialogue (including the use of soliloquy) and action • the context - including the genre of the play and the 'classical' aspects of the tragedy such as the characters' flaws; ways in which these structures and conventions are deterministic; significant issues surrounding the Elizabethan and Jacobean world views and the role of fate in that; the status of the characters as (mainly) members of a social elite which is partially constrained by the exercise and burden of power and responsibility; the ways in which the play may have been staged to present the significance of fate in what happens to the characters; the importance of ideas of natural order, justice and religion in framing the narrative and what happens to the characters who enact it • linkage within the play between the various characters and the fates which befall them or other themes including death and power and how these are developed • different interpretations of and alternative ideas about the text drawing on appropriate critical sources such as structuralist approaches which might focus on narrative inevitability; Marxist readings which emphasise the corrupting nature of power and how this leads directly to the outcomes of the play; historicist critiques which focus on the Elizabethan and Jacobean world and its belief systems as crucial in determining the presentation of the characters and their actions or the primacy of the sources. References to specific schools of thought and individual critics should be rewarded based on their relevance and the manner in which they are used to develop lines of argument • the candidate's own critical position in relation to the question. These are suggestions only. Accept any valid alternative responses.

Pre-1900 Poetry

Question Number	Indicative Content
9	**Prescribed text: *Metaphysical Poetry,* editor Colin Burrow** An appropriate choice of poem to accompany *Hymn to God the Father* might be *To His Coy Mistress* by Andrew Marvell. Candidates may refer to the following in their answers: • presentation of a persona who engages with the idea of sin by establishing a kind of debate with God • specific moments in the poems such as the ending and how they present conclusions about how sin might be brokered • ways in which the theme is established, developed and extended via technical means such as voice; diction (including pun, for example); imagery; dialogic structure (such as the use of questioning); rhythm and metre; mood and tone; irony; form and contrast • context, including the genres of the poems (such as the idea that the *Hymn* doesn't set out to praise God as much as it enjoins an argument) and the historical, social and biographical factors which informed the writing of them (i.e. Donne's marriage for love to Ann More); the importance of religion, for example, the notion of Original Sin and how that figures in the structure of *Hymn*; the role of orthodoxies such as Puritanism and their approach to sin and guilt; the value placed by the poets on the idea of wit or the use of conceit • linkage within and between the poems and the techniques used in their creation or the themes including sin and how these are developed • different interpretations of and alternative ideas about the text drawing on appropriate critical sources including 'canonical' interpretations such as that of T.S. Eliot and the claim that poems such as these achieve an unrivalled fusion of thought and feeling as regards concepts such as sin; historicist approaches which might emphasise the significance of the social and cultural backgrounds of the poems in the presentation of sin; the role of the New Critics in privileging 'style' over 'larger cultural determinants' in the work of the metaphysical poets or gender concept readings focusing on the representation of women or male desire and guilt in these works. References to specific schools of thought and individual critics should be rewarded based on their relevance and the manner in which they are used to develop lines of argument • the candidate's own critical position in relation to the question. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
10	**Prescribed text: *Metaphysical Poetry,* editor Colin Burrow** An appropriate choice of poem to accompany *To My Mistress Sitting by a River's Side: An Eddy* might be *The World* by Henry Vaughan. Candidates may refer to the following in their answers: • imagery and symbolism presented in sustained and developed ways, creating a range of content and effects including themes, sense of place, mood and tone and message, for example • specific elements in the poems such as the motif of water in *To My Mistress…*; allusions to other sources developed in the imagery and symbolism and the ways in which these contribute to meaning; particular examples of simile and metaphor and the ways in which these contribute to meaning; the ways in which imagery and symbolism are used to develop senses of place or character; the concept of conceit • ways in which imagery and symbolism are complemented, developed and extended via other technical means such as voice; diction; rhythm and metre; mood and tone; irony; form and contrast • context,including Carew's stylistic indebtedness to the models provided by other poets such as Jonson, Donne and Marino and his position as one of the progenitors of Cavalier verse (which could be said to have had a focus on style); Carew's 'life of libertinism' • linkage within and between the poems and the techniques used in their creation including focus on the presentation of character through imagery, for example • different interpretations of and alternative ideas about the text drawing on appropriate critical sources including the role of the Oxford Movement in re-evaluating the Caroline poets; psychoanalytic responses to the motivations and creative processes of the poets; gender-concept driven readings relating to the presentation of women; historicist analyses focusing on the significance of the Civil War period in the writing of the texts. References to specific schools of thought and individual critics should be rewarded based on their relevance and the manner in which they are used to develop lines of argument • the candidate's own critical position in relation to the question. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
11	**Prescribed text*: English Romantic Verse*, editor David Wright**

An appropriate choice to accompany *So We'll Go no more A Roving* might be *Ode: Intimations of Immortality* by William Wordsworth*.

