GradeMax



Mark Scheme
Results

June 2019

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.

Question Number 1	Indicative Content
	Measure for Measure Candidates may refer to the following in their answers: • Shakespeare establishes the Duke at the beginning of the play as a character who wishes to restore law and order by leaving the city in the hands of Angelo, acknowledging that he himself has been too liberal. On the surface his motives seem good, but one might note that he has allowed depravity to flourish in the city • it could be argued that his behaviour from this point on, however, is more dubious: he assumes a disguise and, in a play dealing with deception, Shakespeare presents the Duke too as a deceiver. The fact that he disguises himself as a holy man might be seen as adding to the degree of this deception and might even be considered ironic • whilst it is possible to argue that the Duke's motives in testing Escalus and Angelo can be seen as worthy, the extent to which he allows Claudio and Isabella to suffer is more dubious • the Duke's motives are further complicated by his romantic interest in Isabella and his promoting the idea of the bed-trick to ensnare Angelo • the play asks questions about how society should function and the purpose of laws; issues about how much sympathy and understanding should be given to those who transgress remain very relevant to modern audiences • the light-hearted presentation of the sex industry in the Mistress Overdone and Pompey scenes may reflect attitudes in Shakespeare's day • some answers may feel that finding sympathy for the Duke misses the point of the play: it is about ambivalence – nothing is straightforward, just as laws that make clear-cut pronouncements are not going to work in practice • some answers may argue that the comment in the question is misguided in looking at a character as a real person who may or may not attract our sympathy – the Duke, along with other characters, is a device to present specific issues in this deeply thoughtful, questioning and troubling play. These are suggestions only. Accept any valid alternative responses.

Question Number 2	Indicative Content
	Measure for Measure Candidates may refer to the following in their answers: • the ridiculous aspects of the play might be seen in terms of the way serious problems are apparently solved - the bed-trick, for example, which is ridiculous in the sense that it is impracticable but also fails to provide an adequate solution • the low comedy scenes present us with laughable and ridiculous presentations of law enforcement, which up until then in the play have been a serious issue • the language of the play contains ludicrous malapropisms in the subplot and the playful, and ridiculous, use of inkhornisms, which make fun of new Latin-based words used to impress • the play might be considered to have traces of realism in the sense that it deals with realistic issues: the function of the law, the appropriateness of certain punishments, liberal versus more stringent attitudes • questions about government and the law are clearly as relevant to Shakespeare's society as they are to our own • stereotypical women - the virtuous Mariana, the would-be nun Isabella, the bawd Mistress Overdone - possibly reflect the attitudes of some people in Shakespeare's day; to others they may seem as simply ridiculous • some answers may argue that scenes, such as the one based on the forthcoming execution of Barnadine, are wrongly labelled ridiculous - there is no ridicule in them, they are an aspect of Shakespeare's bleakest comedy • it might be argued that the play is not at all ridiculous: Shakespeare is using comedy to highlight serious issues. These are suggestions only. Accept any valid alternative responses.

Question Number 3	Indicative Content
	The Taming of the Shrew Candidates may refer to the following in their answers: • the link between a rise in financial status and finding oneself with an obedient wife is humorously established with Sly in the play's Induction and it is a theme continued throughout the play • the way that Baptista has arranged his financial affairs demonstrates the way marriage is seen by the wealthy in Verona: to ensure that when the father dies his daughter's dowry will have attracted a satisfactory heir. Equally, Baptista chooses a husband for Bianca based on wealth: Tranio (disguised as Lucentio) is successful because he claims he will be able to offer 10 times more than his rival, Gremio • Petruccio tells Hortensio that he has come to Padua in the hope of marrying a rich man's daughter and later confirms his interest in the financial settlement in a conversation with Baptista; realising Bianca is unobtainable, Hortensio marries a wealthy widow • although the play introduces the idea of love at first sight leading to courtship and marriage when Lucentio first sees Bianca, the language is overly romantic with an element of parody; at the end of the play there are strong hints that Bianca will not be the submissive wife that Lucentio had hoped for, reinforcing the idea that the play does not present marriage in romantic terms • the play reflects a patriarchal society based on wealth in which marriage is for status; within this framework the greed and foolish aspirations of old men are exposed • there are different ways of seeing the role of women in the play and the extent to which this demonstrates the position of women in society • some answers may point out that Baptista tells Petruccio that he must first obtain Katherina's love before marrying her and obtaining her dowry - as love is all in all; although this might simply be a formulaic utterance, it can also be interpreted as showing his care for his daughter

	• Petruccio appears to forget the financial incentive for marriage as the desire to meet a challenge of taming a shrew takes over. These are suggestions only. Accept any valid alternative responses.

Question Number 4	Indicative Content
	The Taming of the Shrew Candidates may refer to the following in their answers: • from the beginning of the play it is established that the characters on stage find Katherina distinctly unlikeable: a stark contrast is made between her and her sister; it is clear that Hortensio and Gremio dislike her, and Tranio calls her mad, whilst Lucentio is full of praise for Bianca; the audience's reaction may well be influenced by this • the audience is made to laugh at the various fights between sisters, especially when Katherina ties Bianca's hands together and beats her; it may be at this point, however, that her father's clear preference for his younger daughter makes the audience see Katherina as more understandable, if not actually likeable, at this stage • the entertainment value of Katherina is increased in the sparring scenes between her and Petruccio; audience feelings about Katherina may well now shift in view of Petruccio's unrelentingly harsh and sometimes cruel treatment of her • Katherina becomes more of an enigma as the play progresses – when, for example, she acquiesces to Petruccio's declaration of their engagement and their relationship reveals them as intellectual equals: her unlikeability was based on the concept of 'shrewishness' held by the dim-witted men around them • clearly the play has a good deal to say about the relationships between men and women, both in Shakespeare's day and our own, especially in the light of current feminist interpretations • the fact that a boy would have played the part of Katherina may be seen as contributing to the humour of the situation • some answers may argue that Katherina's role in the play is not simply to make us laugh: she is there to make us think, especially about the play's serious debate on marriage, as seen in her final speech • answers may say that Katherina is never unlikeable: her critics are dull rich men and her rival a simpering sister.

	These are suggestions only. Accept any valid alternative responses.

Question Number 5	Indicative Content
	Hamlet Candidates may refer to the following in their answers: • Hamlet refers to women's frailty as a result of his mother's remarriage: it might be argued that, as a result, he loses faith in women in general and this, of course, affects his treatment of Ophelia. In particular, candidates might take evidence from his behaviour in the play scene when he talks to Ophelia and in the closet when he talks to hi mother • it might be argued that the play's concern with men, in particular the rivalry between Hamlet and Claudius, the friendship between Hamlet and Horatio and the contrasts between Hamlet and Laertes, serves to minimise the role of women; it might even be suggested that Hamlet's view of women's 'frailty' is reflected in the play as a whole • answers might explore the complexity of the characters of Ophelia and Gertrude: Ophelia may be seen as not merely a victim or obedient to her father's wishes and Gertrude may be seen as knowing and understanding much more than she actually reveals (for example when she drinks, perhaps knowingly, from the poisoned cup) • the contribution made by Gertrude and Ophelia to the language and imagery in the play might be considered, in particular the apparently picturesque and flowery description that Gertrude gives of Ophelia's drowning and the language of flowers that Ophelia uses in her madness. It may be considered that there is an additional knowingness to this language, which indicates that women are not simply 'frail' • the attitude towards women in Shakespeare's day may be reflected by the way Polonius treats his son and his daughter in quite different ways • as a 'revenge play' *Hamlet* can be seen as rethinking the place of revenge: candidates may question whether Hamlet's treatment of Ophelia and Gertrude in his quest for revenge is seen by the play as appropriate • some answers may consider that Hamlet's statement about women's frailty does not reflect on misogyny in the play as a whole; it is Hamlet's own opinion, and, as is the case with a number of his opinions, it is flawed

	• some answers may point out that the Gertrude and Ophelia have much more psychological realism than is conventionally given to women in plays of the period and illustrate this by looking at the Player Queen who, in the words of Gertrude, simply 'protests too much'.

Question Number 6	**Indicative Content**
	Hamlet Candidates may refer to the following in their answers: • Hamlet triumphs at the end of the play: he successfully kills Claudius, deters Horatio from suicide and ensures the country is left in good order by giving his dying voice to the succession of Fortinbras • the play that started out so clearly as a revenge play, with the hero being set a task by his murdered father, has taken so long to resolve itself that any sense of triumph with the final death of Claudius may be lost • the deaths as listed by Horatio at the end of the play provide a grim catalogue of bad judgements, accidents, deaths for no reason and mistaken purposes: this is in contrast with what Hamlet had hoped for, which was a representation of his cause. It might be argued that Horatio has let down Hamlet or that the events of the play themselves have been an incoherent jumble and that Hamlet's view is somewhat romanticised • the imagery of corruption and disease has reached its final climax in the actual deaths by poison at the end of the play: we do not have the sense that good has triumphed over evil, rather that evil has destroyed itself • the play presents us with various characters as leaders or potential leaders: Old Hamlet as an idealist, Claudius as a pragmatist, Hamlet as most royal according to Fortinbras's eulogy: in this way it raises issues about power and corruption • the unnecessary deaths and the casual and accidental ways in which they happened raise issues about the morality of killing and the ways in which a Mediaeval view of revenge is unacceptable in a modern Renaissance society • we should not take Horatio's final account of the deaths at face value: apart from Ophelia's death the others have

	brought their own demise upon themselves and the court has been purged of corruption • Hamlet's failure to fulfil his obligations by killing his uncle and, presumably, becoming king himself is further reinforced by his handing over power to Fortinbras, thus undoing his father's work in fighting Old Fortinbras and securing victory. These are suggestions only. Accept any valid alternative responses.

Question Number 7	Indicative Content
	King Lear Candidates may refer to the following in their answers: • King Lear goes mad; Edgar pretends to be mad; the Fool may be considered either a natural or knowing Fool, either way his language and behaviour mark him out as different from society's norms, a feature of all the madness in the play • the play derives much of its power from shifts between seriousness and bleak comedy: for example Lear confesses to the Fool in a poignant moment that he fears impending madness and Edgar acknowledges a serious point that in playing his part he is behaving like the Bedlam beggars in real life, whereas later we see Lear playing hide and seek clownishly and Edgar with the Fool creating scenes that are grotesquely comic • it is sometimes difficult for the audience to take the action in the play seriously when characters are in the most extreme situations, as when Gloucester (at a time of unhinged reasoning that has to be corrected by his son) attempts suicide, or during the arraignment of Goneril where Shakespeare supplies a corrective by having Edgar reveal in an aside that he has real tears, which may give his madman performance away • after Act 3 Scene 6 the Fool disappears altogether; at the end of the scene Edgar declares that now he has seen Lear in a worse position than himself, it is a time to throw off his Poor Tom disguise. It is arguable that the madness in the play, with Lear, Edgar and the Fool together, has reached saturation point • the madness, real or feigned, draws attention to the plight of the poor and homeless in society; it affects Lear and gives rise to his speech about poor naked wretches • the play gives us insight into the way mental illness was seen in Shakespeare's day; modern productions cope with this in different ways • Lear is restored to sanity, if not full mental clarity, by the end of the play: madness has served its turn. Cordelia's

	reflections on her father's plight, hovelling with swine and rogues, establishes the gravity of the situation • in such a harrowing play as *King Lear* it is impossible for a sensitive audience not to take all the action seriously: at its most seemingly ludicrous the play is at its most telling, as can be seen from some of the Fool's apparently madcap utterances. These are suggestions only. Accept any valid alternative responses.

Question Number 8	Indicative Content
	King Lear Candidates may refer to the following in their answers: • Lear does not realise he is handing over power to a very different generation of daughters and sons-in-law, nor can he understand Cordelia's speech; Gloucester believes in planetary influence affecting people's behaviour and Edmund rejects this; the play ends by Edgar pointing out the difference between the older generation and the young, who, he tells us, will never see so much • Gloucester does not appear to understand his two sons, offending Edmund with embarrassing jocularity at the beginning of the play, and not recognising Edgar's handwriting or trusting him enough when shown the fake letter; this failure on the part of the older generation, leading to conflict, is reflected in the main plot with Lear • Goneril and Regan reject the standards set by their father; Regan reminds him he is old and needs to be ruled and led; together the sisters deprive him of his dignity – placing his emissary in the stocks, denying him his knights, effectively turning him out of doors; this conflict leads to a wider political conflict with the respective armies of Albany and Cornwall and division of the kingdom • Regan and Cornwall's torture of Gloucester represents the treatment handed out by the younger generation to the old, with disrespectful references to his age - his corky arms and the plucking of his beard - before blinding him • the play has clear parallels with the fears of a divided kingdom following the death without an heir of Queen Elizabeth, as the younger, more aware and pragmatic generation see their opportunity to wrest power from those who have gone before • we see how society breaks down into conflict once stability is removed; the Great Chain of Being is referenced in the play, with generational conflict causing disruption in the microcosm and the macrocosm • the play is not entirely about the conflict between generations: the loyal Kent serves as a bridge between the two, for example, with his unswerving loyalty to both Lear and Cordelia • the conflict is within the same generation: Cordelia versus her two sisters, Regan versus Goneril; it might be argued

	that the comment in the question gives a somewhat distorted view of the play. These are suggestions only. Accept any valid alternative responses.

Question Number 9	Indicative Content
	Prescribed text: *Metaphysical Poetry,* editor Colin Burrow An appropriate choice of poem to accompany *The Definition of Love* might be *A Valediction of Weeping* by John Donne Candidates may refer to the following in their answers: • both poems present personas who remain strong despite obstacles, even though the obstacles (Fate in Marvell's poem and physical separation in Donne's) cannot be avoided • Marvell does not specify the exact nature of the obstacles to his happiness; instead we are given the impression of a relationship that remains ideal even though, or possibly because, it can never be consummated; Donne's poem is much more precise as we learn the persona is voyaging by sea and he urges his mistress not to join him in weeping and sighing because this might be a premonition of drowning, forecasting what the obstacle to their happiness, his voyage, might do with the united powers of sea and tempest • both poems pursue a rigorous and closely reasoned argument: Marvell argues that the obstacles to union paradoxically serve not to weaken the relationship but to prove its strength and that, recognising this, Fate has enviously stood in its way; Donne's persona appears to change his mind about weeping - at the beginning of the poem it should be allowed but by the end must be stopped • both poems use startling ideas and language choices: despair is described as 'magnanimous' and the imagery of parallel lines, which are infinite but can never meet, is used by Marvell to describe a relationship; similarly Donne uses conceits to describe tears as coins, fruits, globes and finally seas, although in this poem the relationship is not platonic - the persona is in his mistress' arms • Marvell's poem is placed in a context where certain relationships are forbidden - we are only told the object of the person's love is strange and high, perhaps suggesting differences of status in society • the use of wit and argument is a feature of what we now classify as metaphysical poetry: both poems exhibit challenging and provocative lines of reasoning and imagery • it might be argued that the poems are not so much about achieving or not achieving happiness as they are exercises in wit and wordplay: the obstacles are only there to be

	cleverly circumnavigated. Separation from the beloved is a means by which the poet can demonstrate his skill. These are suggestions only. Accept any valid alternative responses.

Question Number 10	
	Prescribed text: *Metaphysical Poetry,* editor Colin Burrow An appropriate choice to accompany *Unprofitableness* might be *The Good Morrow* by John Donne Candidates may refer to the following in their answers: • although Vaughan's poem is divine and Donne's secular, they share a common theme of fresh discovery: Vaughan's persona is refreshed by visits from his God; the persona in Donne's poem discovers a dream brought into reality by being with his mistress • both poems mix the worldly and the spiritual. Vaughan uses natural imagery: the persona is likened to a tree or plant with withered leaves that is brought to fresh joy through a spiritual visitation; a sexual encounter in Donne's poem results in the souls of the persona and his partner waking and the poem ends joyously with a belief that love can be eternal • although both poems are addressed to another - Vaughan speaks to his God and Donne to his mistress - Vaughan's speaker turns from the freshness of his joy to anxiety about his ingratitude and how he cannot return his Lord's favour, whilst Donne's persona confidently congratulates himself and his mistress on their having found an equal mix of affections • both poems look back on a life before fresh joy came into it: Vaughan's persona suffered in a winter of decay; Donne's persona concludes that he and his mistress must have been infants, or asleep • the conceits in both poems mark them out as belonging to the metaphysical school of poetry, though it might be noted that Vaughan uses more conventional natural imagery whereas Donne's conceits are more far-fetched, as when he describes a room as being everywhere • death is present in both poems, giving the reader an insight into a society concerned with religious faith, death and eternity: Vaughan's bleak ending describes a rotting corpse, whereas Donne wittily argues that, through secular love, he and his mistress have attained eternity • it might be argued that the feeling of ingratitude in Vaughan's poem partly eclipses the sense of fresh joy, reinforced by the wintery images of decay at the beginning of the poem and the corpse at the end; Donne's claim to have had some sort of spiritual awakening following sex might be seen as more a display of wit than sincerity.

	These are suggestions only. Accept any valid alternative responses.

Question Number 11	**Indicative Content**
	Prescribed text*: English Romantic Verse*, editor David Wright An appropriate choice to accompany *To a Wreath of Snow* might be *Ode to a Nightingale* by John Keats*.* Candidates may refer to the following in their answers: • both poems feature a person who is held captive: whereas in Brontë's poem the persona is literally a prisoner, in Keats' poem the persona wishes to escape from the weariness, fever and fret of the world he lives in • the wreath of snow is described as representing the free world outside the prison, consisting of sky and mountains and brings comfort to the prisoner; Keats' persona wants to fly to the nightingale through the power of the poetic imagination • the imagery in both poems is drawn from nature, expressing the idea of freedom from repression: in Brontë's poem the persona contrasts the hands that shut the sun away from her with the transient voyager, the snow, that can travel anywhere; in Keats' poem there are references to opiates, flowers and a natural world that contrasts with the death and misery that the persona has to face in reality • Brontë's poem is written in four lined stanzas with a mounting eagerness to seek comfort from the wreath of snow and the idea that this is something her captors do not know about; it ends positively, the persona being comforted by this representative of freedom; Keats uses his own form for the Ode, which moves through a range of emotional states before ending with the inevitability of returning to reality • the persona in Brontë's poem is Augusta Almeda, the queen of Gondal and it could be that, as this poem was written in the year of her sister Anne's illness, the idea of freedom (and returning to write Gondal-linked poetry) is linked to Emily's wishing to escape the realities in her own life; similarly Keats had a fear of his own premature death, following that of his brother Tom, reflected in this poem where he imagines himself dead

	• both poems have a keen sense of political injustice: the imprisoned queen is held unjustly by rebel hands; Keats speaks of the hungry generations suggesting a reference to inequalities in Georgian England • it might be argued that both poems are about a spiritual freedom: there is a religious sense to Brontë's poem, the snow being a sign sent from heaven; Keats is writing about his theory of negative capability, escaping the earth-bound to a more rarefied level of existence. These are suggestions only. Accept any valid alternative responses.

Question Number 12	**Indicative Content**
	Prescribed text*: English Romantic Verse*, editor David Wright An appropriate choice to accompany *Holy Thursday* might be *Stanzas Written in Dejection, near Naples* by Percy Bysshe Shelley. Candidates may refer to the following in their answers: • both poems feature a state of unhappiness that is in sharp contrast to the setting: the deprived children in *Holy Thursday* live, despite their poverty, in a rich and fruitful land; the persona in Shelley's poem finds himself in despair despite the warm weather and the beauty of the sea and city • Blake's poem makes the point that the children's unhappiness is man-made and therefore it is an attack on society - it is a political poem; Shelley's poem appears to be about himself and his own personal unhappiness. The language of the two poems reflects this difference: the rhetoric and polysyndeton in Blake's poem contrasts with the repeated use of the first-person pronoun in Shelley's • Blake's poem is characterised by an apparently simple form - four stanzas of four lines each with lines of alternating tetrameter and trimeter - but the variations in rhythm for emphasis make for subtle changes within this structure; the

	alexandrines at the end of each stanza in Shelley's poem break up the regular rhythm and emphasise the persona's disturbed state of unhappiness • both poems make use of ideas drawn from religion: Blake questions the holiness of the sight of poverty and the exploitation of the poor that he sees in front of him; Shelley laments that in his isolation, surrounded by nature, he lacks the content that the meditating sage would find • both poets stand apart from the rest of society: Blake's poem is clearly an attack both on a society that has allowed poverty to flourish and the Church's hypocrisy; Shelley, too, feels at odds with a society that smiles and is happy with life, perhaps implying that he has deeper insight • in the time of the Industrial Revolution both these poets explore nature as something away from the general concerns of society and enlist images of nature to underscore emotion: Blake uses winter as a metaphor to describe poverty, whereas Shelley uses the natural beauty of the setting as a contrast to his own unhappiness • some answers may argue that although both poems feature unhappiness, what comes across most clearly is an idea of potential happiness: Blake's poem ends on a positive note, saying wherever the sun shines there can never be poverty, and Shelley admits the glory of nature will continue, even though he himself might not be there to enjoy it. These are suggestions only. Accept any valid alternative responses.

Question Number 13	Indicative Content
	Prescribed text*: The New Oxford Book of Victorian Verse* edited by Christopher Ricks An appropriate choice to accompany *At an Inn* might be *My Last Duchess* by Robert Browning. Candidates may refer to the following in their answers: • the situation in both poems becomes clear only as the poems unfold: *At an Inn* presents the reader with a couple who might be taken for lovers, although there are hints that this is a deceptive appearance as the staff at the inn come too readily to this conclusion; *My Last Duchess* presents a speaker whose sinister character emerges fully when his responsibility for the Duchess' death becomes apparent • Hardy brings the past and present together at the end of his poem creating deceptive appearances both then and now: they were together in the past but were not actually lovers; now, it seems, though they are apart, they are privately in love. There are several deceptive appearances throughout Browning's poem: the easy manner of the Duke, hiding his pathological nature, the deceptive picture of the Duchess looking happy and the Duke's belief that her smiles were deceptive • the regular form of Hardy's poem might suggest that, on the surface, it is a light-hearted reminiscence - the deceptive appearance here is harmless and potentially amusing when two friends are treated as lovers. The diction warns us that the subject is being taken more seriously with words like 'sphere' and 'bliss' lifting the situation from the commonplace. The form of dramatic monologue with regular iambic pentameter in Browning's poem leads to a flowing conversational style but the diction with words like 'stoop' and 'blame' soon tell us of the sinister nature of the speaker • the conclusions that people might draw in the public domain are contrasted with the real understandings held in private: the perceptions of staff at the inn (and one might presume from that, onlookers in general) are contrasted with the understanding of the friends themselves in Hardy's poem and in Browning the possible (but never established) awareness of the Count's servant by the end of the poem is contrasted with the deception held by the people celebrating downstairs • societal expectations of respectability are present in both poems: in Hardy's poem there is an assumption that a man

	and a woman seen together must be lovers and left alone (with perhaps a hint they might be secret lovers); in *My Last Duchess* it is the Duke's title and wealth that enable him to succeed • the clear reference to 'laws of men' at the end of Hardy's poem suggests happiness thwarted by moral propriety, possibly the inability to escape an unhappy marriage; the Duchess is trapped by laws that have given her the gift of the Duke's name in marriage • some answers may argue that of special interest is the notion of the bystander who becomes complicit: the staff at the inn drawn into a situation while unaware of its poignancy; the Count's servant is now drawn into a secret. These are suggestions only. Accept any valid alternative responses.

Question Number 14	Indicative Content
	Prescribed text*: The New Oxford Book of Victorian Verse* edited by Christopher Ricks An appropriate choice to accompany *Stanzas* [Often rebuked, yet always back returning] by Charlotte Brontë (perhaps Emily Jane Brontë) might be *Meeting at Night* by Robert Browning. Candidates may refer to the following in their answers: • from the start the Brontë poem tells us the persona is often rebuked for having idle dreams; the Browning poem never directly mentions outside disapproval, but strongly suggests the lovers' meeting is clandestine, joy being mingled with fear (presumably of discovery) • the persona in the Brontë poem finds another activity that will earn disapproval by going for an apparently pointless walk: the disapproval is suggested by a rhetorical question asking what can lonely mountains reveal. In Browning's poem the hints of disapproval lie in the diction suggesting erotic urgency and secrecy • both poems move from one state to another: in the Brontë poem it is firstly an escape into fantasy and then into a spiritual oneness with nature; in Browning's poem we move from the grey of the sea and the black of the land to a place of romantic fulfilment • the Brontë poem is about a personal quest and represents an individual's determination to awaken her human heart to feeling; Browning gives the reader a narrative concluding in a union of two people. Both poems are therefore about finding fulfilment, but do so in different ways • both poems present us with an individual going against society's norms: the persona in the Brontë poem seeks escape from the real world through fantasy and nature; much of the excitement in the Browning poem appears to come from escaping observation • the natural world is depicted in poetry of the period as an escape from an increasingly industrialised society: both poems present an individual's escape into freedom and fulfilment • some answers might argue that earning disapproval is of little consequence in these poems: what is important is that the individual finds happiness and this, rather than orthodoxy of the behaviour, is at the centre of the poems.

	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. 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.