GradeMax



Mark Scheme

January 2020

Pearson Edexcel IAL

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.

Question Number 1	Indicative Content
	Measure for Measure Candidates may refer to the following in their answers: • Shakespeare establishes clear contrasts in the central characters: the virtuous Isabella is pitted against the ruthless Angelo; Claudio's redeemable venial slip is in contrast to the rampant sex industry flourishing in Vienna • there are contrasts within the characters themselves: the appearance of Angelo is in contrast to his real self; Lucio appears helpful and supportive but is self-seeking and hypocritical • the mood of the play shifts: the comic scenes when Elbow, Froth and Pompey have dealings with the law are in contrast to the serious predicament that Claudio is in; Claudio's planned execution in all its seriousness is contrasted with the comic scene in which Barnadine must wake up to be hanged. • the language of the play can be seen as displaying contrast: the contrast between verse and prose, between characters who use malapropisms and those who laugh at them for doing so; the formal language of the law; the passionate language of Isabella and Claudio when under stress • a powerful dramatic contrast takes place when the Duke returns to the city at the end of the play and throws off his disguise: characters who had up to this point been dominant are now exposed and put in their place • the contrast between strict adherence to the rules and liberality runs through the play and raises contextual issues about the successful governance of society in Shakespeare's day as well as our own • the starker contrasts between good and evil are integrated with more complex and subtle dilemmas: the contrasting reactions of Isabella and her brother to Angelo's proposal, for example, reflecting moral issues that society has to address • some answers may argue that some of the contrasts are only skin deep: there is some ambiguity in the Duke's character – he is not entirely to be trusted; Isabella's virtue is partly the result of naivety. The play presents us with a world of moral turpitude and no clear black and white contrasts between good and bad, where even a bed trick solution is used to put things right • answers may say that the play's dramatic power is lessened by the fact that there is never any resolution of the contrasts: the puritan versus libertine debate is never settled, and the concept of measure for measure itself, with a full and satisfying notion of justice, is never realised. 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: • a deadline is set for Claudio's execution and the urgency of finding a solution gives dramatic urgency to the action of the play; this is reflected in powerful language, for example in Claudio's impassioned speech to his sister, when she refuses to submit to Angelo • the Duke leaves Vienna in haste, claiming he is travelling abroad, and declining offers of help to lead him on the way; the importance and urgency of his mission leads Lucio (and presumably others) to conclude he is involved in peace talks with neighbouring dukes; the effect is to plunge Vienna into Angelo's rule with immediate and dramatic effect • the sense of urgency grows as Angelo's scheming becomes apparent; haste is again emphasised at the beginning of Act IV when the Duke visits Mariana in the isolation of her moated grange, breaking off the song and preparing to trick Angelo • the play uses a double time scheme: alongside the urgency in the main plot, time is much vaguer in the subplot providing comic relief: Pompey and Mistress Overdone appear to have re-established their trade within hours of the proclamation; the long-windedness of the scene where Elbow gives evidence against Froth serves through use of language to contrast the tedious, slow witted and bumbling nature of those representing the law against the sharp severity of the sentence handed out to Claudio • Shakespeare's characteristic use of the double time scheme in this play may be seen as part of the skill in his construction; the apparent contradictions - in the exact time at which Claudio should be executed and the vagueness in the subplot do not trouble audiences so much as to heighten the dramatic experience • the use of a set time frame in which the Duke plays the role of observer also serves to focus the play very sharply on the issues of justice and corruption, giving the play its relevance to audiences both modern and contemporary • some answers may point out the various discrepancies in Shakespeare's handling of time and see this as a weakness in the play rather than a strength: it might be argued that the play, which starts as a realistic examination of power and corruption, loses touch with reality and any true sense of time; instead we have comedy with the lowlife characters and the absurdity of the bed trick solution • some responses may argue that the play does not intend to treat time realistically, evidenced by Angelo's sudden change from cold severity to raging lust at the first sight of Isabella, or the Duke and Isabella's surprising love-match; instead it is used to heighten the dramatic intensity in a play which requires the suspension of disbelief on an audience's part. 