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Pearson
Edexcel Level 3
Advanced GCE
in English Literature (9ET0)

Sample Assessment Materials

First certification 2017

Issue 2

PEARSON

Edexcel, BTEC and LCCI qualifications

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This Sample Assessment Materials booklet is Issue 2. Key changes are sidelined. We will inform centres of any changes to this issue. The latest issue can be found on the Pearson website: qualifications.pearson.com

Original origami artwork: Mark Bolitho

Origami photography: Pearson Education Ltd/Naki Kouyioumtzis

Contents

Introduction

The Pearson Edexcel Level 3 Advanced GCE in English Literature is designed for use in schools and colleges. It is part of a suite of GCE qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.

General marking guidance

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

Marking guidance – specific

The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors. One bullet point is linked to one Assessment Objective, however please note that the number of bullet points in the level descriptor does not directly correlate to the number of marks in the level descriptor.

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 point descriptors are met at that level
- in cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points
- examiners of Advanced GCE English should remember that all Assessment Objectives within a level are equally weighted. They must consider this when making their judgements
- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors

- 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.

Write your name here

Surname		Other names

Pearson Edexcel
Level 3 GCE

Centre Number

Candidate Number

English Literature
Advanced
Paper 1: Drama

Sample assessment materials for first teaching
September 2015
Time: 2 hours and 15 minutes

Paper Reference
9ET0/01

You must have:
prescribed texts (clean copies only)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question in **Section A** and **one** question in **Section B** on your chosen texts.
- Answer the questions in the spaces provided
  – *there may be more space than you need.*
- In your answers, you must **not** use texts that you have studied in your coursework.

Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets
  – *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ▶

SECTION A: Shakespeare

Answer ONE question on the text you have studied. Write your answer in the space provided.

TRAGEDY

Antony and Cleopatra

1 Explore the ways in which Shakespeare contrasts Rome and Egypt in *Antony and Cleopatra*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 1 = 35 marks)

OR

2 Explore how Shakespeare portrays differences between public and private life in *Antony and Cleopatra*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 2 = 35 marks)

Hamlet

3 Explore Shakespeare's use of revenge in *Hamlet*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 3 = 35 marks)

OR

4 Explore Shakespeare's presentation of conflict in *Hamlet*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 4 = 35 marks)

Answer ONE question on the text you have studied. Write your answer in the space provided.

King Lear

5 Explore Shakespeare's use of power and powerlessness in *King Lear*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 5 = 35 marks)

OR

6 Explore how Shakespeare presents the difference between appearance and reality in *King Lear*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 6 = 35 marks)

Othello

7 Explore how Shakespeare presents the disturbing aspects of human nature in *Othello*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 7 = 35 marks)

OR

8 Explore Shakespeare's presentation of betrayal in *Othello*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 8 = 35 marks)

Answer ONE question on the text you have studied. Write your answer in the space provided.

COMEDY

A Midsummer Night's Dream

9 Explore the idea that *A Midsummer Night's Dream* is essentially a movement between order and chaos. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 9 = 35 marks)

OR

10 Explore Shakespeare's use of plays, rehearsals and roles within *A Midsummer Night's Dream*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 10 = 35 marks)

Measure for Measure

11 Explore Shakespeare's presentation of power in *Measure for Measure*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 11 = 35 marks)

OR

12 Explore Shakespeare's presentation of troubled characters in *Measure for Measure*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 12 = 35 marks)

Answer ONE question on the text you have studied. Write your answer in the space provided.

The Taming of the Shrew

13 Explore how Shakespeare uses gender roles in *The Taming of the Shrew*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 13 = 35 marks)

OR

14 Explore the ways in which Shakespeare makes use of social status in *The Taming of the Shrew*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 14 = 35 marks)

Twelfth Night

15 Explore how Shakespeare presents foolishness in *Twelfth Night*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 15 = 35 marks)

OR

16 Explore Shakespeare's use of the Malvolio sub-plot in *Twelfth Night*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 16 = 35 marks)

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 1 ☒	**Question 2** ☒	**Question 3** ☒
Question 4 ☒	**Question 5** ☒	**Question 6** ☒
Question 7 ☒	**Question 8** ☒	**Question 9** ☒
Question 10 ☒	**Question 11** ☒	**Question 12** ☒
Question 13 ☒	**Question 14** ☒	**Question 15** ☒
Question 16 ☒		

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TOTAL FOR SECTION A = 35 MARKS

SECTION B: Other Drama

Answer ONE question on the text you have studied. Write your answer in the space provided.

TRAGEDY

***Doctor Faustus*, Christopher Marlowe**

17 Explore Marlowe's presentation of Faustus as a character who gets what he deserves. You must relate your discussion to relevant contextual factors.

(Total for Question 17 = 25 marks)

OR

18 Explore the ways in which Marlowe presents the relationship between Faustus and Mephistopheles/Mephastophilis. You must relate your discussion to relevant contextual factors.

(Total for Question 18 = 25 marks)

***The Duchess of Malfi*, John Webster**

19 Explore the presentation of social class in *The Duchess of Malfi*. You must relate your discussion to relevant contextual factors.

(Total for Question 19 = 25 marks)

OR

20 Explore the presentation of madness in *The Duchess of Malfi*. You must relate your discussion to relevant contextual factors.

(Total for Question 20 = 25 marks)

Answer ONE question on the text you have studied. Write your answer in the space provided.

The Home Place, Brian Friel

21 Explore the significance of home for both the Irish and English characters in
The Home Place. You must relate your discussion to relevant contextual factors.

(Total for Question 21 = 25 marks)

OR

22 Explore how Friel uses symbolism in *The Home Place* to highlight a changing Ireland.
You must relate your discussion to relevant contextual factors.

(Total for Question 22 = 25 marks)

A Streetcar Named Desire, Tennessee Williams

23 Explore the presentation of desire in *A Streetcar Named Desire*. You must relate your
discussion to relevant contextual factors.

(Total for Question 23 = 25 marks)

OR

24 Explore Williams's presentation of illusion and reality in *A Streetcar Named Desire*. You
must relate your discussion to relevant contextual factors.

(Total for Question 24 = 25 marks)

Answer ONE question on the text you have studied. Write your answer in the space provided.

COMEDY

***The Importance of Being Earnest*, Oscar Wilde**

25 Explore how Wilde exploits the contrasts between the town and the country in *The Importance of Being Earnest*. You must relate your discussion to relevant contextual factors.

(Total for Question 25 = 25 marks)

OR

26 Explore Wilde's use of food and eating in *The Importance of Being Earnest*. You must relate your discussion to relevant contextual factors.

(Total for Question 26 = 25 marks)

***The Pitmen Painters*, Lee Hall**

27 Explore the effects of Hall's use of dialect to develop characterisation in *The Pitmen Painters*. You must relate your discussion to relevant contextual factors.

(Total for Question 27 = 25 marks)

OR

28 Explore how Hall uses the theme of war in *The Pitmen Painters*. You must relate your discussion to relevant contextual factors.

(Total for Question 28 = 25 marks)

Answer ONE question on the text you have studied. Write your answer in the space provided.

The Rover, Aphra Behn

29 Explore how Behn exploits the contrast between personal and public lives in *The Rover*. You must relate your discussion to relevant contextual factors.

(Total for Question 29 = 25 marks)

OR

30 Explore how Behn treats the theme of marriage in *The Rover*. You must relate your discussion to relevant contextual factors.

(Total for Question 30 = 25 marks)

Waiting for Godot, Samuel Beckett

31 Explore the ways Beckett creates a sense of futility in *Waiting for Godot*. You must relate your discussion to relevant contextual factors.

(Total for Question 31 = 25 marks)

OR

32 Explore how Beckett presents the relationship between Vladimir and Estragon in *Waiting for Godot*. You must relate your discussion to relevant contextual factors.

(Total for Question 32 = 25 marks)

Indicate which question you are answering by marking a cross in the box ⊠. If you change your mind, put a line through the box ⊠ and then indicate your new question with a cross ⊠.

Chosen question number:

Question 17 ⊠	**Question 18** ⊠	**Question 19** ⊠
Question 20 ⊠	**Question 21** ⊠	**Question 22** ⊠
Question 23 ⊠	**Question 24** ⊠	**Question 25** ⊠
Question 26 ⊠	**Question 27** ⊠	**Question 28** ⊠
Question 29 ⊠	**Question 30** ⊠	**Question 31** ⊠
Question 32 ⊠		

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TOTAL FOR SECTION B = 25 MARKS
TOTAL FOR PAPER = 60 MARKS

Paper 1 Mark scheme

Question number	Indicative content
1	***Antony and Cleopatra*** Students may refer to the following in their answers: • the different attitudes to life that the two worlds represent; Rome associated with austerity and frugality; Egypt associated with wealth and gluttony • Cleopatra (freeness of passion in the East) versus Octavia (Roman womanhood, submissive and meek/pure); Antony (divided loyalties) versus Caesar (and his duty to the West) • Rome's repression of emotions, Egypt's expression of them; Rome associated with power and politics; Egypt with pleasure • perceptions held by the Elizabethans about Western and Eastern cultures; the impact on the Elizabethan audience of Cleopatra's power in a man's world • the significance of Rome and republicanism/imperial rule and the relationships between characters in the worlds of Egypt and Rome • Tony Tanner's comment that Egypt in the play is a 'timeless present contrasted with constant movement elsewhere' (ANTHOLOGY) • Emrys Jones's discussion of the changes in locations and settings encouraging an ironical comparative response (ANTHOLOGY).
2	***Antony and Cleopatra*** Students may refer to the following in their answers: • Antony's mythical power, his reported heroism; the importance of image to Antony – exterior and public versus interior • how Cleopatra exercises her power and how she uses her power and her sexuality • Cleopatra in relation to Rome and military power as opposed to Cleopatra, Egypt and sensuality; themes of reason and emotion; the clash of West and East; the role of honour etc • the impact on the Elizabethan audience of Cleopatra's power in a man's world • structure of the classic tragedy in relation to Antony's destructive passion through the course of the play • how Shakespeare presents and portrays Antony as rational and a Roman soldier in the initial acts and the shift following his desertion of Octavia and returning to Cleopatra • Emrys Jones's reflections (ANTHOLOGY) on how public actions are interpreted in different ways by different characters in the play • Howard Jacobson's contention (ANTHOLOGY) that the indignities of Antony's last hours are 'the price he must pay for having made himself too much a man…'.

Level	Mark	AO1 = bullet point 1 AO2 = bullet point 2 AO3 = bullet point 3
		Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–4	**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.
Level 2	5–8	**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.
Level 3	9–12	**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.
Level 4	13–17	**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.
Level 5	18–21	**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.

		Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Descriptor (AO5)
	0	No rewardable material.
Level 1	1–2	**Descriptive** • Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.
Level 2	3–5	**General exploration** • 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	6–8	**Clear relevant exploration** • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
Level 4	9–11	**Discriminating exploration** • 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.
Level 5	12–14	**Critical and evaluative** • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question number	Indicative content
3	**Hamlet** Students may refer to the following in their answers: • Hamlet's attempting to avenge his father by killing his uncle, Claudius; Laertes' attempt to avenge the murder of his father by killing Hamlet; Fortinbras' attempt to avenge the death of his father • the impact of the ghost's words to Hamlet, "Revenge his foul and most unnatural murder" (Act 1, Scene 5, Line 25) and the role of the ghost • the role of the soliloquies in relation to Hamlet and revenge • how death and disease, both physical and emotional, fate/divine providence, madness and feigned madness, and corruption all reflect the theme of revenge • revenge tragedy as a genre; interest in the supernatural and metaphysical and how Shakespeare uses them to illustrate revenge • contemporary attitudes to private revenge, e.g. blood feuds settled by duels • John Kerrigan's thesis that the play is about remembrance rather than revenge (ANTHOLOGY) • Janet Adelman's consideration of revenge – is Hamlet motivated by desire to avenge his father or to transform his mother? (ANTHOLOGY).
4	**Hamlet** Students may refer to the following in their answers: • tangible conflict: Hamlet's father's death; the ghost to Hamlet (real to Hamlet); Rosencrantz and Guildenstern. Intangible conflict: sane vs insane; the play within a play etc. • perception vs truth; knowledge vs ignorance; society vs individuality • Hamlet's character's conflict: sense of self-worth, beliefs about himself and his 'fight' with his conscience, confidence, reassurance, indecisiveness • Hamlet's inner conflict stemming from his attitude to Claudius • Hamlet's difficulty in distinguishing what is real and what is illusion – and the impact of this on the audience • the play in the context of political conflict between the reigns of Elizabeth I and James I • A C Bradley's comments on tragedy's concerns with people in powerful positions 'whose quarrels are of public moment' (ANTHOLOGY) • Tom McAlindon's exploration of Aristotelian conflict in tragedy (ANTHOLOGY).

		Please refer to the specific marking guidance on page 2 when applying this marking grid.

		AO1 = bullet point 1 **AO2 = bullet point 2** **AO3 = bullet point 3**
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**
	0	No rewardable material.
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Level 2	5–8	**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.
Level 3	9–12	**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.
Level 4	13–17	**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.
Level 5	18–21	**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.

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Level	Mark	Descriptor (AO5)
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Level 5	12–14	**Critical and evaluative** • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question Number	Indicative content
5	**King Lear**
	Students may refer to the following in their answers:
	• power shifts within the play: who has it and how they use it; shifts from powerful to powerless, e.g. Lear, Gloucester; power in relation to gender, age, corruption, motivation
	• different ways in which power manifests itself: personal, sexual, social etc.
	• power and language, e.g. introduction to Lear "Attend the lords of France and Burgundy" etc.
	• use of comedy and the Fool within the play to reflect Lear's actions and the comic/tragic nature of them. Link to Greek Chorus
	• use of literary devices, e.g. the 11 soliloquies and the plot/sub-plot, emphasising natural law
	• role of the monarchy, e.g. James I as absolutist monarch
	• Carol Rutter's links between Lear's powerlessness and his 'effeminization' (ANTHOLOGY)
	• Frank Kermode's analysis of the language in the 'division of the kingdom' scene (ANTHOLOGY).
6	**King Lear**
	Students may refer to the following in their answers:
	• false protestations: Goneril and Regan vs Cordelia, Edmund vs Edgar
	• truth versus dishonesty: Goneril and Regan vs Cordelia; Edmund vs Edgar; Kent; the Fool; mistaken identity and deceit
	• extent to which duplicity and love is unacceptable, e.g. Goneril and Regan – is it justifiable in the case of Edmund?
	• blindness: literal and metaphorical in both major and minor characters
	• devices used by Shakespeare: storm scenes; pathetic fallacy; the link between the chaos in the country and the chaos in Lear's mind etc; the use of disorder and pathetic fallacy, e.g. Lear on the heath
	• effects of the play's pre-Christian setting, e.g. "Fairies and gods/Prosper it with thee"
	• Frank Kermode's analysis of Goneril and Regan's language as 'manifestly insincere' and as 'rhetorical falsity' contrasted with Cordelia's silence or refusal to speak due to her genuine feelings (ANTHOLOGY)
	• Fintan O'Toole's discussion of the play's ending – appears to have concluded 'moral ending' but in fact has not and 'injustice breaks through' (ANTHOLOGY).

