



Mark Scheme (Results)

Summer 2026

Pearson Edexcel International Advanced Level

In English Literature (WET04)

Unit 4: Shakespeare and Pre-1900 Poetry

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Specific Marking Guidance

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

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

responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Placing a mark within a level

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- 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 the descriptors in that 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.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

Assessment objectives

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
AO2 Analyse ways in which meanings are shaped in literary texts.
AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
AO5 Explore literary texts informed by different interpretations.

Unit 4: Shakespeare and Pre-1900 Poetry

Section A: Shakespeare

Question Number	Indicative Content
1	<p><i>Measure for Measure</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none">• how responsibility is presented through the characters, e.g. the Duke's apparent abnegation of it and the ways in which it is handled by Angelo• other elements of the narrative which develop the theme, e.g. the use of irony to present the responsibilities faced by Isabella and Claudio• use of diction and imagery to present the theme of responsibility, e.g. 'He who the sword of heaven will bear / Should be as holy as severe'• contextual factors which might have informed the play's presentation of responsibility, e.g. the significance of James I's <i>Basilicon Doron</i> (1603) and its treatise on kingship; the possible significance of Machiavelli as an inspiration• performances of <i>Measure for Measure</i> which foreground the theme, e.g. the BBC version of 1979, which offers a very conventional rendering of the play and its concerns, including responsibility• critical responses to the presentation of responsibility, e.g. 'The Duke's sense of human responsibility is delightful throughout.' (Knight). <p>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p>These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
2	<p data-bbox="379 282 708 315">Measure for Measure</p> <p data-bbox="379 360 1198 394">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 439 1382 1301" style="list-style-type: none"> <li data-bbox="427 439 1382 562">• interest created by Claudio's role in the play's narrative development, e.g. his contribution to its suspense and its moral dimension <li data-bbox="427 573 1382 696">• use of relationships between Claudio and other characters which develop interest in his persona, e.g. his interactions with Isabella; his relationship with Juliet <li data-bbox="427 707 1382 864">• use of his position as a character who is presented as both manipulative and deserving, e.g. the immorality of his conduct in contemporary terms; his attitude towards Isabella's chastity <li data-bbox="427 875 1382 999">• use of diction and imagery to present Claudio, e.g. 'Our natures do pursue, / Like rats that ravin down their proper bane / A thirsty evil; and when we drink we die' <li data-bbox="427 1010 1382 1167">• the role of contemporary religion in possibly informing the presentation of Claudio's character, e.g. biblical imperatives relating to adultery and its appropriate punishment <li data-bbox="427 1178 1382 1301">• critical responses to the presentation of Claudio, e.g. 'What happens to [him] illustrates the subtle difference between true and false tragi-comedy.' (Lascelles). <p data-bbox="379 1335 1369 1413">References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p data-bbox="379 1447 1382 1491">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
3	<p data-bbox="379 282 762 315"><i>The Taming of the Shrew</i></p> <p data-bbox="379 360 1198 394">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 439 1366 1346" style="list-style-type: none"> • use of diction to present the character of Baptista and his paternalism, e.g. ‘importune’; ‘resolv’d’; ‘bestow’ • use of imagery to present the character of Baptista, e.g. ‘For in Baptista’s keep my treasure is: / He hath the jewel of my life in hold’ • use of contrasts with other characters to develop the character of Baptista, e.g. with Petruchio; Lucentio; Katherine • the role of paternalistic characters in comedy and classical romance; the absence of a mother figure for Katherine and Bianca and how this might filter the audience’s response to Baptista • contextual factors affecting the presentation of Baptista, e.g. the power of fathers over their daughters during the Renaissance period; the processes and rituals of selecting husbands in the light of nuptial priority • critical responses to the presentation of Baptista, e.g. ‘Shakespeare presents Baptista as a match-maker whose ostensible commitment to getting his daughters properly married off has underlying it a profound reluctance to part with them.’ (Stetner). <p data-bbox="379 1379 1366 1447">References to specific schools of thought and critics should be rewarded according to their relevance to candidates’ arguments.</p> <p data-bbox="379 1491 1382 1525">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
4	<p data-bbox="284 275 667 315"><i>The Taming of the Shrew</i></p> <p data-bbox="284 356 1102 396">Candidates may refer to the following in their answers:</p> <ul data-bbox="331 436 1378 1283" style="list-style-type: none"> • different family relationships in the play, e.g. father and daughter; father and son; sisterhood; husband and wife • use of diction and imagery to present family relationships, e.g. 'The more my wrong, the more his spite appears. / What, did he marry me to famish me?' • use of irony to present and enhance the concept of family relationships, e.g. in Baptista's approach to his daughters and the outcome of his plan regarding the marriage of Kate • contemporary issues which may have informed the play's presentation of family, e.g. the dominance of patriarchal, hierarchical households and the relative status of husbands and wives • the significance and influence of sources on the presentation of family, e.g. <i>The Anglican Homily on Marriage</i> and <u><i>The Office of and Duetie of an Husband (Vives)</i></u> • critical responses to the presentation of family, e.g. 'We know nothing about Baptista's wife...She probably died. When? We don't know. Knowing this would be very important to understanding the dynamics of the relationship between the sisters and their relationship with their father.' (Jozefik). <p data-bbox="284 1312 1273 1391">References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p data-bbox="284 1429 1203 1469">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
5	<p data-bbox="376 282 496 315"><i>Hamlet</i></p> <p data-bbox="376 360 1198 394">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 439 1378 1256" style="list-style-type: none"> <li data-bbox="424 439 1378 562">• situations where honourable behaviour might be expected, e.g. relating to revenge; lawful conduct; remarriage; courtship <li data-bbox="424 573 1378 651">• use of specific dramatic moments in presenting honour, e.g. Hamlet's soliloquy in Act 4, Scene 4 <li data-bbox="424 663 1378 786">• use of imagery and diction to present honour, e.g. 'Then weigh what loss your honour may sustain / If with too credent ear you list his songs' <li data-bbox="424 797 1378 954">• stage and film versions of <i>Hamlet</i> which present honour in different ways, e.g. direct or straight forms such as the 1948 film, compared to more recent interpretations which frame the play in the action-adventure and epic genres <li data-bbox="424 965 1378 1088">• contemporary conceptions of honour and the impact of these on the narrative, e.g. Churchyard's disquisition on honour as a core part of worthy male behaviour <li data-bbox="424 1099 1378 1256">• critical responses to the presentation of honour, e.g. 'Shakespeare creates characters in Hamlet that represent various stages in the evolution of a changing honor system.' (Terry). <p data-bbox="376 1290 1370 1368">References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p data-bbox="376 1402 1378 1447">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
6	<p data-bbox="376 282 496 315"><i>Hamlet</i></p> <p data-bbox="376 360 1198 394">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 439 1385 1301" style="list-style-type: none"> <li data-bbox="424 439 1385 517">• use of different aspects of Laertes' role and how they may be presented, e.g. as vengeful son; wronged brother; foil <li data-bbox="424 517 1385 685">• use of language and imagery to present Laertes, e.g. 'The head is not more native to the heart, / The hand more instrumental to the mouth, / Than is the throne of Denmark to thy father' <li data-bbox="424 685 1385 819">• use of other techniques to present Laertes, e.g. his contrast with Hamlet; his involvement in dramatic action such as the fatal swordfight <li data-bbox="424 819 1385 987">• the relevance of contextual factors in influencing the presentation of Laertes, e.g. contemporary notions of filial and fraternal duty; the significance of religious conceptions of sonship <li data-bbox="424 987 1385 1122">• productions of the play which are staged to bring out different versions of Laertes, e.g. Zeffirelli's film (1990), which presents him in a more negative light <li data-bbox="424 1122 1385 1301">• critical responses to the presentation of Laertes, e.g. 'No...explicit comment is necessary to point the significance of Laertes. His situation of seeking vengeance for his father's death...brings him closer to the hero,' (Jenkins). <p data-bbox="376 1323 1369 1402">References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p data-bbox="376 1447 1382 1480">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
7	<p data-bbox="376 282 528 315"><i>King Lear</i></p> <p data-bbox="376 360 1198 394">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 439 1394 1256" style="list-style-type: none"> • use of Lear's succession plan to create tension between his daughters and between his daughters and himself • use of other elements of the narrative which are suspenseful, e.g. the tensions in Gloucester's household • use of diction and imagery to create suspense and tension, e.g. 'come not between the dragon and his wrath' • contextual factors which may have informed the presentation of suspense in the play, e.g. the social anxieties following the death of Henry VIII and during the earlier stages of Elizabeth I's reign; deep unease caused by religious divisions and economic depression • performances of the play that emphasize its tense elements, e.g. the stark staging of the Doran version (2016), with its harrowing presentation of the blinding of Gloucester • critical responses, e.g. '(Shakespeare) has succeeded in creating that tension on the part of the audience which results from their sympathies being so equally divided that they become the victims and suffer all the throes of what may fairly be termed schizophrenic frustration.' (Block). <p data-bbox="376 1290 1370 1357">References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p data-bbox="376 1402 1382 1435">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
8	<p data-bbox="376 282 528 315"><i>King Lear</i></p> <p data-bbox="376 360 1198 394">Candidates may refer to the following in their answers:</p> <ul data-bbox="424 439 1382 1256" style="list-style-type: none"> <li data-bbox="424 439 1382 517">• the duality of the Fool's role, e.g. as both entertainer and adviser <li data-bbox="424 528 1382 696">• use of diction and imagery to present the Fool, e.g. 'they'll have me whipped for speaking true; thou'lt have me whipped for lying; and sometimes I am whipped for holding my peace' <li data-bbox="424 707 1382 786">• use of irony to present the Fool, e.g. his song in Act 2, Scene 3 <li data-bbox="424 797 1382 954">• contextual factors that might bear on the presentation of the Fool, e.g. Fools as archetypes both in narrative generally and drama specifically; the fact that the part may have been specifically written for Robert Armin <li data-bbox="424 965 1382 1133">• versions of the play, staged to emphasize different aspects of the Fool's significance and character, e.g. those which have cast women in the role, as in the 1990 ERC production when he was played by Emma Thompson <li data-bbox="424 1144 1382 1256">• critical responses to the Fool, e.g. that he is notable for 'the searing quality of his bitter wit, and his unrelenting assault upon the King's folly.' (Bloom). <p data-bbox="376 1290 1374 1368">References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p data-bbox="376 1402 1382 1447">These are suggestions only. Accept any valid alternative response.</p>

Section B: Pre-1900 Poetry

Question Number	Indicative Content
9	<p data-bbox="379 322 1286 356">Prescribed text: <i>Metaphysical Poetry</i>, editor Colin Burrow</p> <p data-bbox="379 403 1385 483">An appropriate choice of poem to accompany <i>Love (III)</i> might be <i>A Song</i> (<i>‘Ask me no more where Jove bestows’</i>) by Thomas Carew.</p> <p data-bbox="379 521 1198 555">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 600 1382 1279" style="list-style-type: none">• use of diction to create voice, e.g. ‘answered’; ‘reply’; ‘says’• use of other poetic techniques to present voice, e.g. the personification of Love• Herbert’s use of questions to create a distinct personal address, e.g. ‘Who made the eyes but I?’• use of voice to create mood, tone and theme, e.g. the ideas of unworthiness and forgiveness• contextual factors relating to the use of voice, e.g. contemporary interest in God’s relationship with humankind; the significance of this poem as the concluding part of ‘The Temple’• critical responses regarding Herbert’s creation and use of voice, e.g. ‘Herbert’s poems were composed to be listened to. He understood very well the control of the sounds of his lines to make them support their semantic content and hold it up for clearest display, as a Tiffany setting holds up a diamond.’ (Lord). <p data-bbox="379 1326 1369 1406">References to specific schools of thought and critics should be rewarded according to their relevance to candidates’ arguments.</p> <p data-bbox="379 1444 1382 1478">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
10	<p data-bbox="379 282 1286 315">Prescribed text: <i>Metaphysical Poetry</i>, editor Colin Burrow</p> <p data-bbox="379 360 1362 477">An appropriate choice of poem to accompany <i>The Sun Rising</i> might be <i>A Dialogue of Friendship Multiplied</i> by Katherine Philips. Candidates may refer to the following in their answers:</p> <ul data-bbox="432 521 1385 1245" style="list-style-type: none"> • use of diction to present contentment, e.g. ‘lovers’ seasons’ • use of imagery and symbolism to present contentment, e.g. ‘She’ is all states, and all princes I’ • contrast in mood and tone, e.g. between the first verse and the intimate personal detail of the third, used to create emphasis on contentment • use of technical features, e.g. rhyme and the varied iambic metre to create the echo of a heartbeat or breathing • context-specific readings, e.g. focusing on the significance of Copernicus’ theory of heliocentrism and how the poem references it; the influence on the poem of the atmosphere of the Elizabethan court around use of wit to proclaim love • critical responses, e.g. that ‘[Donne] is still unsuccessful at convincing critical readers that internal love can symbolically replace the physical world if logic is subordinated to language.’ (Otto). <p data-bbox="379 1290 1369 1361">References to specific schools of thought and critics should be rewarded according to their relevance to candidates’ arguments.</p> <p data-bbox="379 1440 1382 1473">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
11	<p data-bbox="379 277 1331 315">Prescribed text: <i>English Romantic Verse</i>, editor David Wright</p> <p data-bbox="379 358 1377 472">An appropriate choice of poem to accompany <i>Lines Composed a Few Miles above Tintern Abbey</i> might be <i>Ode on a Grecian Urn</i> by John Keats.</p> <p data-bbox="379 521 1198 560">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 600 1385 1279" style="list-style-type: none"> • use of diction presenting fulfilment, e.g. ‘cheerful faith’; ‘wild ecstasies’ • use of imagery and symbolism presenting fulfilment, e.g. ‘a mansion for all lovely forms’ • Wordsworth’s presentation of fulfilment using the language of pantheism, e.g. ‘A worshipper of Nature’ • use of other poetic techniques to support the idea of fulfilment, e.g. sound devices and iambic pentameter • biographical factors which may have influenced the composition of the poem, e.g. Wordsworth’s association of the scene with happy memories of his sister; the poet’s concern with the concept of the pastoral • critical responses, e.g. ‘To the adult looking back [in the poem], the sublime facilitates a consciousness of the mind’s power to transform the world, and the beautiful a consciousness of the mind’s power to enjoy the world as it is.’ (Turner). <p data-bbox="379 1328 1369 1402">References to specific schools of thought and critics should be rewarded according to their relevance to candidates’ arguments.</p> <p data-bbox="379 1476 1382 1514">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
12	<p data-bbox="379 282 1331 315">Prescribed text: <i>English Romantic Verse</i>, editor David Wright</p> <p data-bbox="379 360 1370 439">An appropriate choice of poem to accompany <i>Sonnet on the Sea</i> might be <i>The Question</i> by Percy Bysshe Shelley.</p> <p data-bbox="379 483 1198 517">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 562 1378 1323" style="list-style-type: none"> • use of diction to present a search for meaning, e.g. ‘Sit ye near some old Cavern’s Mouth, and brood’ • use of imagery to present a search for meaning, e.g. the symbolism of the sea; ‘the winds of Heaven’ • use of poetic techniques to complement the presentation of a search for meaning, e.g. Petrarchan sonnet form; iambic pentameter; enjambment • the importance for the Romantic movement in general of nature, and the sea in particular, as a sublimating repository of meaning • the significance of the critical reception to Keats’ first volume of poetry, published only a month before this poem was composed, and the idea that it is a deliberately restorative response to the negativity of the reviews • critical responses, e.g. that Keats used the sonnet form to explore ‘a strange kind of ethical accident...a certain set of choices the speaker makes as to how to manage his own mind, in an environment where meanings are not to be found everywhere’ (Hecht). <p data-bbox="379 1368 1370 1447">References to specific schools of thought and critics should be rewarded according to their relevance to candidates’ arguments.</p> <p data-bbox="379 1525 1382 1559">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
13	<p data-bbox="379 282 1382 353">Prescribed text: <i>The New Oxford Book of Victorian Verse</i> edited by Christopher Ricks</p> <p data-bbox="379 405 1374 477">An appropriate choice to accompany <i>Love in a Life</i> might be <i>From Maud: I.xxii 'Come into the garden, Maud'</i> by Alfred Tennyson.</p> <p data-bbox="379 528 1198 555">Candidates may refer to the following in their answers:</p> <ul data-bbox="427 607 1382 1335" style="list-style-type: none"> • use of diction to present longing, e.g. 'hunt'; 'Range' • use of imagery and symbolism to present longing, e.g. 'As she brushed it, the cornice-wreath blossomed anew: / Yon looking-glass gleamed at the wave of her feather' • use of form and structure to scaffold the presentation of longing, e.g. the breathy alliteration and consonance of /h/ sounds; the irregular rhythm • use of voice to present longing, e.g. first person; exclamation; parenthesis • the significance of biographical details such as the history of the Brownings' love affair and their elopement; the fact that this poem was written when Elizabeth Barrett-Browning had fallen seriously ill and her husband feared losing her • critical responses, e.g. the idea that the poem uses 'the male voice only, where we cannot hear the [woman]...but we can sense the existence of the 'beloved' that the poet is longing for.' (Khalil) <p data-bbox="379 1386 1369 1458">References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p data-bbox="379 1509 1382 1536">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
14	<p data-bbox="379 277 1382 353">Prescribed text: <i>The New Oxford Book of Victorian Verse</i> edited by Christopher Ricks</p> <p data-bbox="379 398 1350 474">An appropriate choice to accompany <i>A Wife in London</i> might be ‘<i>Died...</i>’ by Elizabeth Barrett-Browning</p> <p data-bbox="379 519 1198 555">Candidates may refer to the following in their answers:</p> <ul data-bbox="432 600 1382 1361" style="list-style-type: none"> • use of diction to present loss, e.g. ‘dazes’; ‘fallen’ • use of imagery to present loss, e.g. ‘His hand, whom the worm now knows’ • use of other poetic techniques to scaffold the presentation of loss, e.g. alliteration: ‘Fresh—firm—penned in highest feather—’ • the use of contrast and irony to emphasize loss, e.g. the starkness of the first verse and the sentimentality of the second • contextual details, e.g. the significance of the Boer War and mounting British casualties; Hardy’s alleged suspicion of the political motives behind the conflict • critical responses, e.g. ‘because it is "very impolite indeed to be unsympathetic to the feelings" of the bereaved or "to consider [the poems] in a way that does not evaluate them as authentic and sincere," critics have tended to...consume [Hardy’s] poems through "literary and psychological ideologies of romance, loss, self-reproach, and grief."' (Dolin). <p data-bbox="379 1406 1369 1482">References to specific schools of thought and critics should be rewarded according to their relevance to candidates’ arguments.</p> <p data-bbox="379 1527 1382 1563">These are suggestions only. Accept any valid alternative response.</p>

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

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet points 3,4	AO5 = bullet points 5,6
	0	No rewardable material.			
1	1–5	Descriptive <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. • Limited linking of different interpretations to own response. 			
2	6–10	General understanding/exploration <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. • Some support of own ideas given with reference to generic different interpretations. 			
3	11–15	Clear relevant application/exploration <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. • Explores different interpretations in support or contrast to own argument. 			
4	16–20	Discriminating controlled application/exploration <ul style="list-style-type: none"> • 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. 			

		<ul style="list-style-type: none"> • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. • Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
5	21–25	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Applies a sustained evaluation of different interpretations and alternative readings of texts. • Evaluation is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.