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 call for laughter comes at the very start of the play with the trick being played on Sly: clearly this is going to be a play about people being fooled, failure to recognise one's place in society, disguise and, with the introduction of Sly's supposed wife, the complications that arise between men and women. When the play proper begins, however, we see a change from the light-heartedness of the opening: we see a father making a favourite of one daughter at the expense of another, and the attitude of men towards a woman who is not obedient and is accordingly labelled a shrew. A more serious side to the play has started to develop • Lucentio appears to fall in love at first sight with Bianca, but it is hard to know how seriously to take his romantic clichés as he confesses to Tranio that he burns, pines and perishes after having seen her for the first time only moments before • audiences may find it difficult to decide whether the gold digger, Hortensio, and the old pantaloon, Gremio, are to be treated light-heartedly or regarded with disapproval in their attempted courtship of Bianca • Petruccio's treatment of Katherina can excite many different reactions, and answers may choose different scenes to illustrate these. The ambiguities are many - why does Katherina appear to accept Petruccio's announcement that they are to be married in the first place? Are we to take her speech at the end seriously? • the mix of comedy and seriousness enables the play to address important issues about the role of women without the play needing to preach. Katherina's outbursts may seem initially comic until one recognises they are caused by the frustrations created by a patriarchal society • the changing of roles between masters and servants causes much laughter in the play and this addresses one of the major themes, first hinted at in the Induction with Sly – the way that society places individuals in certain roles, and the laughter that ensues when they step out of them • some answers may see the play as essentially misogynistic and take literally the fact that Katherina has been 'tamed' at the end • given that the play is a comedy, there are answers that may argue laughter is always the appropriate response: however grotesque the old pantaloon's courtship of the young Baptista might be, it is rendered totally comic; the gold digger Hortensio is to be laughed at when, having married a widow for her money, he discovers that she will not obey his command. 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: • Baptista is determined at the beginning of the play: his younger daughter cannot be married until the older one has found a partner. This stubborn determination is at the root of all that follows. However, he does not get his own way entirely, as trickery and disguise play a part in creating his illusion of success and patriarchal control • Petruccio appears to be entirely successful in achieving his aims, which are stated clearly from the outset: he is determined to marry for money and regards Katherina's behaviour as a challenge rather than an impediment. In contrast Lucentio is determined to marry for love. To an extent they are both successful although there are hints in the play's language that the nature of the Petruccio and Katherina relationship has changed and by the end of the play Lucentio may not have married the docile woman he had hoped for • Shakespeare achieves comic effect through the various tricks and disguises in the play whereby some characters, such as Petruccio disguised as a Latin master, are determined and successful whereas Hortensio, disguised as a music master, is a hopeless failure. Wordplay is significant - Hortensio makes inept attempts to tune his instrument, and there is sexual innuendo when Katherina attacks him with it; this is contrasted with Petruccio's linguistic playfulness with Latin and allusions to Penelope, Ulysses' wife, who dealt successfully with unwelcome suitors • at the end of the play the women show determination in not heeding their husbands' calls to attend at their will; success has been shown to come to those who are clever enough to deserve it; it might be argued that those who get what they want are the women • the play presents us with a patriarchal money-based society with fathers in control of their daughters' dowries; this authority is somewhat undermined by wit and determined scheming • the play shows Katherina in revolt against the restrictions of society and it could be seen, despite its entertaining comedy, as a serious comment on this • some answers may argue that Katherina does not get what she wants; instead, she is 'tamed' as her final speech, if read at face value, demonstrates • the play might be seen as showing that wilful determination is a purely selfish motive and ignores the feelings of others: Katherina is humiliated by the brash determination of Petruccio who is able to act as he does because her father pays him to marry her. These are suggestions only. Accept any valid alternative responses.

Question Number 5	Indicative Content
	Hamlet Candidates may refer to the following in their answers: • two families are of central concern in the play: Hamlet's and Ophelia's, and both might be considered close-knit units until disturbed by events; outside forces connected with leadership and politics provide a background, and the extent to which Claudius murdered his brother because of love for Gertrude, a family matter, or for wider political gain might be considered • the language of Hamlet's soliloquies gives clear insight into a family that he believes has been destroyed by his mother's remarriage; as a result, Hamlet appears not only to have lost faith in women but the world in general; an intensely close relationship appears to have developed between Hamlet and his mother; answers may speculate on the ways in which Gertrude might be torn between feelings for her son and her new husband • Ophelia's family first appears as a happy, close-knit one, despite the absence of a mother figure, Polonius having an obedient daughter and what seems like a good relationship with a caring son. Clues that all is not as it seems begin to emerge with Polonius' brisk treatment of Ophelia, his spying on his son, and his self-seeking motivation; when Laertes returns vengeful from France for the sake of his family's honour, the play casts doubt on both his character and the rightness of revenge • the tragedy of the play may well be seen in the destruction of families and misguided family loyalties; political scheming is at the background of Polonius and Claudius' behaviour, but the tragedy of the play lies in the effect on individuals; the family unit acts as a microcosm to represent all that is wrong in the wider world • the play gives us insight into the way different rules apply within families for sons and daughters, Laertes being allowed to go to France and Ophelia being cautioned about her behaviour with Hamlet by both father and brother • the play gives insight into contemporary attitudes towards mental illness within a family: the melancholia of Hamlet and Ophelia's insanity • some answers may argue that the play is about dysfunctional families, exploring what happens when a new and disliked father figure appears in a son's life, or the significance of the absent mother in Ophelia's family • it might be argued that the play is about characters who reach a stage in life when they need to let go of close familial attachments; for Hamlet this is made impossible by the Ghost's injunction. These are suggestions only. Accept any valid alternative responses.

Question Number 6	Indicative Content
	Hamlet Candidates may refer to the following in their answers: • Laertes is indeed useful in bringing the play to its conclusion, but the way he does this, through falling victim to Claudius' coercion, wounding his opponent unsportingly off guard and agreeing with Claudius that revenge should not be sanctuarised (he could even slit Hamlet's throat in a church) shows that he is a foil or contrast to Hamlet not just through his swordplay • the significance of Laertes as a contrast to Hamlet is established early in the play: Hamlet has not been allowed to leave Denmark and go back to university but Laertes is given leave to go to France; unlike Hamlet, Laertes appears to have a loving and caring father figure in Polonius; Laertes' advice to his sister about Hamlet leads Polonius to caution her further and forbid her seeing him • Laertes' language is in contrast to others in the play - that of the meditative Hamlet, or the long-windedness of Polonius: his platitudinous aphorisms to Ophelia may suggest shallowness; his language on his return from France shows his characteristic impetuousness and aggression • despite their different temperaments, Hamlet and Laertes are placed in similar situations as Hamlet acknowledges (in editions based on the first folio) when he says that "by the image of my cause I see the portraiture of his"; both characters seek revenge, but both go about it in very different ways and the flaws in Laertes' character ensure that Hamlet's death, as reflected in Horatio's eulogy, is a noble one • Laertes gives us a vivid picture of what an aristocratic young man in Shakespeare's day might have been like: his escapades in France, as hinted at by Polonius in his speech with Reynaldo, being an example • the contemporary debate that the play addresses about the nature and validity of revenge is brought into focus through having Laertes as a typical revenge figure • some answers may have a more favourable opinion of Laertes than others: impulsive and young, faced by the tragic deaths of his father and sister, both caused by the same person, make his decision to use foul play to kill Hamlet understandable; in particular, his anguish in Ophelia's mad scene, followed by the news of her death, make him a character with whom one can sympathise • