GradeMax



Mark Scheme (Results)

June 2018

Pearson Edexcel IAL
In English Language (WET04)
Unit 4: Shakespeare & Pre 1900 Poetry

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General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than 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.

SECTION A

Question Number	Indicative Content
1	***Measure for Measure*** Students may refer to the following in their answers: • the play examines the complexities of the justice system: the subplot ridicules attempts to establish a fair system, whilst the main plot shows the thin dividing line between virtue and vice, with Angelo confronting his base desires for the first time in his life • the non-virtuous characters are punished: Lucio must marry Kate Keepdown who has had his child and he sees marriage as a punishment • Angelo might be seen as being justly 'punished' by having to make amends to Mariana by marrying her • justice is seen in action when virtue is rewarded: Isabella does not succumb to Angelo's blackmail and her virtuousness as a novice nun ensures that she stands by her convictions; her integrity is recognised by the Duke who marries her • Mariana, in her moated grange, represents a virtuous woman clearly wronged; she pleads for Angelo's life at the end of the play and is justly rewarded by being married to the man she has consistently loved • justice for women happens as a result of men being required by law to marry them - the play asks questions about the function of marriage • some answers may argue that justice is only *seen* to be served: the means by which justice is achieved, for example the bed trick, are morally debatable • answers may question the premise on which the play is set up – is the Duke morally right and just in letting the rules slip and then disappearing? Questions with regard to justice may be asked about the satisfactory nature of the play's conclusion. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
2	***Measure for Measure*** Students may refer to the following in their answers: • the moral climate of the play is dubious with disturbing solutions to problems such as the bed trick; a comedy might be expected to arrive at a happy conclusion: but the marriage of Isabella to the Duke, Mariana to Angelo, and Lucio to a woman he has wronged ask some disturbing questions about their suitability • the low comedy scenes with Mistress Overdone et al amuse the audience but only by pointing out the inadequacy of the police and law enforcement and the endemic nature of moral turpitude; the scenes in the prison with Barnadine and Abhorson provide humour, but it is grim and disturbingly macabre • Lucio, as one of the most entertaining characters, is disturbingly hypocritical and devious; our laughter at his jokes quickly turns sour when we realise his true nature • the structure, language and tone of the play suggest tragi-comedy rather than a happy comedy: the play begins with the Duke's serious speech about the properties of government and reaches a climactic point with the issues confronting Isabella and Claudio, with Claudio's disturbing speech about death; the resolution is structured in a formal way with none of the light-heartedness, music and dancing that we might expect of a comedy • gender issues: stereotypical presentations of the novice Isabella, the other extreme of bawds and prostitutes, the wronged maiden in a moated grange. What this might tell us about the position of women in society, and the resolution of the play by returning these women to "normality" through marriage • questions about the nature of the law: the depiction of the inadequacy of the constable and the prison system in creating a just society; the issue of whether a liberal approach to justice is the ideal • answers may offer different interpretations of characters: how acceptable is the Duke's behaviour in allowing too much liberality, stepping aside to observe what happens in disguise, then returning to marry Isabella; some answers may feel a degree of sympathy for Angelo, especially in the light of his soliloquies • answers may take issue with the assertion in the question: they may argue that the play is a comedy rich in linguistic humour (malefactors / benefactors for example) and the conventional restorative ending is typical of the genre. These are suggestions only. Accept any valid alternative responses.

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	0	No rewardable material.			
1	1-5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. • Limited linking of different interpretations to own response.			
2	6-10	**General understanding / exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. • Some support of own ideas given with reference to generic different interpretations.			
3	11-15	**Clear relevant application / exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts.			

		• Offers clear understanding of different interpretations and alternative readings of texts. • Explores different interpretations in support or contrast to own argument.
4	16-20	**Discriminating controlled application / exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. • Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
5	21-25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Applies a sustained evaluation of different interpretations and alternative readings of texts. • Evaluation is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question Number	Indicative Content
3	***The Taming of the Shrew*** Students may refer to the following in their answers: • foolishness, it may be argued, is not primarily used to show characters getting their deserts but to create comic chaos. From the very beginning the play presents us with mistaken identity as Sly is fooled into believing he is a lord, thus establishing the mood of the play, which will provide enjoyment at the expense of characters who deserve to be fooled • Lucentio fools Gremio by pretending to be a schoolmaster, Gremio is glad he has procured him, not realising he is a rival suitor for Bianca; Gremio deserves to be upstaged by a younger and worthier suitor • Tranio fools everyone disguised as his master Lucentio; he fools the pedant schoolmaster into believing there is a quarrel between the Dukes of Mantua and Padua; this is pleasing as it is the triumph of wit over pedantry • much of the humour of the play lies in the attempts by Petruccio to fool Katherina who, it might be argued, deserves this treatment because of her shrewishness • the challenging of status: the structure of society with servants and masters changing places brings humour and enjoyment along with the foolishness of misunderstandings that are involved • contemporary ideas about marriage: the men who seek marriage to obtain a dowry are fooled; the widow may have fooled Hortensio into thinking she is amenable • some answers may argue that Katherina's submission speech is fooling, being delivered with irony; some may argue that Katherina does not deserve the treatment she receives from Petruccio when he tries to fool her • it may be argued that serious issues about marriage and the status of women prevent the play from being simply an enjoyable study of foolishness. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
4	***The Taming of the Shrew*** Students may refer to the following in their answers: • the play shows a number of successful relationships: successful for a number of reasons. Katherina's submission speech may be seen as proof that she and Petruccio have a successful relationship • the witty exchanges between Petruccio and Katherina may be seen as showing the pair to be evenly matched intellectually; this kind of sparring is regulated by the rules of a game of wit • the lack of passion in the attempts of the old men to court Bianca may be seen as a contrast to show where there is no sexual tension there cannot be a successful relationship • compromise is important in a relationship: Katherina does not object when Petruccio bluntly announces they are to be married; the public kiss after the wedding might be seen as a mutual declaration of love • answers may consider whether male supremacy in marriage is a prerequisite for a successful relationship in the play; whether marriage should be for love or money; the controlling influence of fathers • how the controlled conflict of Petruccio and Katherina replaces the traditional social order: the marriage service is disrupted, the priest is not allowed to deliver his homily; instead a sermon is preached by Katherina at the end of the play • it may be argued that the conflict between Petruccio and Katherina is not controlled and that the play is about Katherina being bullied into submission - the relationship cannot therefore be described as "successful". • it may be argued that the play ends not with a tamed shrew but an outright winner, and that might be Katherina; a contrast may be made with the more questionable relationship between Bianca and Lucentio. These are suggestions only. Accept any valid alternative responses.

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2	6-10	**General understanding / exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. • Some support of own ideas given with reference to generic different interpretations.			
3	11-15	**Clear relevant application / exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.			

		• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. • Explores different interpretations in support or contrast to own argument.
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5	21-25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Applies a sustained evaluation of different interpretations and alternative readings of texts. • Evaluation is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.

Question Number	Indicative Content
5	***Hamlet*** Students may refer to the following in their answers: • Hamlet has what he takes to be good intentions after seeing the Ghost – he will do his duty in avenging his father's death and restoring order. The tragic consequences may be because of his inability to carry this out or because the Ghost's command is morally wrong • the good intentions of Laertes in raising an army and coming to England to achieve justice in the name of his father are thwarted and manipulated by Claudius, leading to the final catastrophe • Hamlet has what he thinks are good intentions in showing his mother the error of her ways, but this leads to the accidental death of Polonius with all the consequences of that, including Ophelia's suicide • the extent to which good intentions are thwarted by fate and how the play creates its dramatic and ironic effects • contemporary debate about the virtue of revenge and the cloudiness of moral issues, nothing being simply 'either good or bad' • Claudius' Machiavellian power, the nature of pragmatic political power, which leaves no room for well-intentioned thoughtful procrastination • it might be argued that most of these intentions are not 'good' in the first place: the Ghost's selfish need for revenge ignores the sensitivities of his son; Hamlet's unhealthy obsession with his mother's behaviour leads to his lecturing her inappropriately, for example • good intentions are not always disastrous in this play: the well-intentioned Horatio proves a positive force; some may argue Fortinbras' intentions are good and will make for a stable future. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
6	***Hamlet*** Students may refer to the following in their answers: • from the first soliloquy onwards we are taken into Hamlet's way of thinking and the idea that the world is an unweeded garden; this is exacerbated by the appearance of the Ghost, which is a possible cause of his 'madness' • this disturbed view applies to his opinion of all women and therefore his judgement of Ophelia and Gertrude may not be sound. Gertrude's early remarriage may be seen as a trigger for Hamlet's 'madness' • Hamlet may be considered to be suffering from melancholia and unrequited love, which lead to his disturbed view of the world: an examination of his language may support this view and lead to audience sympathy with him • Hamlet's isolation at the court of Elsinore emphasises his apartness and engages the audience's sympathy • how Hamlet's behaviour fits contemporary views of melancholia and the way that Hamlet plays up to this stereotype • Hamlet as a Renaissance man, with a new attitude towards the old fashioned demands of chivalry and revenge • despite the fact that Hamlet obsessively bombards the audience with soliloquies we do not necessarily share his point of view or sympathise with him; from the outset he is oddly dressed and is clearly an outsider; his treatment of Rosencrantz and Guildenstern, for example, or his murdering Polonius might shows his disregard for morality • it may be argued that Hamlet is the one who sees things the most clearly; his madness is a disguise; his questioning of the morality of revenge is appropriate; he is the one voice of clarity in a corrupt world. These are suggestions only. Accept any valid alternative responses.

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Question Number	Indicative Content
7	***King Lear*** Students may refer to the following in their answers: • it may be argued that the play is at its most intense when presenting us with the lack of loyalty; conspiracy and betrayal rather than loyalty • Kent's loyalty to Lear; Cordelia stands by her father despite what he has done to her; her speeches indicate her loyalty in their simplicity and their poetic qualities later in the play • in the subplot the loyalty theme is continued with Edgar standing by his father, in spite of his father turning against him; Gloucester's loyalty to the king • in contrast to this loyalty we see the only temporary loyalty of the hundred knights who seem to disappear once Lear has nothing to offer them; Edmund's betrayal of his father – selfish motives, greed and lust inspire him; Goneril and Regan show no loyalty to their husbands or to their father, in sharp contrast to Cordelia • the Fool who stays loyal to Lear and his audacious comments serve to illustrate both his loyalty and love for his master • the play presents us with a world that has changed and the old values appear to have been replaced by self-seeking mercenary ones; the place and value of love and loyalty are questioned only to be restored at the end • Lear's blindness to the suffering of the poor: only when he has been deserted by those he had thought were true friends does he realise he has taken too little care of the homeless and unbefriended • it may be argued that the bleakness of the play is reinforced by the fact that the one remaining positive force in the world is blind loyalty, which perseveres despite all the antagonism it encounters • it may be argued that there is indeed loyalty in the play, but an examination of the language shows it is only brought about through duty, not necessarily illustrating 'the true nature of loyalty': Gloucester shows no love for Edgar nor Edgar directly for his father - or if it happens, it happens offstage. Lear does not even recognise Kent's dogged loyalty; Lear shows only a sense of possessiveness at the end of the play towards Cordelia. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
8	***King Lear*** Students may refer to the following in their answers: • the obvious villains, Goneril and Regan, do not invite sympathy although it is possible for an audience to be deceived, as Lear was, by their opening speeches • the blinding of Gloucester confirms their wickedness and our lack of sympathy; further confirmed by their greed and lust and their deserved deaths, destroying each other • Cordelia may present a more involved argument: exploring the extent to which we can sympathise with her initial silence, interpreting this as stubbornness or a wilful refusal to go along with Lear's playful and very public need for a show of affection • Cordelia's concluding action and speeches and her death may well arouse sympathy, although her absence from the play in the middle part may mean the audience do not really engage with her as a character • the two extremes of the villainous and the saintly raise questions about the presentation of women in the play; the arraignment of Goneril scene may be interpreted as showing the play has an undercurrent of misogyny • political issues: Goneril and Regan compete for Edmund, showing the dangers of civil war following the division of the kingdom. Cordelia returns, not to invade, but to redress the wrongs done to her father • answers may sympathise with Goneril and Regan early on in the play as they have waited a long time for their father to hand over power and he clearly has a propensity to fly into violent rages. Lear, after all, did raise these two women and must bear some responsibility • answers may sympathise with Cordelia who is overwhelmed by the hypocrisy of her sisters at the beginning of the play and is therefore rendered speechless; or they may point out that her words echo the marriage service and are not a rejection, as Lear interprets them to be. These are suggestions only. Accept any valid alternative responses.

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2	6-10	**General understanding / exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. • Some support of own ideas given with reference to generic different interpretations.			
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Question Number	**Indicative Content** Read the poem 'The Collar' by George Herbert on page X of the Source Booklet. Explore the ways in which frustration is presented in this poem and one other poem from your prescribed list.
9	***Metaphysical Poetry*** An appropriate choice of poem to accompany *The Collar* by George Herbert might be *The Sun Rising* by John Donne. Students may refer to the following in their answers: • both poems begin assertively, Donne with direct address to the interfering Sun as he is disturbed by the arrival of morning and Herbert's physical striking of the board; both ask rhetorical and piqued questions to express their frustration • both poems find a resolution: Herbert through the intervention of his God, bringing Herbert to a recognition of his childishness, Donne through his own intricately argued logic whereby he argues that the whole world is contained in one room and therefore the Sun can stay to celebrate • use of imagery: Herbert plays with the idea of the collar – at once the clergyman's badge of office and also a frustrating restraint, linked to other images of restraint. Donne uses personification to present the Sun as a frustrating rival male, and responds by boasting of his own possessions, likening his mistress to the spices of the Indias, for example • one is a divine, the other a secular poem; although both poets begin by wanting freedom from the things that frustrate them - Herbert for a life without restraint, Donne for a continuation of a night of love. The sensuousness of Donne's writing contrasts with Herbert's superficiality of "garlands gay" and "double pleasure" • Donne's love of argument and paradox, reaching an apparently absurd conclusion to resolve his frustration, is typical of the school of metaphysical seventeenth century poetry. Herbert's elegant submission to obedience also reflects a discovery of calm and frustration-free peace, both in the thinking of the period and in its form • Donne's playful use of the outmoded concept of the Earth as the centre of the universe reflects his interest in scientific thought; Herbert presents hedonistic pleasures versus spiritual fulfilment • some answers may argue that, far from resolving his frustrations at being deprived of material pleasures, Herbert is at his most convincing when describing his material wants; modern readers may well object to Donne's considering himself as a Prince with his mistress as a state under his submission. These are suggestions only. Accept any valid alternative responses.

Question Number	**Indicative Content** Read the poem 'To a Lady that Desired I Would Love Her' by Thomas Carew on page X of the Source Booklet. Explore the presentation of the attitudes of men towards women in this poem and one other poem from your prescribed list.
10	***Metaphysical Poetry*** An appropriate choice to accompany *To a Lady that Desired I Would Love Her* by Thomas Carew might be *Song: To Lucasta, Going to the Wars* by Richard Lovelace. Students may refer to the following in their answers: • Carew's poem, it might be argued, is the more metaphysical; Lovelace's is more typically cavalier and the male attitude towards a woman is accordingly different: Carew using a less conventional approach, subverting the idea of the Petrarchan lover by not flattering his lady but threatening to expose her flaws; Lovelace plays the role of the soldier wooer, off to prove not only his courage but his love • despite these differences it may be argued they are similar in taking a stand: there is an element of wit in their adoption of a chosen voice. The various conceits might illustrate this: Carew has the flattering description of his mistress's hair "flowing like a calm region of the air", Lovelace has the "nunnery of his mistress' chaste breast" • there is a sexual element to both poems, but the erotic is partly concealed by the elegance and formality of the writing • both poems have a cleverly constructed argument to demonstrate the attitudes of men towards women, starting with an initial conceit and following through its ramifications • society's expectations of how a lover should behave are reflected in the male lover's courtly stance. We do not hear the woman's reply, which may say something about the role of women and the attitude of men towards women in the period • the intellectual, courtly elite of writers exercising their wit is reflected here - between them the poets present us with the ideals of the soldier, scholar and courtier • some answers may question the sincerity of these self-conscious poems: are they really love poems or are they more about the battle between men and women for supremacy in winning an argument? These are suggestions only. Accept any valid alternative responses.

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3	11-15	**Clear relevant application / exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts.			

		• Explores different interpretations in support or contrast to own argument.
4	16-20	**Discriminating controlled application / exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. • Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position
5	21-25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Applies a sustained evaluation of different interpretations and alternative readings of texts. • Evaluation is supported by sophisticated use of application of alternative interpretations to illuminate own critical position

Question Number	**Indicative Content** Read the poem 'R. Alcona to J. Brenzaida ('Cold in the earth...')' by Emily Jane Brontë on page X of the Source Booklet. Explore the ways in which grief is presented in this poem and one other poem from your prescribed list.
11	***English Romantic Verse*** An appropriate choice to accompany *R. Alcona to J. Brenzaida ('Cold in the earth...')* by Emily Jane Brontë might be *Stanzas Written in Dejection, near Naples* by Percy Bysshe Shelley Students may refer to the following in their answers: • the poems are written in stanzas: Shelley uses a variation of the Spenserian stanza with an alexandrine at the end of each one; Brontë has eight quatrains. The result is that both poems explore the writer's grief in a controlled way, Shelley moving from a description of the beauty of his surroundings to reflections on what will happen after his death; Brontë begins with a description of the grave and ends by noting the danger of letting her memory "languish", rendering her unable to face the real world of the present • Brontë's poem explores grief by addressing the deceased person; Shelley is concerned with himself and his dejection and is therefore more self-absorbed; Brontë finds that it is possible to cherish existence without the aid of joy and has sternly denied thoughts of death (suicide?); Shelley declares he has neither hope nor health and appears to wish that death like sleep might steal upon him • both poems make use of contrast - Brontë talks about the days of golden dreams compared to the present grief; Shelley contrasts the lingering memory of a perfect day in contrast to the way he will be forgotten after death • both poems use imagery and are rich in figurative language to convey their meditations on grief: Brontë's thoughts have wings, and 'hover'; Shelley has a cup, not of joy, but grief • the heightened emotion of both poems can be seen as typical of romantic poetry of the period, coupled with awareness of mortality and an intensely introspective approach • nostalgia and grief for the loss of a vanished age is present in both poems • some candidates may see the intense introspection as self-indulgence and the concern with death as wallowing in despair. These are suggestions only. Accept any valid alternative responses.

Question Number	**Indicative Content** Read the poem 'Lines Inscribed upon a Cup Formed from a Skull' by George Gordon, Lord Byron on page X of the Source Booklet. Explore the ways the triumph of life over death is presented in this poem and one other poem from your prescribed list.
12	***English Romantic Verse*** An appropriate choice to accompany *Lines Inscribed upon a Cup Formed from a Skull* by George Gordon, Lord Byron might be *The Rime of the Ancient Mariner* by Samuel Taylor Coleridge. Students may refer to the following in their answers: • the speaker in Byron's poem appears to be the person who once inhabited the skull, glad that good use is made of him after death. The tone is light, urging the living to indulge themselves while they still have the chance to do so. The tone is much more serious in Coleridge's poem, in which the mariner is subject to life in death • Byron's poem offers a clear message to the reader: the triumph of life over death - "quaff while thou canst". Coleridge's poem also seems to have a clear message - it is about valuing living things, though interpretations may go rather deeper in both poems. Coleridge writes about life after death as the mariner undergoes the experience of purgatory. Similarly, Byron's poem may be considered to work on a deeper level, reminding us of death and the human impulse to defy death through the irony of a cup fashioned from a skull • Byron gives us six tetrameter quatrains appropriate to an inscription on a cup and there is an epigrammatic terseness about this; Coleridge's lengthy narrative poem written in the form of a ballad from a bygone age juxtaposes the pleasures of life (the wedding celebrations, the joy of arriving home) with the horrors that the mariner undergoes • humour in Byron's poem when life is compared to death: when wine flows from the skull it is never dull, whereas in life a living head might have poured forth dullness - the dead are regarded in a benign way; in contrast there is the nightmarish vision of Life-in-Death as the mariner is punished before finally being released to a new acceptance of the value of life over death • the romantic poets' spirit of exploration: the vibrancy of Byron's poem shows a determination to live life to the full; the spirit of exploration and adventure into unknown territory in Coleridge's poem - these illustrate the triumph of life over death • both poems juxtapose celebration (drinking from the skull, the wedding feast) alongside a recognition of mortality, showing a sharp and immediate awareness of the immanence of death and what possibly lies beyond it

	• candidates may consider the disrespectful nature of Byron's poem in its casual and flamboyant treatment of a dead person's skull, and argue that this does not prove that life triumphs over death, it only mocks it; different interpretations of Coleridge's poem may show that death would have been a better option for the mariner than Life-in-Death. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 2 when applying this marking grid.					
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3,4	AO5 = bullet point 5,6
	0	No rewardable material.			
1	1-5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. • Limited linking of different interpretations to own response.			
2	6-10	**General understanding / exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. • Some support of own ideas given with reference to generic different interpretations			
3	11-15	**Clear relevant application / exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts.			

		• Explores different interpretations in support or contrast to own argument.
4	16-20	**Discriminating controlled application / exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. • Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position
5	21-25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Applies a sustained evaluation of different interpretations and alternative readings of texts. • Evaluation is supported by sophisticated use of application of alternative interpretations to illuminate own critical position

Question Number	**Indicative Content** Read the poem 'The Visionary' by Emily Jane Brontë and Charlotte Brontë on page X of the Source Booklet. Explore the ways in which determination is presented in this poem and one other poem from your prescribed list.
13	***Victorian Verse*** An appropriate choice to accompany *The Visionary* by Emily Jane Brontë and Charlotte Brontë might be *Love in a Life* by Robert Browning. Students may refer to the following in their answers: • both poems present the reader with a clear and confident speaking voice, showing the speakers' determined attitude – the Brontë poem has a defiant tone, challenging "my haughty sire" and "angry dame"; Browning is resolute to finish the quest. However, in *The Visionary,* the speaker seems to be challenging authority • the structure, especially the rhythm of the poems, reflects determination – the stress on the first syllable, which often occurs in both poems, affecting the pace; both poems portray excitement about what is undertaken, but there is an obvious contrast in the sense that the Brontë poem presents someone eagerly waiting, whereas Browning's speaker is physically active and searching • both poems use objects for a symbolic purpose or as part of the imagery - the lamp burns straight and clear in the Brontë poem suggesting the speaker's own determined vision; in Browning's poem the objects in the house, such as the blooming cornice wreath, reflect the speaker's determined quest to "find her" • there is an element of ambiguity in both poems; despite the clear determined sense of purpose, constancy and defiance. In the Brontë poem, the exact nature of the "Strange Power" is unclear and as a result the tone has a restlessness and unearthliness. On the surface Browning has a determined optimism, but there is the constant need to complete his mission before it is too late. Some answers may argue both poems are in some way about death • the interest in spirituality might be considered typical of Victorian writing. Both these poems convey a yearning for something beyond everyday normality – the Brontë poem with the "visitant of air" and Browning's relish of the approaching twilight. Some may argue this is the Victorian euphemistic way of hinting at a sexual encounter: the Brontë poem with a clandestine meeting and Browning in marital fulfilment • the respective roles of men and women might be compared in these poems: the determined but passive waiting female persona in the Brontë poem, the more robust and active male voice in Browning

	• a range of different interpretations is possible for both poems as both present the reader with situations that are not precisely specified; far from being passive, the speaker in *The Visionary* may be seen as subversive, breaking the rules in meeting someone; Browning's poem may be viewed as a race against time, only too aware that the oncoming twilight may be a reminder of mortality. These are suggestions only. Accept any valid alternative responses.

Question Number	**Indicative Content** Read the poem 'Come into the garden, Maud' by Alfred Tennyson on page X of the Source Booklet. Explore the ways in which nature is used to create the mood of this poem and one other poem from your prescribed list.
14	***Victorian Verse*** An appropriate choice to accompany *Come into the garden, Maud* from *Maud* by Alfred Tennyson might be *May* by Christina Rossetti. Students may refer to the following in their answers: • both poems use time and nature symbolically: Tennyson uses the passing of night into early morning to set the mood of eager expectation; Rossetti uses May to represent the promise of youth and spring • natural objects and events – flowers in both poems, the "breeze of morning" in *Maud,* unhatched birds' eggs in the Rossetti poem, – are described to create the mood of hope, with a hint of what is to follow as no bird has yet "foregone" its mate. *Maud*, however, sustains the mood of excitement and anticipation • both poems make use of contrasting moods: night gives way to day in *Maud*, spring to the winter of old age in Rossetti's poem. The rhythm reflects these changes - the anapaestic rhythm of *Maud* echoing the dance rhythms from inside the Hall and echoed in natural things such as the "casement jessamine", working towards the conclusion linking eroticism and death in the final "blossom"; the lightweight bright and breezy day in Rossetti's first stanza being echoed in the shorter second stanza, with the final polysyndeton of "old and cold and grey" • nature contributes to the mood of the poems in different ways: the flowers being addressed by the speaker hint at his mental instability; the inevitable passing of the joys of spring in *May* has left the speaker puzzled over how time could have passed away, her only certainty being that now she is old • the pervasive melancholic mood - even the joy of sexual fulfilment is linked to death in *Maud*; all sweet things pass away just as the spring does in *May* - this elegiac mood can

	be seen as Victorian concern with transience and the brevity of life and joy • Victorian use of nature to give symbolic meaning to the poems through the depiction of an English manor house garden and a recognisable English rural landscape of poppies growing in amongst the corn • some answers may see Tennyson's aubade as the diary of a madman with its strange and jarring rhythms; there may be speculations about the speaker in *May* (clearly not Rossetti herself who was 25, not old, cold and grey when she wrote it). These are suggestions only. Accept any valid alternative responses.

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