Level	Mark	AO1 = bullet point 1 AO2 = bullet point 2 AO3 = bullet point 3
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Level 5	12–14	**Critical and evaluative** • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question number	Indicative content
7	***Othello*** Students may refer to the following in their answers: • nature of Othello as tragic hero, his motivation and how he is viewed by the other characters • Othello's move from being responsible and respected to an envy-ridden murderer; the private and public life of Othello • Othello in contrast to other characters, e.g. Iago's exploitation of Othello and his subsequent jealousy. Iago vs Othello – Iago is presented as vicious, cunning and lecherous whereas Othello is noble, respected and has authority • use of literary devices, e.g. plant and animal imagery; use of sight and blindness • social and political context in which the play was written and its impact on the audience then and now, e.g. the backdrop of the wars between Venice and Turkey in the latter part of the sixteenth century • opposition of black and white imagery that marks the difference between Othello and the Europeans; seventeenth-century attitudes to non-Europeans and attitudes today • Ania Loomba's article on the play as 'a nightmare of racial hatred and male violence' (ANTHOLOGY) • E A J Honigmann's view that 'Dramatic perspective can even make us the villain's accomplices…' (ANTHOLOGY).
8	***Othello*** Students may refer to the following in their answers: • deliberate and unwitting acts of betrayal, e.g. Othello's betrayal of Desdemona, Emilia's betrayal of Iago, Iago's betrayal of Roderigo, Iago's betrayal of Othello • use of literary devices, e.g. visual images such as the handkerchief and candle; Desdemona and faith imagery; black and white imagery; magic imagery • use of mask • social/political backdrop of the wars between Venice and Turkey in the latter part of the sixteenth century • Elizabethan belief that appearance reflects the inner life, e.g. good/evil and the misinterpretation by the audience because Iago looks honest • timelessness of the themes of love, jealousy, race and betrayal • E A J Honigmann's discussion of Iago as a 'liar, betrayer, mental torturer' (ANTHOLOGY) • Ania Loomba's consideration of the play's context – is Desdemona's fate inevitable as she has betrayed society in marrying Othello? (ANTHOLOGY).

		AO1 = bullet point 1	**AO2 = bullet point 2**	**AO3 = bullet point 3**
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**		
	0	No rewardable material.		
Level 1	1–4	**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.		
Level 2	5–8	**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.		
Level 3	9–12	**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.		
Level 4	13–17	**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.		
Level 5	18–21	**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.		

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Descriptor (AO5)
	0	No rewardable material.
Level 1	1–2	**Descriptive** • Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.
Level 2	3–5	**General exploration** • 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	6–8	**Clear relevant exploration** • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
Level 4	9–11	**Discriminating exploration** • 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.
Level 5	12–14	**Critical and evaluative** • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question number	Indicative content
9	**A Midsummer Night's Dream** Students may refer to the following in their answers: • order vs chaos as typical of the genre; the use of this feature in relation to contemporary political contexts • pairs of characters pitted against one another, e.g. Oberon and Titania as reflections of Theseus and Hippolyta; common feature of comedy genre • role of Puck as an agent of chaos • theme of illusion vs reality; Shakespeare's use of sleep and dream images and their effect on the play's mood and tone – "It seems to me/That yet we sleep, we dream" • contrasting settings as reflections of order and disorder – Athens and the woods • notions of metamorphosis and a circular plot structure; the plot begins in the ordered environment of Athens and returns there at the end • Laroque's distinction between festive comedy and comical satire (ANTHOLOGY) • Lisa Hopkins' consideration of marriage as an appropriate ending for comedy (ANTHOLOGY).
10	**A Midsummer Night's Dream** Students may refer to the following in their answers: • explorations of gender roles – comic and serious ("Nay, faith, let me not play a woman; I have a beard coming" and how different audiences might respond to these in the play • metamorphosis and magical transformation, e.g. the lovers' transformed views of one another or Bottom's physical transformation – how Shakespeare uses these to comment on the nature of love • Shakespeare's use of plays within plays, e.g. the mechanicals play as an illumination of the lovers' plot • comic themes of disguise and deception; typical features of Shakespearian comedy – the reasons for their use in this play, e.g. festive celebration or power play • Pyramus and Thisbe narrative and its links to the play • notions of creativity and imagination – 'The lunatic, the lover and the poet are of imagination all compact' • C L Barber's discussion of the play within the play (ANTHOLOGY) • Stephen Fender's analysis of the mechanicals' production in the play (ANTHOLOGY).

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Descriptor (AO1, AO2, AO3)		
	0	No rewardable material.		
Level 1	1–4	**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.		
Level 2	5–8	**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.		
Level 3	9–12	**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.		
Level 4	13–17	**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.		
Level 5	18–21	**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.		

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Level	Mark	Descriptor (AO5)
	0	No rewardable material.
Level 1	1–2	**Descriptive** • Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.
Level 2	3–5	**General exploration** • 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	6–8	**Clear relevant exploration** • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
Level 4	9–11	**Discriminating exploration** • 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.
Level 5	12–14	**Critical and evaluative** • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question number	Indicative content
11	**_Measure for Measure_** Students may refer to the following in their answers: • different types of power presented – political, economic, sexual power etc and its abuse • Shakespeare's explorations of the nature of leadership/inadequate leaders, e.g. the ambivalent character of the Duke • power of patriarchal authority – what might the play say about contemporary attitudes to the divine right of kings? • virginity/virtue as sources of power, e.g. Lucio tells Isabella to "assay the power you have" to plead for her brother; her virginity is a sought-after commodity • power of feigning and disguise – how these features of comedy are used in this play • the play as a 'problem comedy' and discussion of the use of disguise and feigning for malevolent purposes • Katharine Eisaman Maus's examination of Isabella's moral power – the context in which the play was written and the powerful association of chastity (ANTHOLOGY) • R W Maslen's argument that comedy is always 'crushed beneath the weight of authoritarian retribution' (ANTHOLOGY).
12	**_Measure for Measure_** Students may refer to the following in their answers: • Duke's life of isolated intellectualism/separated from his people – how do the audience respond to him? • Angelo's religious inflexibility and impossibly rigid notions of morality • Isabella as naive, immature, and innocent – what does a 21st-century audience make of her moral choices? • Claudio as a catalyst in the play; Claudio's development (or lack of it) as a character • Lucio's role as a 'fool' enables him to function with more ease than the others – what is his dramatic function? • varied interpretations regarding the ending – do the characters learn anything? Is the ending too hopeless for a comedy? • Stuart Hampton-Reeve's consideration of the troubled context in which the play was first written and performed (ANTHOLOGY) • Philip Brockbank's argument (ANTHOLOGY) that the Duke is one of the 'well-meaning devices that people employ in order to save each other…' (ANTHOLOGY).

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Level 1	1–4	**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.		
Level 2	5–8	**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.		
Level 3	9–12	**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.		
Level 4	13–17	**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.		
Level 5	18–21	**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.		

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Level	**Mark**	**Descriptor (AO5)**
	0	No rewardable material.
Level 1	1–2	**Descriptive** • Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.
Level 2	3–5	**General exploration** • 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	6–8	**Clear relevant exploration** • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
Level 4	9–11	**Discriminating exploration** • 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.
Level 5	12–14	**Critical and evaluative** • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question number	Indicative content
13	***The Taming of the Shrew*** Students may refer to the following in their answers: • Petruchio's pretence that "Tis bargain'd 'twixt us twain" when in fact the marriage arrangement is between two men; Elizabethan marriage conventions in relation to this play • comparisons between Lucentio's relationship with Bianca with that between Petruchio and Kate and what these might suggest about attitudes to gender roles • Hortensio and Gremio and their roles in relation to Lucentio and Petruchio • comic devices in the wooing scenes, interspersed with darker social issues • clothes and disguise as ways of experimenting with gender roles • possible interpretations of the speech by Kate at the end of the play in Act 5, Scene 2 • Karen Newman's exploration of family politics in the play (ANTHOLOGY) • Ann Thompson's consideration of twentieth-century actresses' interpretations of Katherine (ANTHOLOGY).
14	***The Taming of the Shrew*** Students may refer to the following in their answers: • function of Christopher Sly in the play, e.g. Shakespeare's use of him in the role of 'a 'Lord' to highlight class distinctions • Shakespeare's contrasting of the country and the city, e.g. the cultured city of Padua set against the rougher, rural setting into which Petruchio brings Katherine • masters and servants and their roles, e.g. Shakespeare uses role-inversion to explore social attitudes between aristocratic men and their male servants • speech and clothing as indicators of social class • notions of educating women in Elizabethan society; possible interpretations of the scenes around 'teaching' episodes, e.g. Katherine's attack on the music teacher to Bianca and Lucentio's love lessons • marriage as commerce ("…my goods, my chattels…") – Elizabethan social attitudes to marriage and class • Lisa Hopkins's argument that marriage in Shakespeare's plays is 'that most basic prop of social and patriarchal order' (ANTHOLOGY) • Walter Kerr's assertion that 'tragedy speaks always of freedom. Comedy will speak of nothing but limitation' (ANTHOLOGY).

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Level	**Mark**	**Descriptor (AO1, AO2, AO3)**		
	0	No rewardable material.		
Level 1	1–4	**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.		
Level 2	5–8	**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.		
Level 3	9–12	**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.		
Level 4	13–17	**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.		
Level 5	18–21	**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.		

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Level	**Mark**	**Descriptor (AO5)**
	0	No rewardable material.
Level 1	1–2	**Descriptive** • Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.
Level 2	3–5	**General exploration** • 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	6–8	**Clear relevant exploration** • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
Level 4	9–11	**Discriminating exploration** • 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.
Level 5	12–14	**Critical and evaluative** • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question number	Indicative content
15	***Twelfth Night*** Students may refer to the following in their answers: • function of Feste, a wise fool, and his relationship with the audience • other characters who play the fool – Sir Toby/Maria – but who are nonetheless very influential • foolish characters – Malvolio/Sir Andrew/The Duke – their differences and similarities and for what purpose Shakespeare uses them • nature of fools – Feste's discussion with Viola in Act 3 Scene 1 • Twelfth Night – the Lord of Misrule – order vs chaos and Elizabethan attitudes to order of various kinds • comic vs serious nature of foolery, e.g. the critical debate around the impact of Malvolio's treatment at the hands of the others – is this in keeping with a festive comedy? • Walter Kerr's view of Shakespearean comedy a relating to the humilations and ridiculousness of everyday life (ANTHOLOGY) • David Bevington's view that… 'the battle is joined between Lent and Carnival in this play.' (ANTHOLOGY).
16	***Twelfth Night*** Students may refer to the following in their answers: • notions of Puritanism – critics have seen Malvolio as a symbol of Puritan repression that Shakespeare wished to satirise • *Twelfth Night* as festive comedy – ideas of Elizabethan holidays/carnivals setting the tone for comic drama of the time, e.g. Feste as the Lord of Misrule, leading the revels by encouraging the duping of Malvolio etc • Malvolio sub-plot's reflection of the main themes • unmasking of hypocrisy, e.g. Shakespeare's use of language to contrast the pomposity of Malvolio with the more down-to-earth attitudes of Maria, Feste etc • endings in comedy – how is the audience meant to respond to Malvolio's bitterness at his cruel treatment: "I'll be revenged on the whole pack of you"? • Malvolio as a foil to Feste – both of a similar age and status, their fates may be contrasted to explore ideas of revelry vs duty; clowning vs decorum etc • David Bevington's claim that Malvolio is the subject of the most pointed satire Shakespeare ever wrote (ANTHOLOGY) • David Bevington's discussion of Malvolio as representing sobriety and repression – the opposite characteristics of the play overall (ANTHOLOGY).

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**		
	0	No rewardable material.		
Level 1	1–4	**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.		
Level 2	5–8	**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.		
Level 3	9–12	**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.		
Level 4	13–17	**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.		
Level 5	18–21	**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.		

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Level	Mark	Descriptor (AO5)
	0	No rewardable material.
Level 1	1–2	**Descriptive** • Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.
Level 2	3–5	**General exploration** • 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	6–8	**Clear relevant exploration** • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
Level 4	9–11	**Discriminating exploration** • 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.
Level 5	12–14	**Critical and evaluative** • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question number	Indicative content
17	***Doctor Faustus*** Students may refer to the following in their answers: • importance of the Prologue in setting out Faustus' ambitions and failings • pact Faustus makes with the Devil; his relationship with Mephistopheles/Mephastophilis • warnings ignored and opportunities for repentance not taken • dramatic techniques used to enable the audience to question the nature and extent of Faustus' guilt • how Marlowe enlists our sympathy for Faustus: struggle and ambivalence; final soliloquy and how Faustus is portrayed as a human and tragic figure • other dramatic devices Marlowe uses to enlist our sympathy for Faustus, e.g. the way Faustus struggles with his decision to make the pact with the devil and his ambivalence towards what he gains and loses • how the play explores contexts, e.g. humanism, the Protestant Reformation, morality and the morality play, tragic heroes etc.
18	***Doctor Faustus*** Students may refer to the following in their answers: • warnings Mephistopheles/Mephastophilis gives Faustus before he signs his pact, foreshadowing Faustus' fate • description of the Fall and of Hell given by Mephistopheles/Mephastophilis • relationship of power between Faustus and Mephistopheles/Mephastophilis, master/servant, other servant/master relationships in the play • struggle within Faustus to repent is externalised in the device of the Good and Bad Angel and the appearance of the Old Man • dramatic devices Mephistopheles/Mephastophilis uses to distract Faustus from changing his mind, e.g. Helen of Troy • dramatic techniques Marlowe uses to create suspense • how the play explores contexts, e.g. humanism, the Protestant Reformation, morality and the morality play, tragic heroes etc.

		AO1 = bullet point 1	**AO2 = bullet point 2**	**AO3 = bullet point 3**
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**		
	0	No rewardable 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.		
Level 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.		
Level 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.		
Level 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.		
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 significance and influence of contextual factors. Makes sophisticated links between texts and contexts.		

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Question number	Indicative content
19	***The Duchess of Malfi*** Students may refer to the following in their answers: • how Webster explores class differences by having the Duchess and Antonio enter a socially unacceptable marriage; effect of that on audiences in Webster's time and later • use of Bosola to explore the contemporary issues around veteran soldiers and other 'malcontents' of an emerging, non-aristocratic class • how the play presents the role of women in early 17th- century society – e.g. the impact of the Duchess's rebellion against societal norms etc. • anxieties around social class and the emerging Jacobean middle class as demonstrated by Ferdinand and the Cardinal – "Shall our blood, /The royal blood of Aragon and Castile,/ Be thus attainted?" • use of Antonio to explore contemporary attitudes to social mobility – e.g. he tells Bosola, "Saucy slave! I'll pull thee up by the roots" • impact of the play's ending, where the son of a middle-class steward is potentially able to ascend to a wealthy position among the aristocracy.
20	***The Duchess of Malfi*** Students may refer to the following in their answers: • madness seen as defiance of convention and a threat to the social order, the marriage between the Duchess and Antonio is seen as "a fearful madness." • Ferdinand's lycanthropy and the significance of werewolves to a Renaissance audience • significance of the masque of the madmen in Act IV Scene ii – and comparisons between the reactions of Ferdinand and the Duchess • presentation of Ferdinand's mental decline throughout the play - "I bade thee, when I was distracted of my wits,/ Go kill my dearest friend, and thou hast done't." • melancholy of Bosola as a sign of form of madness; the 'malcontent' as a feature of Renaissance drama • madness as a feature of revenge tragedy • audience responses over time to Ferdinand's incestuous inclinations towards his sister – e.g. his voyeuristic fantasies of her imagined lovers ("Happily with some strong-thighed bargeman…") etc.

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	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**
	0	No rewardable 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.
Level 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.
Level 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.
Level 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.
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 significance and influence of contextual factors. Makes sophisticated links between texts and contexts.

Question number	Indicative content
21	**The Home Place** Students may refer to the following in their answers: • origins and identity: relationship to place of birth and place where a character lives/settles • political context: English landowners and Irish peasants; 'planters' and the dispossessed; emergence of political struggle of the Irish towards Home Rule • ambivalence about home for Christopher and Maggie and how these characters change during the course of the play • lack of ambiguity in Con Doherty and Dr Richard • succession and the future: the relationship between David and Maggie. Does Maggie have a future with David or is it just a fantasy? • Christopher's realisation that he is a marked man and will lose his home and land • extent to which the impact of the play on audiences depends on an understanding of the politics of Ireland from the nineteenth century to the present day and the general/specific impacts of colonialism.
22	**The Home Place** Students may refer to the following in their answers: • symbolism of the marked trees and accidental marking of Christopher with whitewash to signify death and deposition not only in the political sense but also the son replacing the father. Referencing Chekov's *The Cherry Orchard* • singing of the school choir – emblematic of an over-romanticised view of Irish identity, heritage and destiny • Dr Richard's anthropological experiment measuring the local people representing 19th-century views about colonialism and race • symbolism of the falcon suggesting threat to English landowners in Ireland. Creates sense of foreboding and disaster linked to the references to the recent murder of a landowner • Family divisions and Christopher's 'break down' at end of the play as a metaphor for wider political divisions within Ireland and between England and Ireland. • what an audience brings to the play with their privileged knowledge of Irish history and politics in the 20th-century • why Friel chose to situate his play at this particular time i.e. before the uprisings of the early 20th-century and how the symbolism reflects imminent social and political change • contemporary (within the play) attitudes to culture (music, language and myth) politics and race • how Friel depicts the complexity and diversity of attitudes towards English rule in Ireland.

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Question number	Indicative content
23	**_A Streetcar Named Desire_** Students may refer to the following in their answers: • Blanche: sexual desire; unconsummated marriage; sexual liaisons with men; link between desire and shame; imagery of shadows and Blanche's fear of bright light and being seen; irony implicit in her name; desire for the past – nostalgia. Ambiguity in Blanche: does she, at some level, desire Stanley? • Stella: physical attraction to Stanley; openness about her sexuality (contrast with Blanche); Stella's reaction to the rape; desire and need for Stanley greater than her need to face the truth about him • Stanley: animal sexuality and its expression in physical and sexual violence; brutalisation and debasement of civilised values; misogyny • Mitch's sexism and use of Blanche, treating her like a prostitute when he learns the truth about her past; his disillusionment with her but his feelings of pathos towards her at the end • social and historical contexts of the play, contemporary attitudes to morality and their effect on characterisation.
24	**_A Streetcar Named Desire_** Students may refer to the following in their answers: • techniques the playwright uses by referencing uncovered and shaded lights to convey: the contrast between transparency and secrecy, truth and denial, reality and pretence • Blanche prefers illusion to facing up to the reality of her life: past failures and the shame and fear of a degraded, poverty-stricken future • how the play compares and contrast the two sisters with regard to the theme of reality and illusion • extent to which Stella is a realist. Her inability to face up to the truth of what her husband has done to Blanche; her need for an illusion for her marriage to survive and her future to be secure • Mitch's illusions and disillusionment with Blanche; is he able to accept her failings, to have a realistic view of her as a flawed character who is to be pitied rather than condemned? • techniques the playwright uses to convey the complexity of the cost of Stanley's 'realist' approach to life • how the final scene is structured so as to create ambiguity in the way the audience reacts to Blanche and whether she is 'mad' or not • how the play's social and historical contexts condition audience responses to Blanche.

		AO1 = bullet point 1	**AO2 = bullet point 2**	**AO3 = bullet point 3**
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Question number	Indicative content
25	***The Importance of Being Earnest*** Students may refer to the following in their answers: • city vs country theme as typical of the genre – Comedy of Manners • Cecily = the country/Gwendolyn = the town – how Wilde uses setting and background to construct character • Jack straddling both town and country and his behaviour in each setting or notions of characters leading 'double lives' – "I have invented an invaluable permanent invalid called Bunbury, in order that I may go down to the country whenever I choose" • Wilde's use of audience expectations of town/country and how he confounds these at times • country/town contrasts as a source of comedy • Wilde's use of settings to satirise features/values of Victorian society • sense of the town as being more sophisticated than the country, e.g. "The amount of women in London who flirt with their own husbands is perfectly scandalous".
26	***The Importance of Being Earnest*** Students may refer to the following in their answers: • eating and devouring food as a metaphor for suppressed emotion • meals as a source of comedy, e.g. the extended cucumber sandwich joke in Act 1 or the running muffin jokes • Wilde's exploration of the psychology of eating ("When I am in trouble, food is the only thing that consoles me") and the impact on different audiences • food and eating as sources of conflict, e.g. in Act 2, food becomes part of the polite catfight between Gwendolen and Cecily • use of food to make points about class and social structure • students might explore how Wilde uses food to satirise the importance of social ritual in Victorian society • Wilde's use of food to establish character, e.g. the meals Algernon eats and never pays for in restaurants as a symbol of his detachment from responsibilities towards society in general • eating as a source of Comedy of Manners tropes, e.g. taking tea etc.

		AO1 = bullet point 1	**AO2 = bullet point 2**	**AO3 = bullet point 3**
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Level 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.		
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Level 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.		
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Question number	Indicative content
27	**_The Pitmen Painters_**
	Students may refer to the following in their answers:
	• dialect as a source of humour between characters who speak with a strong dialect and those who do not, e.g. Oliver asking "Ye de de ort, divvent ye?" to the uncomprehending Lyon
	• Hall's use of dialect to foreground class differences between the characters, e.g. between Robert Lyon and the miners; "Bless you" after the mention of Titian etc
	• Use of dialect to introduce stereotypes, e.g. George as stereotypical union 'stickler' for rules – "For a start, we'd have to get written permission!"
	• dialect as a source of common bonding between the men and to show friendship between characters. The miners/painters share a common language as much as the art experts do.
	• exploration of Mr. Lyon's often didactic speeches and their effect on the audience and how this influences their view of him as a character – "It's not that the working class doesn't have talent, it's that no one's given them a paintbrush"
	• dialect and vocabulary as an indicator (or not) of education in characters such as Jimmy and George (miners/painters) and Mr Lyon and Helen Sutherland (the art lovers)
	• notion of a discourse for 'art' and how each character talks about art, e.g. Jimmy and his 'blob'; Oliver's comment: "The meaning is not in the objective world, the meaning is an internal thing".
28	**_The Pitmen Painters_**
	Students may refer to the following in their answers:
	• painting war preparation scenes for the government, e.g. the poignancy of Jimmy's: "This is preparations for battle in the form of a blob"
	• Harry's poisoned lungs from World War I – he can't now work in the mines and is a 'dental mechanic'
	• depictions of war in the men's art
	• how both world wars are viewed through the play's episodic structure and the emotional impact this creates
	• war between the pitmen and the blacklegs, e.g. at the end of Act 2, Jimmy claims that taking the stipend would make Oliver "like a scab"
	• class war, e.g. Oliver v Helen Sutherland – " it's not about the money, I'm a pitman, a bloody good pitman"; "all these little streets look the same"
	• how the play's tone changes with the advance of World War II in the second act
	• how Hall manipulates time in his plot and the impact this has on a contemporary audiences, e.g. Young Lad is killed in the war; the failed post-war hopes of nationalisation etc.

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Question Number	Indicative content
29	***The Rover*** Students may refer to the following in their answers: • women characters hiding their private desires behind disguise, masks etc • Behn's use of confused identities to explore social roles, e.g. Blunt/Lucetta episode • the 'theatrical' presentation of Angellica, e.g. singing behind the balcony curtain • Willmore's bawdy language as a counterpoint to his public status in society • female characters as commodities rather than people • marriage being described in terms of commerce, e.g. 'potion'/'jointure' • the double standards of the Cavaliers' attitude to women – how might 17th-century audiences have responded to this?
30	***The Rover*** Students may refer to the following in their answers: • attitudes to social class and marriage, e.g. Belvile's admission of defeat in his quest for Florinda to "the Viceroy's son, who has the advantage of me in being a man of fortune" • bride as a commodity • Hellena going to the convent saves her father a dowry – a theme of many of Behn's plays. How does a modern audience respond to the dowry system prevalent in 17th-century England? • marriage and virginity, e.g. Angellica makes a lot of money as a highly sought-after courtesan but is worthless in the eyes of men and society as a viable prospect for marriage • courtesan vs the bride – whether Willmore behaves differently with Angellica and with Hellena; the methods Behn uses to foreground these differences • discussion of the happy ending of comedy and whether the three marriages are merely a genre feature • the ways in which Behn usurps (or doesn't usurp) conventions of Restoration comedy to explore marriage in the play • use of the language of trade and commerce to describe marriage – "See, here be those kind merchants of love you look for".

		Please refer to the specific marking guidance on page 2 when applying this marking grid.		
		AO1 = bullet point 1	**AO2 = bullet point 2**	**AO3 = bullet point 3**
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Question number	Indicative content
31	***Waiting for Godot*** Students may refer to the following in their answers: • constant references to action, leaving, etc, that are never followed up ('Yes, let's go. They do not move') • use and significance of props, e.g. boots, trousers, carrots, rope etc. and the significance of Vladimir's vapouriser spray • repetition of actions or details to emphasise futility, e.g. the scene where the characters exchange hats eight times • changes between the first and second acts (Pozzo is blind, tree has leaves etc) • function of the Boy messenger – various possible critical responses, e.g. a Biblical symbol/an Absurdist device etc • impact of minimalist setting – typical of Absurdist drama; emotional impact on the audience • idea of futility within the religious/social context at the time the play was written and responses of modern audiences to this • constant references to the play's theatricality in the dialogue, e.g. 'The light suddenly fails. In a moment it is night. The moon rises at back, mounts in the sky, stands still…' • ways in which Beckett plays with memory as a theme: "That's the way I am. Either I forget immediately or, I never forget."
32	***Waiting for Godot*** Students may refer to the following in their answers: • Beckett's presentation of the characters as interdependent – both waiting for Godot/united in suffering, e.g. Estragon's feet and Vladimir's bladder • two characters as symbols of one person: Estragon represents the body/Vladimir represents the mind • their clothing and physical demeanour, e.g. bowler hats and the suggestion of Vaudeville comedy conventions etc • how roles are interchangeable – constantly switching; links to Pozzo and Lucky; Beckett's use of pairs in the play • teacher/pupil, e.g. Vladimir has the longest most purposeful speech in the play: "Yes, in this immense confusion one thing alone is clear. We are waiting for Godot to come…" • saviour/survivor – Estragon owes his life to Vladimir; religious interpretations of the text and contemporary religious ideas or views on morality • nature of the dialogue between the two – the sense of a game – "Come on… return the ball can't you, once in a way?" • sense of their shared past, e.g. a missed opportunity to jump together from the top of the Eiffel Tower in the 1890s.

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3

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Write your name here

Surname		Other names

Pearson Edexcel Level 3 GCE

Centre Number

Candidate Number

English Literature
Advanced
Paper 2: Prose

Sample assessment materials for first teaching
September 2015
Time: 1 hour

Paper Reference
9ET0/02

You must have:
prescribed texts (clean copies)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question on your chosen theme.
- Answer the questions in the spaces provided
  – *there may be more space than you need*.
- In your answers, you must **not** use texts that you have studied in your coursework.

Information

- The total mark for this paper is 40.
- The marks for **each** question are shown in brackets
  – *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ▶

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PEARSON

Answer ONE question from your chosen theme. Write your answer in the space provided.

Childhood

Texts
Pre-1900: *What Maisie Knew*, Henry James; *Hard Times*, Charles Dickens
Post-1900: *Atonement*, Ian McEwan; *The Color Purple*, Alice Walker

1   Compare the ways in which the writers of your **two** chosen texts present tensions
    in the family. You must relate your discussion to relevant contextual factors.

(Total for Question 1 = 40 marks)

OR

2   Compare the ways in which the writers of your **two** chosen texts present the interior
    lives of characters. You must relate your discussion to relevant contextual factors.

(Total for Question 2 = 40 marks)

Colonisation and its Aftermath

Texts
Pre-1900: *Heart of Darkness*, Joseph Conrad; *The Adventures of Huckleberry Finn*, Mark Twain
Post-1900: *A Passage to India*, E M Forster; *The Lonely Londoners*, Sam Selvon

3   Compare the ways in which the writers of your **two** chosen texts present the effects
    of colonisation on people of different backgrounds. You must relate your discussion
    to relevant contextual factors.

(Total for Question 3 = 40 marks)

OR

4   Compare the ways in which the writers of your **two** chosen texts present and
    use places. You must relate your discussion to relevant contextual factors.

(Total for Question 4 = 40 marks)

Answer ONE question from your chosen theme. Write your answer in the space provided.

Crime and Detection

Texts
Pre-1900: *Lady Audley's Secret*, Mary Elizabeth Braddon; *The Moonstone*, Wilkie Collins
Post-1900: *In Cold Blood*, Truman Capote; *The Murder Room*, P D James

5 Compare the ways in which the writers of your **two** chosen texts use dialogue.
   You must relate your discussion to relevant contextual factors.

(Total for Question 5 = 40 marks)

OR

6 Compare the ways in which the writers of your **two** chosen texts present motive,
   or the lack of it, for committing crime. You must relate your discussion to relevant
   contextual factors.

(Total for Question 6 = 40 marks)

Science and Society

Texts
Pre-1900: *Frankenstein*, Mary Shelley; *The War of the Worlds*, H G Wells
Post-1900: *Never Let Me Go*, Kazuo Ishiguro; *The Handmaid's Tale*, Margaret Atwood

7 Compare the ways in which the writers of your **two** chosen texts use the narrators in
   their works. You must relate your discussion to relevant contextual factors.