Candidates may refer to the following in their answers:

- presentation of regret through stylistic and technical choices including voice, setting, form and structure
- specific elements in the poems such as the song-like nature of *So We'll Go no more A Roving* which add to the mood and tone
- ways in which regret is developed through imagery and symbolism; diction; rhythm and metre; allusion; form and contrast for example
- context - including Byron's exile; the role of carnival and its contrast with Lent; aspects of Byron's personal life including his alleged promiscuity; Byron's own sense of ageing and the loss of youthful desires and energies; the significance of religion and how the excesses of personal conduct fit into the social framework of the period
- linkage within and between the poems and the techniques used in the development of regret as a theme or as a modal or tonal aspect of both texts
- different interpretations of and alternative ideas about the texts, drawing on appropriate critical sources including the significance of the sources (Burns has been suggested for *So We'll Go no more...*) and how these affect the presentation of regret; psychoanalytic interpretations focusing on the possible creative wellsprings of the poems and the sexualised nature of *So We'll Go no more...* and the relevance of regret; structuralist and post-structuralist readings such as those of Paul de Man and how these might present ideas about the presentation of themes. References to specific schools of thought and individual critics should be rewarded based on their relevance and the manner in which they are used to develop lines of argument
- the candidate's own critical position in relation to the question.

These are suggestions only. Accept any valid alternative responses. |

Question Number	Indicative Content
12	**Prescribed text: *English Romantic Verse*, editor David Wright**

Prescribed text: *English Romantic Verse*, editor David Wright

An appropriate choice to accompany *Stanzas Written in Dejection, near Naples* might be *London* by William Blake.

Candidates may refer to the following in their answers:

- presentation of isolation in various ways through, for example, setting and sense of place, narration and voice and other stylistic choices
- specific elements in the poems such as the opening of *Stanzas…* which focus on solitude in the face of elemental nature, sadness and dejection
- the uses of technical features such as diction, imagery and symbolism and how these are employed to extend themes including isolation; the roles of rhythm and metre; form and structure; mood and tone and contrast in establishing the isolation of the personae
- context, including the biographical aspect of Shelley's relationships with his various lovers and Mary Shelley, the death of his infant daughter, his depression, indebtedness and effective self-exile, his political and religious views and his physical illness, all of which may have made him prone to isolation
- linkage within and between the poems and the techniques used in their creation including features such as setting, voice, tone and mood and irony
- different interpretations of and alternative ideas about the texts drawing on appropriate critical sources including canonical responses such as those of Bloom to Shelley, which might be seen as celebrating their isolationism and scepticism as contributory factors in their respective successes; psychoanalytic approaches which might choose to examine the importance of solitary meditative episodes as a key element of the works of both poets; Marxist readings which might explore the socio-political motivations of both writers and how these might have led to their isolated positions in the society of contemporary Britain (and the consequences of this). References to specific schools of thought and individual critics should be rewarded based on their relevance and the manner in which they are used to develop lines of argument
- the candidate's own critical position in relation to the question.

These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
13	**Prescribed text*: The New Oxford Book of Victorian Verse* edited by Christopher Ricks**
	An appropriate choice to accompany *I Look into My Glass* might be *Remember* by Christina Rossetti.
	Candidates may refer to the following in their answers:
	- presentation of the passing of time through various means and engagement of the reader with that thematic content and other narrative elements - specific elements in the poems such as the image of the mirror, the voice and the mood and tone in *I Look…* as well as its suggestive aspect; the quatrains of *I Look…* and how these things might contribute to the poems' overall effectiveness and the ways in which they contribute to the presentation of the passing of time - ways in which imagery and symbolism develop and extend the theme; diction; rhythm and metre; irony; contrast and other technical features such as enjambment and sound devices - context, including the significance of Hardy's ageing and his history of infatuation with younger women; his sense of mortality, his non-conventional approach to religious belief and his conceptualisation of 'The Immanent Will' - linkage within and between the poems and the techniques used in their creation such as focus on voice, narration, mood and tone and diction and how these help to establish and develop the idea of the passage of time - different interpretations of and alternative ideas about the text drawing on appropriate critical sources including canonical responses to Hardy's work such as those proposed by Lawrence and Larkin (Hardy); psychoanalytical approaches exploring the motivations of the personae and the language used to present them; gender concept analyses exploring the ways in which desire and remembrance may be enacted with reference to the passage of time in the poems. References to specific schools of thought and individual critics should be rewarded based on their relevance and the manner in which they are used to develop lines of argument - the candidate's own critical position in relation to the question.
	These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
14	**Prescribed text*: The New Oxford Book of Victorian Verse* edited by Christopher Ricks** An appropriate choice to accompany *The Autumn day its course has run-the Autumn evening falls* might be *Meeting at Night* by Robert Browning. Candidates may refer to the following in their answers: - the ways in which mood and tone are established and developed and how they serve to engage the reader with the poems - specific moments in the poems such as the opening of *The Autumn day...* or the personification of Twilight; the various moods and tones created including calmness and reflection in *The Autumn Day...* - ways in which mood and tone are developed and extended via technical means such as voice; diction; imagery; rhythm and metre; sound devices and other structural features including rhyme, enjambment and rhetorical language - context - including the significance of Bronte's upbringing in the relative obscurity of Haworth and the parsonage specifically; the role of religion, particularly Anglicanism in terms of the reference points of the poem; Bronte's childhood interest in the supernatural and otherworldliness - linkage within and between the poems and the techniques used in their creation of mood and tone such as narration - different interpretations of and alternative ideas about the texts drawing on appropriate critical sources including psychoanalytic readings exploring the motivations and reference points of the poets, historicist analyses focusing on the societal and cultural norms of Victorian life and how these may have impacted the modal and tonal choices of the writers; gender concept critiques looking at the roles and representations of women during the period and how these might be related to mood and tone in the poems. References to specific schools of thought and individual critics should be rewarded based on their relevance and the manner in which they are used to develop lines of argument - the candidate's own critical position in relation to the question. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 3 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.