(Total for Question 7 = 40 marks)

OR

8 Compare the ways in which the writers of your **two** chosen texts present the role
   of gender in the misuse of science. You must relate your discussion to relevant
   contextual factors.

(Total for Question 8 = 40 marks)

Answer ONE question from your chosen theme. Write your answer in the space provided.

The Supernatural

Texts
Pre-1900: *The Picture of Dorian Gray*, Oscar Wilde; *Dracula*, Bram Stoker
Post-1900: *The Little Stranger*, Sarah Waters; *Beloved*, Toni Morrison

9   Compare the ways in which the writers of your **two** chosen texts create a sense of
fear in their works. You must relate your discussion to relevant contextual factors.

(Total for Question 9 = 40 marks)

OR

10 Compare the ways in which settings are created and used by the writers of your
two chosen texts. You must relate your discussion to relevant contextual factors.

(Total for Question 10 = 40 marks)

Women and Society

Texts
Pre-1900: *Wuthering Heights*, Emily Brontë; *Tess of the D'Urbervilles*, Thomas Hardy
Post-1900: *Mrs Dalloway*, Virginia Woolf; *A Thousand Splendid Suns*, Khaled Hosseini

11 Compare the ways in which the writers of your **two** chosen texts make use of
different voices. You must relate your discussion to relevant contextual factors.

(Total for Question 11 = 40 marks)

OR

12 Compare the ways in which the writers of your **two** chosen texts portray women's
relationships with men. You must relate your discussion to relevant contextual factors.

(Total for Question 12 = 40 marks)

Indicate which question you are answering by marking a cross in the box ⊠. If you change your mind, put a line through the box ⊠ and then indicate your new question with a cross ⊠.

Chosen question number: **Question 1** ☐   **Question 2** ☐   **Question 3** ☐

Question 4 ☐   **Question 5** ☐   **Question 6** ☐

Question 7 ☐   **Question 8** ☐   **Question 9** ☐

Question 10 ☐   **Question 11** ☐   **Question 12** ☐

Please write the name of the texts you have used to answer the question on below:

Text 1: ....

Text 2: ....

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TOTAL FOR PAPER = 40 MARKS

Paper 2 Mark scheme

Question number	Indicative content
1	**Childhood** Students may refer to the following in their answers: • comparison of the ways writers explore the role of parenting as a cause of family tension • how writers link the family to their social context, e.g. the Gradgrind family is linked to the ills of the Industrial Revolution; McEwan places the Tallis family in relative isolation; the Farange family reflects the corrupt/decadent behaviour of Beale and Ida; Walker sets her family in the rural Deep South with its context of racism and patriarchy • ways writers present opportunities for children to escape tensions in the family, e.g. Sleary's circus as a surrogate family for Sissy; Mr _____ as an escape for Celie and Nettie • ways writers use narrative devices/structures to reveal tensions within the family and results of these tensions, e.g. McEwan's use of Briony's play and the introduction of class difference; how Walker uses sewing to symbolise female empowerment through creativity • how writers present the tensions in relationship between generations • comparison of the narrative points of view and voices adopted by writers and the effects of these in influencing the reader's response to the family.
2	**Childhood** Students may refer to the following in their answers: • comparison of how writers use the language of thoughts and feelings to convey character • whether or not the writers present interior lives through first-person narrative, e.g. Louisa Gradgrind is presented through omniscient narrative; Celie's thoughts and feelings are presented through her own narrative • comparison of how writers use interior lives, e.g. Sissy's imaginative thoughts and compassionate feelings as a foil to Louisa; Briony (in part 1 of *Atonement*), narrates substantially from her point of view • how writers present retrospective reflection, e.g. Robbie's thoughts and feelings about the past on his long walk to Dunkirk; Maisie's reflections on the past help her determine where her future lies • importance of an interior life, e.g. Celie's need to be silent and invisible means that her inner thoughts are vital as a means of survival, expressed through her letters to God; the importance of Briony's remorse in Part 3, and her daydream about the life she might have had with Luc • how writers use interior thoughts to convey ideas about the exterior world, e.g. the sterile selfishness of Bitzer, a consequence of Gradgrind's doctrine of self-interest; Walker exposes the cruelty of life in the Deep South through Celie's thoughts.

		Please refer to the specific marking guidance on page 2 when applying this marking grid.	
		AO1 = bullet point 1	AO2 = bullet point 2
Level	**Mark**	**Descriptor (AO1, AO2)**	
	0	No rewardable material.	
Level 1	1–4	**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.	
Level 2	5–8	**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.	
Level 3	9–12	**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.	
Level 4	13–16	**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.	
Level 5	17–20	**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.	

		Please refer to the specific marking guidance on page 2 when applying this marking grid.	
		AO3 = bullet point 1	**AO4 = bullet point 2**
Level	**Mark**	**Descriptor (AO3, AO4)**	87
	0	No rewardable material.	
Level 1	1–4	**Descriptive** • Shows limited awareness of contextual factors. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.	
Level 2	5–8	**General exploration** • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. • Identifies general connections between texts. Makes general cross-references between texts.	
Level 3	9–12	**Clear relevant exploration** • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. • Makes relevant connections between texts. Develops an integrated approach with clear examples.	
Level 4	13–16	**Discriminating exploration** • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. • Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.	
Level 5	17–20	**Critical and evaluative** • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. • Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.	

Question number	Indicative content
3	**Colonisation and its Aftermath** Students may refer to the following in their answers: • how writers use different narrative points of view, e.g. Marlow as a partly-detached narrator and critical commentator; how Forster uses an omniscient narrator to show the effects of colonisation on the British and the Indians; the inquisitive nature of Huck's narrative to explore the after-effects of slavery • how writers show the damaging effects of colonisation • consideration of whether writers show any good arising from colonisation • comparison of how writers use language to show the alienation of people of different backgrounds from each other, e.g. Selvon's use of creolised English to separate the West Indian characters; Jim's language is contrasted with the swindling language of the duke and the dauphin • how writers use relationships between people of different backgrounds to reflect the state of colonisation • comparison of how writers use narrative structure to present the effects of colonisation, e.g. Marlow journeys from outer to inner station, with human relationships between European and African becoming more alienated and dysfunctional as he goes further into the jungle; Selvon eschews conventional plot in order to portray the daily lives of the West Indian immigrants.
4	**Colonisation and its Aftermath** Students may refer to the following in their answers: • whether writers focus on one place or use a number of them, e.g. Selvon focuses mainly on London's Notting Hill Gate and Bayswater, Twain on the Mississippi, Forster on Chandrapore; Conrad focuses on a range of places • how writers use places to symbolise ideas, e.g. Conrad uses the Thames estuary to introduce the historical Roman colonisation of Britain; Conrad and Twain use rivers symbolically; Forster reflects the British character through the orderly neatness of the civil station; the inequality between Indians is shown through the varying conditions of Chandrapore • how writers use point of view to present place, e.g. Forster's description of Chandrapore from above and then on ground level; Selvon presents London as a lonely city through Moses' point of view • how writers show the effect of place on people, e.g. effect of London on Moses and his friends; effect of India on the English; effect of the Congo on Kurtz and Marlow • whether writers present places in a state of change, e.g. the ancient unchanging Marabar caves; post-war London as a city in a state of flux; Conrad's contrast of the unchanging river and jungle with the deterioration of the company stations.

		AO1 = bullet point 1	**AO2 = bullet point 2**

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Descriptor (AO1, AO2)	
	0	No rewardable material.	
Level 1	1–4	**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.	
Level 2	5–8	**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.	
Level 3	9–12	**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.	
Level 4	13–16	**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.	
Level 5	17–20	**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.	

		Please refer to the specific marking guidance on page 2 when applying this marking grid.

		AO3 = bullet point 1	**AO4 = bullet point 2**
Level	**Mark**	**Descriptor (AO3, AO4)**	
	0	No rewardable material.	
Level 1	1–4	**Descriptive** • Shows limited awareness of contextual factors. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.	
Level 2	5–8	**General exploration** • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. • Identifies general connections between texts. Makes general cross-references between texts.	
Level 3	9–12	**Clear relevant exploration** • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. • Makes relevant connections between texts. Develops an integrated approach with clear examples.	
Level 4	13–16	**Discriminating exploration** • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. • Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.	
Level 5	17–20	**Critical and evaluative** • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. • Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.	

Question number	Indicative content
5	**Crime and Detection** Students may refer to the following in their answers: • how writers use dialogue to convey ideas about social context, e.g. James presents the 'modern mating ritual' through the dialogue of Emma and Clara; Braddon's dialogue often shows the relationship between the social classes, e.g. Lady Audley and her servant, Phoebe; Capote uses the speeches of Holcomb people to convey the context of small-town rural Kansas • how writers use speech styles and language in dialogue to present and distinguish characters, e.g. different speech styles and language of Neville Dupayne and James Calder-Hale; Lady Audley and Alicia Audley; Seegrave and Cuff; Dick and Perry • comparison of how writers use dialogue to present relationships, e.g. Braddon for Robert Audley and George Talboys, and Capote for Perry and Dick • how writers present the process of investigation through dialogue, e.g. Robert Audley's interviews with witnesses, Seegrave and Cuff, Dalgleish, Dewey • how writers use dialogue to present and develop themes • extent to which writers use dialogue to carry the plot, e.g. the interview between Franklin Blake and Rachel Verinder establishes that she saw Franklin take the Moonstone; the confessions of Lady Audley and Luke Marks piece together the attempted murder of Talboys and his escape.
6	**Crime and Detection** Students may refer to the following in their answers: • extent to which writers give their criminals a motive • comparison of writers' use of narrative structure • how writers create sympathy or discourage sympathy for their criminals, e.g. Braddon presents the story of Lucy Graham/Lady Audley in such a way as to make us sympathise perhaps with her initial plight but not with the lengths she is prepared to go to sustain her upward mobility; Capote alternates between Hickock and Smith's preparation for their crime and the daily lives of the Clutter family in order to contrast the violent criminality of the murderers with the innocence of the victims • whether writers link motive to social context, e.g. the backgrounds of Hickock, Smith and the Clutter family are placed within the context of the American Dream; Collins places the theft of the Moonstone in the context of British imperialism and greed in India; Braddon places Lucy Graham's crime in the context of gender and class in Victorian society • comparison of how motive (or lack of it) is linked to character, e.g. Capote's Hickock and Smith are violent men but both James and Braddon present characters who would not normally be regarded as criminal • how writers explore reasons for transgressing social laws through the portrayal of motive, e.g. greed and malice in *The Moonstone*; desire to attain and sustain higher social/economic status and need to sustain in *Lady Audley's Secret.*

| | | Please refer to the specific marking guidance on page 2 when applying this marking grid. | |

		AO1 = bullet point 1	AO2 = bullet point 2
Level	**Mark**	**Descriptor (AO1, AO2)**	
	0	No rewardable material.	
Level 1	1–4	**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.	
Level 2	5–8	**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.	
Level 3	9–12	**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.	
Level 4	13–16	**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.	
Level 5	17–20	**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.	

		AO3 = bullet point 1	**AO4 = bullet point 2**	
		Please refer to the specific marking guidance on page 2 when applying this marking grid.		
Level	**Mark**	**Descriptor (AO3, AO4)**		
	0	No rewardable material.		
Level 1	1–4	**Descriptive** • Shows limited awareness of contextual factors. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.		
Level 2	5–8	**General exploration** • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. • Identifies general connections between texts. Makes general cross-references between texts.		
Level 3	9–12	**Clear relevant exploration** • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. • Makes relevant connections between texts. Develops an integrated approach with clear examples.		
Level 4	13–16	**Discriminating exploration** • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. • Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.		
Level 5	17–20	**Critical and evaluative** • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. • Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.		

Question number	Indicative content
7	**Science and Society** Students may refer to the following in their answers: • comparison of point of view, e.g. Wells restricts himself largely to a factual account of experiences while Atwood's novel is told through the memories, thoughts and feelings of Offred • role of reliable and unreliable narrators • use of additional sources of narrative, e.g. the 'Historical Notes' in Atwood's novel; the ways Wells uses reports from newspapers and other characters in addition to his first-person narrator • stylistic comparisons in the use of narrators, e.g. between the narrator in *The War of the Worlds* and Kathy in *Never Let Me Go,* considering how each author sets the tone for the narration, how the reader is addressed, the use of the details of everyday life • narrative structures, e.g. use of letters in *Frankenstein*, Atwood's use of 'Night' sections in her novel; endings of texts • how writers use narrators to conceal and reveal information, e.g. the ways Ishiguro's narrator takes for granted or implies significant features about herself, her fellow students and the society in which they live • contextual factors, e.g. American society prior to the establishment of Gilead, the role of women; Shelley's reflection of contemporary anxieties about scientific experimentation.
8	**Science and Society** Students may refer to the following in their answers: • comparison of the ways the gender of the narrators are reflected in the ways their stories are told • ways in which characters are portrayed in relation to issues of gender, e.g. expected roles of women and men in *Frankenstein*, the denial of rights to women in *The Handmaid's Tale* and the use of women in subservient roles as Econowives, the exalted status given to men in roles such as commanders, doctors • contextual factors, e.g. roles of women in the early nineteenth century as reflected in *Frankenstein*; feminism and reactions against it in North American society in the 1980s in *The Handmaid's Tale* • extent to which science is treated as 'gendered', e.g. Frankenstein's obsession with his experiments; the narrator's astronomical observations in *The War of the Worlds*, the narrator's role as protector of the women he meets in *The War of the Worlds* • presentation of women as carers, e.g. Ishiguro shows Kathy taking on a protective role for Tommy even before they leave Hailsham in *Never Let Me Go* • contextual factors relating to the ways in which the misuse of science influences the modern reader's perception of certain ideas, e.g. the writer's intention to cause reflection on the nature of being human.

		Please refer to the specific marking guidance on page 2 when applying this marking grid.	

		AO1 = bullet point 1	**AO2 = bullet point 2**	
Level	**Mark**	**Descriptor (AO1, AO2)**		
	0	No rewardable material.		
Level 1	1–4	**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.		
Level 2	5–8	**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.		
Level 3	9–12	**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.		
Level 4	13–16	**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.		
Level 5	17–20	**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.		

		AO3 = bullet point 1	**AO4 = bullet point 2**

<table>
<tr><th>Please refer to the specific marking guidance on page 2 when applying this marking grid.</th></tr>
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Level	Mark	Descriptor (AO3, AO4)
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Shows limited awareness of contextual factors. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	5–8	**General exploration** • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. • Identifies general connections between texts. Makes general cross-references between texts.
Level 3	9–12	**Clear relevant exploration** • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. • Makes relevant connections between texts. Develops an integrated approach with clear examples.
Level 4	13–16	**Discriminating exploration** • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. • Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.
Level 5	17–20	**Critical and evaluative** • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. • Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.

Question number	Indicative content
9	**The Supernatural** Students may refer to the following in their answers: • writers' uses of their narrators to create atmosphere, e.g. multiple narrators in *Dracula* and the ways writers create the tone of their narratives through characters, e.g. Dr Faraday in *The Little Stranger* • ways writers introduce the supernatural elements, e.g. when Dorian Gray first notices a change in his picture; the way the house in *Beloved* is described as "a person rather than a structure" • contrasts between everyday life and the sinister, e.g. Wilde's extensive descriptions of social activities of Dorian and his friends; how the routines of domestic life are interrupted by supernatural events in *Beloved* • ways in which readers are led to expect and anticipate terrible/evil events and the ways in which these expectations are fulfilled in Waters' novel; the cruelties of Dorian Gray and anticipation of how the novel will end • writers' use of stylistic devices in suggesting unease, fear and horror • contexts in which the texts were written or are set, e.g. the Civil War and slavery in *Beloved* (and how these might be related to the sense of fear in the novel); social class in London society in *The Picture of Dorian Gray*; the impact of the Second World War and the coming of the welfare state on society and characters in *The Little Stranger;* the contrast of these realities to the terrifying events in Hundreds Hall in *The Little Stranger*).
10	**The Supernatural** Students may refer to the following in their answers: • use of appropriate locations for the events described, e.g. house 124 in *Beloved* in comparison with Basil Hallward's studio, the location for Dorian Gray's portrait and the opium den • ways the writers describe significant features of key locations, e.g. the decaying Hundreds Hall in *The Little Stranger* compared with Dracula's castle • ways the writers use alternative settings for contrast, e.g. the house of Doctor Farady's poorer patients in *The Little Stranger;* Dr Seward's asylum in *Dracula,* the location for the encounters with the patient Renfield • the impact factors such as climate, season, weather and time of day have on setting, e.g. the effect of rain and winter cold on Hundreds Hall in *The Little Stranger*; the effect of time of day and night in *Dracula* • how settings are exploited by writers to create atmosphere: Wilde's lavish descriptions of places such as the studio, the theatre and the opium den in *The Picture of Dorian Gray*; how Sethe is forced to give birth in the open air in *Beloved* • contextual factors related to setting and what these suggest about the time the novel was written, e.g. the decline of the country house in the middle of the 20th century in *The Little Stranger*; slavery and its aftermath in *Beloved;* social class in Wilde's London in *The Picture of Dorian Gray*; the social anxieties of the late 19th century that might be reflected in Stoker's story in *Dracula*.

		Please refer to the specific marking guidance on page 2 when applying this marking grid.

		AO1 = bullet point 1	AO2 = bullet point 2
Level	**Mark**	**Descriptor (AO1, AO2)**	
	0	No rewardable material.	
Level 1	1–4	**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.	
Level 2	5–8	**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.	
Level 3	9–12	**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.	
Level 4	13–16	**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.	
Level 5	17–20	**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.	

Level	Mark	Descriptor (AO3, AO4)	
		AO3 = bullet point 1	**AO4 = bullet point 2**
	0	No rewardable material.	
Level 1	1–4	**Descriptive** • Shows limited awareness of contextual factors. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.	
Level 2	5–8	**General exploration** • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. • Identifies general connections between texts. Makes general cross-references between texts.	
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Level 5	17–20	**Critical and evaluative** • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. • Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.	

Question number	Indicative content
11	**Women and Society** Students may refer to the following in their answers: • effects of different narrative voices in offering different perspectives and the extent to which the reader can rely on different voices, e.g. Clarissa, Rezia and others in *Mrs Dalloway*; the voices of Lockwood, Nelly and others in *Wuthering Heights* • consideration of what the reader learns about the text and characters through the use of different narrators, e.g. what the reader learns about Nelly Dean and Lockwood through their narrations in *Wuthering Heights* • effects of predominantly third-person narratives, e.g. *A Thousand Splendid Suns* and the narrator's comments in the final paragraph in *Tess of The D'Urbervilles* • comparison of the prominence of different voices in the texts and the extent to which characters are able or unable to express their voices • ways in which the authors use voices to convey significant details of the social background to the novels, e.g. Afghan society in *A Thousand Splendid Suns;* the worlds of Wuthering Heights and Thrushcross Grange; the social circles in which Clarissa and Lucrezia Smith move; the pressures put on Tess by her family • how writers state or imply views on social attitudes, e.g. those of Angel Clare and his family in *Tess of The D'Urbervilles* or the Taliban in *A Thousand Splendid Suns* and how those might be received today.
12	**Women and Society** Students may refer to the following in their answers: • comparison of the attitudes of male characters towards female characters, e.g. Heathcliff's attitude to Catherine in comparison with Rasheed's attitude to Mariam and Laila • writers' use of narrative styles to present relationships with men, e.g. Nelly's attitudes towards the older and younger Catherines and their relationships with men; the way Clarissa's relationships are described both by her and by men in *Mrs Dalloway* • how male characters are used to reinforce or contrast attitudes to women, e.g. Alec and Angel in *Tess of the D'Urbervilles*, Hareton and Joseph in *Wuthering Heights*, Rasheed and Jalil in *A Thousand Splendid Suns* • effects men's attitudes and behaviour have on women in the texts • how female characters reflect or reinforce the attitudes held by male characters, e.g. Tess's mother in *Tess of the D'Urbervilles* • contextual aspects, e.g. Angel Clare's reaction to Tess's revelation on their wedding night reflects the different standards applied to men and women; the treatment of married women in *Wuthering Heights*; freedom for men and women to form relations in Afghan society in *A Thousand Splendid Suns.*

		AO1 = bullet point 1	AO2 = bullet point 2	
Level	**Mark**	**Descriptor (AO1, AO2)**		
	0	No rewardable material.		
Level 1	1–4	**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.		
Level 2	5–8	**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.		
Level 3	9–12	**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.		
Level 4	13–16	**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.		
Level 5	17–20	**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.		

Please refer to the specific marking guidance on page 2 when applying this marking grid.

		AO3 = bullet point 1	AO4 = bullet point 2
Level	**Mark**	**Descriptor (AO3, AO4)**	
	0	No rewardable material.	
Level 1	1–4	**Descriptive** • Shows limited awareness of contextual factors. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.	
Level 2	5–8	**General exploration** • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. • Identifies general connections between texts. Makes general cross-references between texts.	
Level 3	9–12	**Clear relevant exploration** • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. • Makes relevant connections between texts. Develops an integrated approach with clear examples.	
Level 4	13–16	**Discriminating exploration** • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. • Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.	
Level 5	17–20	**Critical and evaluative** • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. • Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.	

Write your name here

Surname		Other names

Pearson Edexcel
Level 3 GCE

Centre Number

Candidate Number

English Literature
Advanced
Paper 3: Poetry

Sample assessment materials for first teaching
September 2015
Time: 2 hours 15 minutes

Paper Reference
9ET0/03

You must have:
prescribed texts (clean copies) and source booklet (enclosed).

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name,
  centre number and candidate number.
- Answer one question in **Section A** and one question in **Section B** on your
  chosen text.
- Answer the questions in the spaces provided
  – *there may be more space than you need*.
- In your answers, you must **not** use texts that you have studied in
  your coursework.

Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets
  – *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ▶

S47534A0128

PEARSON

**Read the poem on page 2 of the source booklet before answering ONE question.
Write your answer in the space provided below.**

1   Read the poem *Somewhat Unravelled* by Jo Shapcott on page 2 of the source booklet
    and re-read *On Her Blindness* by Adam Thorpe, from the *Poems of the Decade:
    An Anthology of the Forward Books of Poetry 2002–2011* (page170).

    Compare the methods both poets use to explore the effects of growing old.

(Total for Question 1 = 30 marks)

OR

2   Read the poem *Somewhat Unravelled* by Jo Shapcott on page 2 of the source booklet
    and re-read *Please Hold* by Ciaran O'Driscoll, from the *Poems of the Decade:
    An Anthology of the Forward Books of Poetry 2002–2011* (page 132).

    Compare the methods both poets use to express strong emotions.

(Total for Question 2 = 30 marks)

**Indicate which question you are answering by marking a cross in the box ☒. If you change your
mind, put a line through the box ☒ and then indicate your new question with a cross ☒.**

Chosen question number: **Question 1**   ☐   **Question 2**   ☐

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TOTAL FOR SECTION A = 30 MARKS

SECTION B: Specified Poetry Pre- or Post-1900

Answer ONE question on your chosen text. Write your answer in the space provided.

**You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 4 to 14.**

Medieval Poetic Drama

Prescribed texts

Everyman and Medieval Miracle Plays, editor A C Cawley
OR
English Mystery Plays: A Selection, editor Peter Happe

3 Explore how piety and humour are mingled in the named lines below and in **one** other passage of similar length from any of the poetic dramas.

You must discuss relevant contextual factors.

Refer to the prescribed text studied:
either
Cawley: The Second Shepherds' Pageant (Wakefield) lines 566–601
or
Happe: The Second Shepherds' Play stanzas 64–67

(Total for Question 3 = 30 marks)

OR

4 Explore presentations of the Divine in the named lines below and in **one** other passage of similar length from any of the poetic dramas.

You must discuss relevant contextual factors.

Refer to the prescribed text studied:
either
Cawley: Noah's Flood (Chester) lines 1–40
or
Happe: Noah (Chester) stanzas 1–4

(Total for Question 4 = 30 marks)

Answer ONE question on your chosen text. Write your answer in the space provided.

You must select a poem from the prescribed list for your studied collection. The poems are listed in Section B of the source booklet on pages 4 to 14.

Medieval Poet: Geoffrey Chaucer

Prescribed text

The Wife of Bath's Prologue and Tale, editor James Winny

5 Explore how attitudes towards masculine roles are presented in *The Wife of Bath's Prologue and Tale,* by referring to lines 882–898 and **one** other passage of similar length.

   You must discuss relevant contextual factors.

(Total for Question 5 = 30 marks)

OR

6 Explore the ways in which ageing is presented in *The Wife of Bath's Prologue and Tale,* by referring to lines 455–459 and lines 469–479 and **one** other passage of similar length.

   You must discuss relevant contextual factors.

(Total for Question 6 = 30 marks)

Answer ONE question on your chosen text. Write your answer in the space provided.

**You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 4 to 14.**

The Metaphysical Poets

Prescribed text

Metaphysical Poetry, editor Colin Burrow

7 Explore the ways in which time is presented in *To His Coy Mistress* by Andrew Marvell and **one** other poem.

You must discuss relevant contextual factors.

(Total for Question 7 = 30 marks)

OR

8 Explore the ways in which the individual's relationship with God is presented in *Love III* by George Herbert and **one** other poem.

You must discuss relevant contextual factors.

(Total for Question 8 = 30 marks)

Answer ONE question on your chosen text. Write your answer in the space provided.

**You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 4 to 14.**

Metaphysical Poet: John Donne

Prescribed text

John Donne Selected Poems

9 Explore the ways in which John Donne's poetry makes use of unexpected arguments, by referring to *The Sun Rising* and **one** other poem.

You must discuss relevant contextual factors.

(Total for Question 9 = 30 marks)

OR

10 Explore the dramatic nature of Donne's poetry, by referring to *Holy Sonnet X ('Death be not proud')* and **one** other poem.

You must discuss relevant contextual factors.

(Total for Question 10 = 30 marks)

Answer ONE question on your chosen text. Write your answer in the space provided.

**You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 4 to 14.**

The Romantics

Prescribed text

English Romantic Verse, editor David Wright

11 Explore the ways in which a sense of place is presented in *Songs of Experience: London* by William Blake and **one** other poem.

You must discuss relevant contextual factors.

(Total for Question 11 = 30 marks)

OR

12 Explore the ways in which solitude is presented in *The Rime of the Ancient Mariner* by Samuel Taylor Coleridge and **one** other poem.

You must discuss relevant contextual factors.

(Total for Question 12 = 30 marks)

Answer ONE question on your chosen text. Write your answer in the space provided.

**You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 4 to 14.**

Romantic Poet: John Keats

Prescribed text

Selected Poems: John Keats, editor John Barnard

13 Explore the ways in which physical sensation is presented in *The Eve of St Agnes* by John Keats and **one** other poem.

You must discuss relevant contextual factors.

(Total for Question 13 = 30 marks)

OR

14 Explore John Keats' treatment of nature in *To Autumn* and one other poem.

You must discuss relevant contextual factors.

(Total for Question 14 = 30 marks)

Answer ONE question on your chosen text. Write your answer in the space provided.

You must select a poem from the prescribed list for your studied collection. The poems are listed in Section B of the source booklet on pages 4 to 14.

The Victorians

Prescribed text

The New Oxford Book of Victorian Verse, editor Christopher Ricks

15 Explore the ways in which death is presented in *Drummer Hodge* by Thomas Hardy and **one** other poem.

You must discuss relevant contextual factors.

(Total for Question 15 = 30 marks)

OR

16 Explore the ways in which the exhilaration of love is presented in *Maud: I.xviii 'I have led her home, my love, my only friend'* by Alfred Tennyson and **one** other poem.

You must discuss relevant contextual factors.

(Total for Question 16 = 30 marks)

Victorian Poet: Christina Rossetti

Prescribed text

Christina Rossetti Selected Poems, editor Dinah Roe

17 Explore the ways in which Christina Rossetti describes the lives of women in *Passing and Glassing* and **one** other poem.

You must discuss relevant contextual factors.

(Total for Question 17 = 30 marks)

OR

18 Explore the ways in which Christina Rossetti deals with loss in *Remember* and **one** other poem.

You must discuss relevant contextual factors.

(Total for Question 18 = 30 marks)

Answer ONE question on your chosen text. Write your answer in the space provided.

You must select a poem from the prescribed list for your studied collection. The poems are listed in Section B of the source booklet on pages 4 to 14.

Modernism

Prescribed text

The Great Modern Poets: An anthology of the best poets and poetry since 1900, editor Michael Schmidt

19 Explore the ways in which mortality is dealt with in *Out, Out* by Robert Frost and **one** other poem.

You must discuss relevant contextual factors.

(Total for Question 19 = 30 marks)

OR

20 Explore the ways in which the interaction of humans with nature is described in *Snake* by D H Lawrence and **one** other poem.

You must discuss relevant contextual factors.

(Total for Question 20 = 30 marks)

Answer ONE question on your chosen text. Write your answer in the space provided.

**You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 4 to 14.**

Modernist Poet: T S Eliot

Prescribed text

T. S. Eliot Selected Poems

21 Explore the ways in which T S Eliot uses a variety of voices in *A Game of Chess (The Waste Land II)* and **one** other poem.

You must discuss relevant contextual factors.

(Total for Question 21 = 30 marks)

OR

22 Explore the ways in which T S Eliot presents religious belief in *Journey of the Magi* and **one** other poem.

You must discuss relevant contextual factors.

(Total for Question 22 = 30 marks)

Answer ONE question on your chosen text. Write your answer in the space provided.

**You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 4 to 14.**

The Movement

Prescribed text

The Oxford Book of Twentieth Century English Verse, editor Philip Larkin

23 Explore the ways in which unhappy relationships are presented in *One Flesh* by
Elizabeth Jennings and **one** other poem.

You must discuss relevant contextual factors.

(Total for Question 23 = 30 marks)

OR

24 Explore the presentation of twentieth-century anxieties in *Your Attention Please* by
Peter Porter and **one** other poem.

You must discuss relevant contextual factors.

(Total for Question 24 = 30 marks)

Answer ONE question on your chosen text. Write your answer in the space provided.

**You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 4 to 14.**

The Movement Poet: Philip Larkin

Prescribed text

The Less Deceived, Philip Larkin

25 Explore Larkin's portrayal of place in *I Remember, I Remember* and **one** other poem.

You must discuss relevant contextual factors.

(Total for Question 25 = 30 marks)

OR

26 Explore Larkin's portrayal of outsiders in *Reasons For Attendance* and **one** other poem.

You must discuss relevant contextual factors.

(Total for Question 26 = 30 marks)

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 3 ☒		**Question 4** ☒		**Question 5** ☒	
Question 6 ☒		**Question 7** ☒		**Question 8** ☒	
Question 9 ☒		**Question 10** ☒		**Question 11** ☒	
Question 12 ☒		**Question 13** ☒		**Question 14** ☒	
Question 15 ☒		**Question 16** ☒		**Question 17** ☒	
Question 18 ☒		**Question 19** ☒		**Question 20** ☒	
Question 21 ☒		**Question 22** ☒		**Question 23** ☒	
Question 24 ☒		**Question 25** ☒		**Question 26** ☒	

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TOTAL FOR SECTION B = 30 MARKS

TOTAL FOR PAPER = 60 MARKS

Pearson Edexcel Level 3 GCE

English Literature

Advanced
Paper 3: Poetry

Sample assessment materials for first teaching
September 2015
Source booklet

Paper Reference

9ET0/03

Do not return this source booklet with the question paper.

Turn over ▶

PEARSON

SECTION A: Post-2000 Specified Poetry

Somewhat Unravelled

Auntie stands by the kettle, looking at the kettle
and says, help me, help me, where is the kettle?
I say, little auntie, the curlicues and hopscotch grids
unfurling in your brain have hidden it from you. Let me
make you a cup of tea. She says ah ha! But I do   5
my crossword, don't I, OK not the difficult one, the one
with the wasname? Cryptic clues. Not that. I say,
auntie, little auntie, we were never cryptic
so let's not start that now. I appreciate your straight-on talk,
the built-up toilet seats, the way you wish poetry   10
were just my hobby, our cruises on the stair lift,
your concern about my weight, the special seat in the bath.
We know where we are. She says, nurse told me I
should furniture-walk around the house, holding on to it.
I say, little auntie you are a plump armchair   15
in flight, a kitchen table on a difficult hike without boots,
you do the sideboard crawl like no one else, you are a sofa
rumba, you go to sleep like a rug. She says,
I don't like eating. Just as well *you've* got
a good appetite. I say littlest auntie, my very little auntie   20
(because she is shrinking now, in front of me)
let me cook for you, a meal so wholesome and blimmin'
pungent with garlic you will dance on it and
eat it through your feet. Then she says don't you
ever want to go to market and get lost   25
in pots, fruit and random fabric? Don't you
want to experiment with rain, hide out in storms,
cover your body with a layer only one raindrop
thick? Don't you want to sell your nail-clippings
online? She says, look at you, with all your language,   30
you never became the flower your mother
wanted but it's not too late, come with me
and rootle in the earth outside my front window,
set yourself in the special bed, the one only
wasname is allowed to garden and we will practise   35
opening and closing and we'll follow the sun
with our faces until the cows come home.

Jo Shapcott
From *Of Mutability* (Faber, 2010)

Post-2000 Specified Poetry

Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011 (Faber and Faber, 2015) ISBN 978-0571325405		
Poem title	**Poet**	**Page number**
Eat Me	Patience Agbabi	3
Chainsaw Versus the Pampas Grass	Simon Armitage	6
Material	Ros Barber	10
Inheritance	Eavan Boland	22
A Leisure Centre is Also a Temple of Learning	Sue Boyle	23
History	John Burnside	25
The War Correspondent	Ciaran Carson	29
An Easy Passage	Julia Copus	37
The Deliverer	Tishani Doshi	43
The Map Woman	Carol Ann Duffy	47
The Lammas Hireling	Ian Duhig	51
To My Nine-Year-Old Self	Helen Dunmore	52
A Minor Role	U A Fanthorpe	57
The Gun	Vicki Feaver	62
The Furthest Distances I've Travelled	Leontia Flynn	64
Giuseppe	Roderick Ford	66
Out of the Bag	Seamus Heaney	81
Effects	Alan Jenkins	92
The Fox in the National Museum of Wales	Robert Minhinnick	121
Genetics	Sinéad Morrissey	125
From the Journal of a Disappointed Man	Andrew Motion	127
Look We Have Coming to Dover	Daljit Nagra	129
Fantasia on a Theme of James Wright	Sean O'Brien	130
Please Hold	Ciaran O'Driscoll	132
You, Shiva, and My Mum	Ruth Padel	140
Song	George Szirtes	168
On Her Blindness	Adam Thorpe	170
Ode on a Grayson Perry Urn	Tim Turnbull	172

NB: other editions may use different page numbers.

SECTION B: Specified Poetry Pre- or Post-1900

Pre-1900 – The Medieval Period

Everyman and Medieval Miracle Plays, editor A C Cawley (Everyman, 1993) ISBN 9780460872805		
Poem title	**Poet**	**Page number**
Noah's Flood (Chester)	Anon	33
The Second Shepherds' Pageant (Wakefield)		75
The Crucifixion (York)		137

English Mystery Plays: A Selection, editor Peter Happe (Penguin Classics, 1975) ISBN 9780140430936		
Poem title	**Poet**	**Page number**
Noah (Chester)	Anon	118
The Second Shepherds' Play		265
The Crucifixion		525

The Wife of Bath's Prologue and Tale, editor James Winny (Cambridge, 1994) ISBN 9780521466899		
Poem title	**Poet**	**Page number**
The Wife of Bath's Prologue	Geoffrey Chaucer	35
The Wife of Bath's Tale		63

Pre-1900 – Metaphysical Poetry

Metaphysical Poetry, editor Colin Burrow (Penguin, 2006) ISBN 9780140424447		
Poem title	**Poet**	**Page number**
The Flea	John Donne	4
The Good Morrow		5
Song ('Go and catch a falling star')		6
Woman's Constancy		7
The Sun Rising		8
A Valediction of Weeping		19
A Nocturnal Upon St Lucy's Day, Being the Shortest Day		21
The Apparition		22
Elegy: To his Mistress Going to Bed		29
'At the Round Earth's Imagined Corners'		31
'Death be not Proud'		32
'Batter My Heart'		33
A Hymn to God the Father		36
Redemption	George Herbert	67
The Collar		78
The Pulley		79
Love III		87
To My Mistress Sitting by a River's Side: An Eddy	Thomas Carew	89
To a Lady that Desired I Would Love Her		95
A Song ('Ask me no more where Jove bestows')		98
A Letter to her Husband, Absent upon Public Engagement	Anne Bradstreet	135
Song: To Lucasta, Going to the Wars	Richard Lovelace	182
The Nymph Complaining for the Death of her Fawn	Andrew Marvell	195
To His Coy Mistress		198
The Definition of Love		201
Unprofitableness	Henry Vaughan	219
The World		220
To My Excellent Lucasia, on Our Friendship	Katherine Philips	240
A Dialogue of Friendship Multiplied		241
Orinda to Lucasia		242

John Donne Selected Poems (Penguin Classics, 2006) ISBN 9780140424409		
Poem title	**Poet**	**Page number**
The Good Morrow	John Donne	3
Song ('Go and catch a falling star')		3
Woman's Constancy		4
The Sun Rising		6
The Canonization		9
Song ('Sweetest love I do not go')		12
Air and Angels		15
The Anniversary		17
Twicknam Garden		20
Love's Growth		24
A Valediction of Weeping		28
Love's Alchemy		29
The Flea		30
A Nocturnal upon St Lucy's Day, Being the Shortest Day		33
The Apparition		36
A Valediction Forbidding Mourning		37
The Ecstasy		39
The Funeral		45
The Relic		48
Elegy: To His Mistress Going to Bed		80
Holy Sonnet I ('Thou hast made me')		177
Holy Sonnet V ('I am a little world')		179
Holy Sonnet VI ('This is my play's last scene')		179
Holy Sonnet VII ('At the round earth's imagined corners')		180
Holy Sonnet X ('Death be not proud')		181
Holy Sonnet XI ('Spit in my face, you Jews')		182
Holy Sonnet XIV ('Batter my heart')		183
Goodfriday, 1613. Riding Westward		190
Hymn to God my God, in My Sickness		195
A Hymn to God the Father		197

Pre-1900 – The Romantic Period

English Romantic Verse, editor David Wright (Penguin Classics, 1973) ISBN 9780140421026		
Poem title	**Poet**	**Page number**
Songs of Innocence: Holy Thursday	William Blake	69
Songs of Experience: Holy Thursday		73
Songs of Experience: The Sick Rose		73
Songs of Experience: The Tyger		74
Songs of Experience: London		75
Lines Written in Early Spring	William Wordsworth	108
Lines Composed a Few Miles above Tintern Abbey		109
Ode: Intimations of Immortality		133
The Rime of the Ancient Mariner	Samuel Taylor Coleridge	155
Lines Inscribed upon a Cup Formed from a Skull	George Gordon, Lord Byron	211
Fare Thee Well		212
So We'll Go no more A Roving		213
On This Day I Complete My Thirty-Sixth Year		232
The cold earth slept below	Percy Bysshe Shelley	242
Stanzas Written in Dejection, near Naples		243
Ode to the West Wind		246
The Question		249
Ode to a Nightingale	John Keats	276
Ode on a Grecian Urn		279
To Autumn		282
Ode on Melancholy		283
Sonnet on the Sea		287
To a Wreath of Snow	Emily Brontë	341
R Alcona to J Brenzaida		342
Julian M and A G Rochelle		343
Last Lines		348

Selected Poems: John Keats, editor John Barnard (Penguin Classics, 2007) ISBN 9780140424478		
Poem title	**Poet**	**Page number**
'O Solitude! if I must with thee dwell'	John Keats	5
On First Looking into Chapman's Homer		12
On the Sea		35
'In drear-nighted December'		97
On Sitting Down to Read King Lear Once Again		99
'When I have fears that I may cease to be'		100
Isabella: or, The Pot of Basil		109
Hyperion. A Fragment		140
The Eve of St Agnes		165
La Belle Dame sans Merci: A Ballad To Sleep		184
To Sleep		186
Ode to Psyche		187
Ode on a Grecian Urn		191
Ode to a Nightingale		193
Ode on Melancholy		195
Ode on Indolence		196
'Bright Star! would I were steadfast as thou art'		219
To Autumn		219

Pre-1900 – The Victorian Period

The New Oxford Book of Victorian Verse, editor Christopher Ricks (OUP, 2008) ISBN 9780199556311

Poem title	Poet	Page number
From In Memoriam: VII 'Dark house, by which once more I stand'	Alfred Tennyson	23
From In Memoriam: XCV 'By night we linger'd on the lawn'		28
From Maud: I xi 'O let the solid ground'		37
From Maud: I xviii 'I have led her home, my love, my only friend'		38
From Maud: I xxii 'Come into the garden, Maud'		40
From Maud: II iv 'O that 'twere possible'		43
The Visionary	Charlotte Brontë and Emily Brontë	61
Grief	Elizabeth Barrett Browning	101
From Sonnets from the Portuguese XXIV: 'Let the world's sharpness, like a closing knife'		102
The Best Thing in the World		115
'Died…'		116
My Last Duchess	Robert Browning	117
Home-Thoughts, from Abroad		124
Meeting at Night		125
Love in a Life		134
'The Autumn day its course has run–the Autumn evening falls'	Charlotte Brontë	213
'The house was still–the room was still'		214
'I now had only to retrace'		214
'The Nurse believed the sick man slept'		215
Stanzas – ['Often rebuked, yet always back returning']	Charlotte Brontë (perhaps by Emily Brontë)	215

The New Oxford Book of Victorian Verse, editor Christopher Ricks (OUP, 2008) ISBN 9780199556311

Poem title	Poet	Page number
Remember	Christina Rossetti	278
Echo		278
May		280
A Birthday		280
Somewhere or Other		297
At an Inn	Thomas Hardy	465
'I Look into My Glass'		466
Drummer Hodge		467
A Wife in London		467
The Darkling Thrush		468

Christina Rossetti Selected Poems, editor Dinah Roe (Penguin, 2008) ISBN 9780140424690

Poem title	Poet	Page number
Some ladies dress in muslin full and white	Christina Rossetti	12
Remember		16
The World		26
Echo		30
May		33
A Birthday		52
An Apple-Gathering		53
Maude Clare		55
At Home		57
Up-Hill		58
Goblin Market		67
What Would I Give?		88
Twice		89
Memory		112
A Christmas Carol		134
Passing and Glassing		156
Piteous my rhyme is		179
'A Helpmeet for Him'		182
As froth on the face of the deep		184
Our Mothers, lovely women pitiful		190
Babylon the Great		191

Post-1900 – The Modernist Period

Poem title	Poet	Page number
The Great Modern Poets, editor Michael Schmidt (Quercus, 2014) ISBN 9781848668669		
The Runaway	Robert Frost	30
Mending Wall		30
Stopping by Woods on a Snowy Evening		32
Mowing		32
The Road Not Taken		32
Out, Out		33
The Red Wheelbarrow	William Carlos Williams	46
This is just to say		46
Landscape with the Fall of Icarus		46
The Hunters in the Snow		47
The Great Figure		47
Snake	D H Lawrence	50
To a Snail	Marianne Moore	64
What Are Years?		64
The Mind is an Enchanting Thing		65
La Figlia Che Piange	T S Eliot	68
The Love Song of J. Alfred Prufrock		68
Time does not bring relief; you have all lied…	Edna St Vincent Millay	78
Recuerdo		78
Wild Swans		79
The Fawn		79
in Just	e e cummings	86
what if a much of a which of a wind		86
pity this busy monster, manunkind		87
Stop all the Clocks	W H Auden	114
Lullaby		114
Musée des Beaux Arts		115
The Shield of Achilles		116

T S Eliot: Selected Poems (Faber, 2009) ISBN 9780571247059		
Poem title	**Poet**	**Page number**
The Love Song of J. Alfred Prufrock	T S Eliot	3
Portrait of a Lady		8
Preludes		13
Rhapsody on a Windy Night		16
Gerontion		21
Sweeney Erect		26
Whispers of Immortality		32
Sweeney Among the Nightingales		36
The Waste Land		
I. The Burial of the Dead		41
II. A Game of Chess		44
III. The Fire Sermon		48
IV. Death by Water		53
V. What the Thunder said		54
The Hollow Men		65
Ash-Wednesday		71
Ariel Poems:		
Journey of the Magi (1927)		87
A Song for Simeon (1928)		89

Post-1900 – The Movement

The Oxford Book of Twentieth Century English Verse, editor Philip Larkin with foreword by A Motion (OUP, 1973) ISBN 9780198121374		
Poem title	**Poet**	**Page number**
Hospital for Defectives	Thomas Blackburn	484
Felo De Se		485
Horror Comic	Robert Conquest	496
Man and Woman		497
Toads	Philip Larkin	537
Coming		538
At Grass		538
Take One Home for the Kiddies		539
Nothing to be Said		540
The Whitsun Weddings		540
Apology for Understatement	John Wain	555
Au Jardin des Plantes		556
A Song about Major Eatherly		557
Brooklyn Heights		562
Delay	Elizabeth Jennings	563
Song at the Beginning of Autumn		563
Answers		564
The Young Ones		564
One Flesh		565
Photograph of Haymaker 1890	Molly Holden	569
Giant Decorative Dahlias		570
Metamorphosis	Peter Porter	584
London is full of chickens on electric spits		585
Your Attention Please		585
Warning	Jenny Joseph	609
The Miner's Helmet	George Macbeth	610
The Wasps' Nest		611
When I am Dead		611
Story of a Hotel Room	Rosemary Tonks	617
Farewell to Kurdistan		617

Philip Larkin: The Less Deceived (Faber, 2011) ISBN 9780571260126		
Poem title	**Poet**	**Page number**
Lines On A Young Lady's Photograph Album	Philip Larkin	1
Wedding-Wind		3
Places, Loved Ones		4
Coming		5
Reasons for Attendance		6
Dry-Point		7
Next, Please		8
Going		9
Wants		10
Maiden Name		11
Born Yesterday		12
Whatever Happened?		13
No Road		14
Wires		15
Church Going		16
Age		18
Myxomatosis		19
Toads		20
Poetry Of Departures		22
Triple Time		23
Spring		24
Deceptions		25
I Remember, I Remember		26
Absences		28
Latest Face		29
If, My Darling		30
Skin		31
Arrivals, Departures		32
At Grass		33

Paper 3 Mark scheme

Question number	Indicative content
1	Students may refer to the following in their answers: • vivid descriptive detail to convey the experiences of old age ("the special seat in the bath"; "not finding the food on her plate with her fork") • use of direct speech and its effect in each poem ("It's living hell to be honest, Adam") • how the poems' structures allow the theme of old age to be explored (the chaos of dementia reflected in Shapcott's run-on lines; the sharp focus on tragic detail afforded by Thorpe's couplet stanzas) • methods used to convey the speakers' attitudes to their elderly relatives (the indulgent response to auntie's rudeness; the pity and horror of "a vision as blank as a stone") • the lyricism of Shapcott's metaphors ("You are a plump armchair in flight") in contrast to Thorpe's more prosaic approach ("Bumping into walls like a dodgem") • the differing tones of each poem's ending ("…we'll follow the sun with our faces…" in contrast to the honest pain at his mother's inability to see "the golden weather").
2	Students may refer to the following in their answers: • various ways in which both poems explore the experience of losing control and the consequent emotional impact (the auntie's dementia; the caller's inability to connect with a human) • the poets' use of humour to make emotions more palatable (O'Driscoll's ironic use of "Wonderful"; Shapcott's "furniture walk") • the frustration of the speaker in Please Hold ("Yes, but I'm paying for it, I shout") in contrast to the indulgent patience of the niece ("…let me cook for you…") • different ways in which the poets use repetition to convey emotion ("Please hold"; "This is the future" ; "I say, little auntie…") • lyrical quality of *Somewhat Unravelled* ("…you are a sofa rumba…" in comparison to the staccato rhythm of Please Hold ("Please hold. Please grow old".) • the poets' use of colloquial diction and speech for effect • how both poets' sense of the absurd conveys emotion ("and the robot transfers me to himself."; "Don't you want to sell your nail-clippings online?") • ways in which the poems explore language as either coldly alienating or warmly engaging.

		AO1 = bullet point 1	AO2 = bullet point 2	AO4 = bullet point 3
Level	**Mark**	**Descriptor (AO1, AO2, AO4)**		
	0	No rewardable material.		
Level 1	1–6	**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. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.		
Level 2	7–12	**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. • Identifies general connections between texts. Makes general cross-references between texts.		
Level 3	13–18	**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. • Makes relevant connections between texts. Develops an integrated approach with clear examples.		
Level 4	19-24	**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. • Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.		
Level 5	25–30	**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. • Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.		

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Question number	Indicative content
3	**Medieval Poetic Drama** Students may refer to the following in their answers: • appropriate selection of similar length passages to accompany the named lines, e.g. the genuine nativity scene, commenting on the contrasting effects of language and symbolism • how the indicated passages link to the context of the poetic drama and how they relate to similar passages (such as the genuine nativity scene; the forgiving speech of Jesus on the cross); the contrasting effects of language and symbolism • how humour is used to characterise humanity and to convey how human love overcomes evil through the speaker's use of language and characterisation • relevance of the passages of poetic dramas discussed within the religious framework of the period and other contextual factors • how the characteristic staging methods enhance the effects of the poetry.
4	**Medieval Poetic Drama** Students may refer to the following in their answers: • appropriate selection of similar length passages to accompany the named lines, e.g. the forgiving speech of Jesus on the cross, commenting on the contrasting effects of language and symbolism • how the indicated passages link to the context of the poetic drama and how they relate to similar passages (such as the genuine nativity scene; the forgiving speech of Jesus on the cross); the contrasting effects of language and symbolism • how the poetic language used by God changes from anger to forgiveness within the *Noah* poetic drama and within the poetic drama cycle as a whole • relevance of the sections of poetic dramas discussed within the religious framework of the period and other contextual factors • how the characteristic staging methods enhance the effects of the poetry.

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–6	**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.
Level 2	7–12	**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.
Level 3	13–18	**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.
Level 4	19-24	**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.
Level 5	25–30	**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.

Question number	Indicative content
5	**Medieval Poet: Geoffrey Chaucer** Students may refer to the following in their answers: • appropriate selection of similar length passages to accompany the named lines, e.g. the Wife of Bath's caricaturing of the age and weakness of her husbands; the Hag's sermon on true gentleness • the assumptions about male entitlement revealed in actions of the knight, the king and the queen, and how these could be related to contemporary attitudes • evidence from between different passages in terms of appropriation of superior male roles or the independence of some women from men, relating this to contemporary life, e.g. extract where the Wife of Bath boasts of how she punished her husbands (e.g. line 484); the Hag's sermon on true gentleness • how the language of authority is set against the language of experience in the Prologue and how this is related to contemporary attitudes to male authorities • Chaucer's use of poetic irony in the presentation of the Wife.
6	**Medieval Poet: Geoffrey Chaucer** Students may refer to the following in their answers: • appropriate selection of similar length passages to accompany the named lines, e.g. passages that reveal attitudes of the husbands, the knight, and the Hag • consideration of the complexity of the Wife of Bath's attitude to ageing as revealed by her energetic language • consideration of how different attitudes to ageing are revealed in other passages, e.g. attitudes of the husbands, the knight, and the Old Hag • examples of different attitudes to ageing, e.g. attitudes of the husbands, the knight and the Old Hag and how these attitudes are linked to the contemporary attitudes towards female desirability • ways Chaucer uses poetic language and poetic irony to place the different attitudes towards ageing • consideration of the denouement of the Tale, including the effect on the reader's attitude to the Wife herself.

		Please refer to the specific marking guidance on page 2 when applying this marking grid.		
		AO1 = bullet point 1	**AO2 = bullet point 2**	**AO3 = bullet point 3**
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**		
	0	No rewardable material.		
Level 1	1–6	**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.		
Level 2	7–12	**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.		
Level 3	13–18	**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.		
Level 4	19-24	**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.		
Level 5	25–30	**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.		

Question number	Indicative content
7	**The Metaphysical Poets** Students may refer to the following in their answers: • appropriate selection of poem to accompany *To His Coy Mistress* (e.g. Vaughan's *The World* and Donne's *The Sun Rising*), illustrating a range of ways in which the poets deal with time • how poets present the quantity of time, e.g. how Marvell playfully and hyperbolically presents the notion of plentiful time, how Vaughan contrasts eternity with worldly time • how poets present the reality of passing time, e.g. Marvell's sinister notions 'Deserts of vast eternity', 'worms shall try', and Vaughan's list of worldly activity • consideration of how to treat or view time, e.g. the desirability of a 'carpe diem' approach in Marvell, through imagery of youthful energy and vitality; Donne's disparaging of time as inferior to love • how poetic form is used, 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 • how Marvell and Donne depict the sun's passage around the Earth, in line with contemporary understanding of the cosmos • how the poets use 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.
8	**The Metaphysical Poets** Students may refer to the following in their answers: • appropriate selection of poem to accompany *Love* (*Bade me Welcome*) (e.g. Donne's *Batter My Heart* and Herbert's *The Collar*) • how poets present the individual, e.g. Herbert dramatises the speaker's sense of being unworthy through references to actions 'my soul drew back'; Donne presents the speaker's demands of God through imperatives 'Batter my heart', 'o'erthrow me' • how poets present God, e.g. Herbert's Love is alert and watchful 'quick-eyed Love, observing me'; in *The Collar*, he gives God a simple, paternalistic response to the speaker's ravings • how poets use dialogue (or not): in *Love* Herbert dramatises the relationship between the speaker and Love; Donne's speaker has a monologue of requests and demands • exploration of the language of the speakers, e.g. in *Love* the self-deprecation of 'I the unkind, ungrateful' and the gentle insistence of 'You shall be he'; in *Batter My Heart* Donne's use of imperatives to present the speaker's need to be overwhelmed by God 'imprison me', 'ravish me' • exploration of imagery, e.g. Herbert's use of the extended metaphor of the feast at the host's table (the Biblical and Anglican context of the metaphor) and his use of the collar as both a symbol of priesthood (context of Herbert's own priesthood) and a method of constraint • how poetic form is used, e.g. Donne uses the sonnet form; Herbert constructs a dialogue between the individual and God.

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
		Please refer to the specific marking guidance on page 2 when applying this marking grid.		
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**		
	0	No rewardable material.		
Level 1	1–6	**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.		
Level 2	7–12	**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.		
Level 3	13–18	**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.		
Level 4	19-24	**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.		
Level 5	25–30	**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.		

Question number	Indicative content
9	**Metaphysical Poet: John Donne** Students may refer to the following in their answers: • appropriate selection of poem to accompany *The Sun Rising*, e.g. *Elegy: To His Mistress Going To Bed* and *Death be not proud* • consideration of whether the argument is an unexpected feature of the poem or just a means of exploring the theme(s) • how Donne uses the construction of an argument to question the power of his antagonists, e.g. the Sun and death • how Donne seeks to prove something, e.g. the immortality of the Christian soul in *Death be not proud*; the power of love over the Sun • Donne's use of a range of images to illustrate his argument from the quotidian 'Late school-boys, and sour prentices' to the cosmic 'This bed thy centre is, these walls, thy sphere' in *The Sun Rising*; the religious images in an erotic setting in *Elegy: To His Mistress Going To Bed* • how Donne digresses unexpectedly on intellectual concepts • how Donne makes use of topical allusions in his arguments, e.g. 'Oh my America, my new found land' in *Elegy: To His Mistress Going To Bed*, reference to James I's love of hunting in *The Sun Rising*.
10	**Metaphysical Poet: John Donne** Students may refer to the following in their answers: • appropriate selection of poem to accompany *Death be not proud*, e.g. *The Apparition* and *The Good Morrow* • how Donne uses dramatically arresting openings and the ways these reflect contemporary concerns, e.g. 'When by thy scorn, O' murdress, I am dead' in *The Apparition*; 'Death, be not proud' • how Donne creates a sense of audience, e.g. use of rhetorical questions – '…why swell'st thou then?' in *Death be not proud*; use of personal pronouns, e.g. 'My face in thine eye' in *The Good Morrow* • how Donne uses hyperbole for dramatic effect, e.g. 'Thou art slave to fate, chance' in *Death be not proud*; 'And makes one little room an everywhere' in *The Good Morrow* • Donne's manipulation of metre to create a sense of drama, e.g. deliberately departing from iambic pentameter – mighty and dreadful' in *Death be not proud*; 'lest that preserve thee; and since my love is spent' in *The Apparition* • how Donne uses personification, e.g. 'Death, thou shalt die' in *Death be not proud*; 'Thy sick taper will begin to wink' in *The Apparition* • dramatically effective use of imagery and conceits and how these might be received by different audiences, e.g. 'Bathed in a cold quicksilver sweat…' in *The Apparition*; 'And now good morrow to our waking souls' in *The Good Morrow*.

Level	Mark	Descriptor (AO1, AO2, AO3)
		AO1 = bullet point 1 — AO2 = bullet point 2 — AO3 = bullet point 3
	0	No rewardable material.
Level 1	1–6	**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.
Level 2	7–12	**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.
Level 3	13–18	**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.
Level 4	19-24	**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.
Level 5	25–30	**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.

Question number	Indicative content
11	**The Romantics** Students may refer to the following in their answers: • appropriate selection of poem to *London*, e.g. Shelley's *Stanzas Written in Dejection, near Naples* and Wordsworth's *Tintern Abbey* • how poets convey a physical sense of place, e.g. Blake's grim imagery, Shelley's sensuous and lyrical language • consideration of the poet's point of view, e.g. Blake moves through London, Shelley and Wordsworth are in a static position surveying the scene • how Blake addresses the social and political issues of the time through his portrayal of *London* • 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 • how poetic form and structure can be used 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 • exploration of the connection between character and place, e.g. Shelley contrasts the joyous scene with his own dejected state; Wordsworth describes the effects that features of the landscape have on him.
12	**The Romantics** Students may refer to the following in their answers: • appropriate selection of poem to accompany *The Rime of the Ancient Mariner*, e.g. Wordsworth's *Lines Written in Early* Spring and Keats' *Ode to a Nightingale* • consideration of what kind of experience solitude is, e.g. the Mariner's solitude is a form of alienation as punishment for the violation of nature; Keats presents solitude as a state in which to escape the harsh realities of life, evoked through the language of decay, exhaustion and illness • how Keats and Wordsworth present a speaker who is isolated from human society but in communion with nature • how Coleridge presents the albatross as a solitary creature but one who seems to seek companionship with the ship and its crew; Keats' nightingale is a solitary creature in its own world • how the poets explore the relationship between the individual and society • the use of poetic form and structure, e.g. Coleridge's use of the ballad form; Wordsworth uses simple form and diction to convey the progression from 'pleasant thoughts' to 'sad thoughts' • how poets present nature in relation to human society.

		AO1 = bullet point 1	**AO2 = bullet point 2**	**AO3 = bullet point 3**
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**		
	0	No rewardable material.		
Level 1	1–6	**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.		
Level 2	7–12	**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.		
Level 3	13–18	**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.		
Level 4	19-24	**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.		
Level 5	25–30	**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.		

Please refer to the specific marking guidance on page 2 when applying this marking grid.

Question number	Indicative content
13	**Romantic Poet: John Keats** Students may refer to the following in their answers: • appropriate selection of poem to accompany *The Eve of St Agnes*, e.g. *Ode to a Nightingale* and *Bright Star* • how Keats portrays physical sensation to explore the importance of experiencing contrast, e.g. the Beadsman's asceticism against the feasting and revelry • how Keats links the physical to the emotional, e.g. in *Ode to a Nightingale* his 'heart aches' from being 'too happy' • Keats' fascination with the state between sleep and waking • how Keats uses poetic form and structure to explore physical sensation • how Keats presents the harsh realities of life through physical sensation, e.g. in *Ode to a Nightingale* 'the fever and the fret', 'palsy shakes' • how Keats is fascinated by the union of pain and pleasure, the oxymoron of 'numbness pains' in *Ode to a Nightingale* and Madeline's painful ecstasy • consideration of context through biographical connections, e.g. in *Bright Star* his relationship with Fanny Brawne, and/or through the Romantic features, e.g. the creed of feeling intensely.
14	**Romantic Poet: John Keats** Students may refer to the following in their answers: • appropriate selection of poem to accompany *To Autumn*, e.g. *Ode to Psyche* and *La Belle Dame Sans Merci* • how Keats celebrates nature, e.g. autumn's sensuous abundance, the benign setting for the love of Cupid and Psyche • how Keats, in *To Autumn*, is offering a radical departure from the industrial treatment of nature • how Keats presents nature as alive, e.g. in *Ode to Psyche* 'whisp'ring roof/Of leaves and trembled blossoms'; he personifies autumn in *To Autumn* • how Keats links the human figures to nature • exploration of the different types of landscapes Keats presents, e.g. a landscape of the imagination for *Ode to Psyche*; the portrayal of the lakeside where the knight-at-arms is 'loitering' as a cold, dead setting for the tale of destructive passion; the use of a more realistic setting for *To Autumn* • consideration of context possible through biographical connections, e.g. acceptance of decay and death in *To Autumn* and through Romantic features, e.g. exploration of the role of the poet as 'priest' to beauty in *Ode to Psyche*.

		Please refer to the specific marking guidance on page 2 when applying this marking grid.		
		AO1 = bullet point 1	**AO2 = bullet point 2**	**AO3 = bullet point 3**
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**		
	0	No rewardable material.		
Level 1	1–6	**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.		
Level 2	7–12	**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.		
Level 3	13–18	**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.		
Level 4	19-24	**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.		
Level 5	25–30	**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.		

Question number	Indicative content
15	**The Victorians** Students may refer to the following in their answers: • appropriate selection of poem to accompany *Drummer Hodge*, illustrating a range of ways in which the poets deal with death, e.g. Rossetti's *Remember* and Tennyson's *In Memoriam, XCV* • ways poets deal with death, including the use of vocabulary (such as Hardy's use of 'uncoffined', 'kopje' and 'loam'; the effect of these words) • structural aspects: Hardy's move from the close focus on the dead drummer (and apparent brutality of 'throw') in line 1 to the distant stars in line 5 and the repetition of references to the stars at the end of the other two stanzas • evidence such as from Hardy's use of distant stars may be made to Rossetti's use of 'silent land' in *Remember* • the ways poems deal with remembrance, what remains after death, etc, such as Hardy's reference to the fate of Hodge's body as providing nourishment for a tree in stanza III or Rossetti's use of 'darkness and corruption' in *Remember* • significance of E B Browning's reference to 'blanching, vertical eye-glare/Of the absolute heavens' in *Grief* and Tennyson's description of how 'the dead man touched me' in *In Memoriam, XCV* • contexts of the poems chosen, including both historical and literary features, e.g. for Hardy, references to the Anglo-Boer Wars, his choice of 'Wessex' to identify the drummer's home, etc. For Rossetti and Tennyson, comments on personal circumstances, e.g. death of Hallam • exploration of changes in attitude over the course of the period covered by the selection, including Tennyson's references to 'faith' and 'doubt'.
16	**The Victorians** Students may refer to the following in their answers: • appropriate selection of two other poem to accompany the extract from *Maud*, e.g. *A Birthday* by Christina Rossetti, *Let the world's sharpness, like a clasping knife* by E B Browning and *Meeting at Night* by R Browning • use of natural imagery in *Maud*, ('a singing bird', 'laurels', 'cedars', 'waves', etc), including exotic locations ('Lebanon'), contrasted to the impersonal heavens (iv) • Tennyson's linking of love to death in vii (and what this might tell us of Victorian attitudes to love) • structural aspects of *Maud* extract: varied line and stanza lengths, use of rhyme and rhythm (and what these may tell us about the narrator) • Rossetti's *A Birthday*: link through references to natural imagery such as 'singing bird' and 'apple tree' – and ways these are exalted by use of vocabulary such as 'halcyon', exotic fabrics etc • Rossetti's use of repetition and rhyme: effect of the regular structure of her poem • in *Meeting at Night,* Browning also uses an outdoor setting and the sea; significance of the choice of night for the meeting might be explored • contexts of the poems chosen, e.g. Tennyson's use of Biblical imagery ('thornless garden', 'Eve', 'Hell', etc), Browning's reference to a friction match; Hardy's *At an Inn* provides a contrast here: love that is assumed by others but not realised.

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		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–6	**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.
Level 2	7–12	**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.
Level 3	13–18	**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.
Level 4	19-24	**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.
Level 5	25–30	**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.

Question number	Indicative content
17	**Victorian Poet: Christina Rossetti** Students may refer to the following in their answers: • appropriate selection of poem to accompany *Passing and Glassing*, e.g. *Maude Clare* (the beauty of Maude Clare, the qualities displayed by her sister Nell), or the attitudes seen in *Our Mothers, lovely women pitiful* • significant linguistic features, such as the repetition of 'pass' in *Passing and Glassing* and the effect of this, links to other features such as 'withered roses' etc • ways Rossetti describes women, including her use of tone of voice, point of view etc • structural devices such as her use of the voices of Maude Clare and Nell in *Maude Clare* • contexts of the poems chosen, e.g. comments about expectations of women's roles which might be drawn from *Goblin Market* • relationships with men or attitudes to nature, use of the past etc.
18	**Victorian Poet: Christina Rossetti** Students may refer to the following in their answers: • appropriate selection of poem to accompany *Remember* (e.g. family love, loss through death, unfaithfulness etc, in *An Apple Gathering* or *Memory*) • ways Rossetti describes love and loss, including her choice of language and use of tone of voice in *Remember* and *An Apple Gathering* • use of point of view, e.g. comment on her choice of narrators, implied narratives behind the poems etc • structural devices such as repetition and use of rhyme in the chosen poems • use of natural imagery and its connotations, such as the baskets of apples in *An Apple Gathering* • contexts, such as social pressure on women, attitudes to loss and death (such as the reference to death as 'the silent land' in *Remember*) etc.

		Please refer to the specific marking guidance on page 2 when applying this marking grid.		
		AO1 = bullet point 1	**AO2 = bullet point 2**	**AO3 = bullet point 3**
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**		
	0	No rewardable material.		
Level 1	1–6	**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.		
Level 2	7–12	**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.		
Level 3	13–18	**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.		
Level 4	19-24	**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.		
Level 5	25–30	**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.		

Question number	Indicative content
19	**Modernism** Students may refer to the following in their answers: • appropriate selection of poem to accompany *Out, Out* (e.g, *Musée des Beaux Arts* and *The Love Song of J Alfred Prufrock*) • ways the poets deal with mortality, including the use of vocabulary, tone of voice, point of view and structural devices, e.g. the conversational tone adopted by Frost or the ways Eliot conveys the voice of the narrator in *The Love Song of J Alfred Prufrock* • ways Frost describes the reaction of the boy and of the onlookers in *Out, Out*, the language and effect of 'no more to build on there' and the final line of the poem compared to the way 'everything turns away' in *Musée des Beaux Arts* • a consideration of the setting of the poems, e.g. rural setting of the Frost poem compared to the urban concerns of Prufrock, including his anxieties about appearance, growing old etc • contextual issues over the course of the period covered by the selection.
20	**Modernism** Students may refer to the following in their answers: • appropriate selection of poem to accompany *Snake* (e.g *The Fawn* and *The Hunters in the Snow*) • ways the poets describe the interaction of humans with nature, including the use of vocabulary, tone of voice and point of view, e.g. the ways Lawrence creates the voice in his poem, with its repetitions (and the effects), the narrative and his comments on it, such as the significance of 'one of the lords/Of life' at the end • consideration of Lawrence's presentation of the snake with St Vincent Millay's emotional engagement with the fawn, perhaps contrasted to Williams' more objective poetic stance • use of verse forms, structural aspects and the effects of these on the reader, e.g. Moore's use of tight, controlled lines in *To a Snail* or Lawrence's more fluid approach in *Snake* • changes in attitude over the course of the period covered by the selection, e.g. consideration of Williams' reference to European painting, Lawrence on 'the albatross' etc.

		AO1 = bullet point 1	**AO2 = bullet point 2**	**AO3 = bullet point 3**
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**		
	0	No rewardable material.		
Level 1	1–6	**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.		
Level 2	7–12	**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.		
Level 3	13–18	**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.		
Level 4	19-24	**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.		
Level 5	25–30	**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.		

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Question number	Indicative content
21	**Modernism Poet: T S Eliot** Students may refer to the following in their answers: • appropriate selection of poem to accompany *A Game of Chess* (e.g. *The Love Song of J Alfred Prufrock* and *Journey of the Magi*) • ways in which Eliot uses a variety of voices, including use of direct speech as well as the adoption of inner voices, e.g. the different voices in *A Game of Chess* and from *The Love Song of J Alfred Prufrock* – the inner and vocalised comments of the narrator and how Eliot creates identities for these voices • ways in which the structures of the poem contribute to the effects they have on the reader, such as the shifts in location in *A Game of Chess* • Eliot's use of quotation and allusion to cultures of the past (Antony and Cleopatra in the opening of *A Game of Chess*) or to contemporary culture ('that Shakespeherian Rag') • references to the First World War such as: 'When Lil's husband got demobbed.' • the ways Eliot conveys the thoughts and feelings of the narrator of *Journey of the Magi,* indications of anxiety in *A Game of Chess*.
22	**Modernism Poet: T S Eliot** Students may refer to the following in their answers: • appropriate selection of poem to accompany *Journey of the Magi* (*A Song for Simeon* and *Gerontion*) • ways in which Eliot writes about religious belief, doubt or lack of belief, including use of telling visual details in *Journey of the Magi* • the ways in which the structure of the chosen poems contributes to the effects they have on the reader, such as the variety of voices that the poet uses, repetition and changes in tone, e.g. the comments at the end of *Journey of the Magi* and how, in *Gerontion*, history 'gives too late what's not believed in…' • Eliot's extensive use of allusions: exploration of the ways Eliot weaves a range of symbols into the chosen poems • Eliot's use of references to both Christianity ('After such knowledge, what forgiveness?') in *Gerontion* and other belief systems (such as Madame Sosostris, famous clairvoyante' in *The Burial of the Dead*).

		AO1 = bullet point 1	**AO2 = bullet point 2**	**AO3 = bullet point 3**
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**		
	0	No rewardable material.		
Level 1	1–6	**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.		
Level 2	7–12	**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.		
Level 3	13–18	**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.		
Level 4	19-24	**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.		
Level 5	25–30	**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.		

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Question number	Indicative content
23	**The Movement** Students may refer to the following in their answers: • appropriate selection of poem to accompany *One Flesh*, e.g. *Felo de Se* by Blackburn and Porter's *Metamorphosis* • ways the poets deal with unhappy relationships, including the use of vocabulary, tone of voice and point of view in the chosen poems • ways Bishop presents her narrator in *One Flesh* – e.g. how she holds back (until the last two lines) the narrator's relationship to the couple • how Porter in *Metamorphosis* describes the meeting in the pub, and the effect of his final stanza on the tone of the poem • Jennings' description of the memories of the couple in bed comparing this to the reflections of everyday life in Porter's poem ('Daks suit', 'Worthington') • the literary allusions in *Felo De Se*, what they might say about the narrator and their effect on the reader.
24	**The Movement** Students may refer to the following in their answers: • appropriate selection of poem to accompany *Your Attention Please*, e.g. Wain's *A Song about Major Eatherly* and Bishop's *The Young Ones* ways the poets present twentieth-century anxieties, including the use of vocabulary, tone of voice and point of view, e.g. narrative form in *Your Attention Please*, the ways Wain's and Bishop's narrators address the reader • linguistic features of *Your Attention Please*: the cumulative effect of the details Porter chooses, his use of parentheses etc • structural aspects such as verse form, the ways Porter and Bishop conclude their poems and the effect of this on the reader • how the poems explore relevant twentieth-century anxieties such as world wars, the threat of nuclear war, the impact of scientific and technological developments and changing social attitudes.

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**		
	0	No rewardable material.		
Level 1	1–6	**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.		
Level 2	7–12	**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.		
Level 3	13–18	**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.		
Level 4	19-24	**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.		
Level 5	25–30	**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.		

Question number	Indicative content
25	**Movement Poet: Philip Larkin** Students may refer to the following in their answers: • appropriate selection of poem to accompany *I Remember, I Remember*, e.g. *Places, Loved Ones* and *Church Going* • ways Larkin relates places, for example to the passing of time, place as a reflection of relationships, childhood etc • tone of voice and point of view, e.g. his use of distancing techniques such as negatives in *I Remember, I Remember*, including the use of nothing and anywhere in the final line • way Larkin links 'place' and 'that special one' in *Places, Loved Ones* • use of rhyme in *I Remember, I Remember* and the effect of the isolated final line • the contrasting tone in *Church Going*, particularly in the final stanzas ('A serious house on serious earth it is'), the tone of *I Remember, I Remember* • how the poems explore social changes and attitudes to religious belief in the mid-twentieth century etc.
26	**Movement Poet: Philip Larkin** Students may refer to the following in their answers: • appropriate selection of poem to accompany *Reasons for Attendance* (e.g. *Lines on a Young Lady's Photograph Album* and *Church Going*) • ways in which Larkin conveys being an outsider, including use of telling visual details, such as his reference to 'lighted glass' in *Reasons for Attendance* and the comments on the narrator's sense of social and emotional distance • use of tone of voice and point of view, e.g. in *Lines on a Young Lady's Photograph Album*, the use of 'dear', the comments in parentheses etc • ways in which the structure of the chosen poems contributes to the effects they have on the reader, including Larkin's use of rhyme • impact of Larkin's final lines, such as the two-word sentence 'Or lied' in *Reasons for Attendance* and the comment, 'if only that so many dead lie around' in *Church Going* • how the poems explore changing attitudes to sexual relationships and religious belief in the twentieth century.

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3

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Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–6	**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.
Level 2	7–12	**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.
Level 3	13–18	**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.
Level 4	19-24	**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.
Level 5	25–30	**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.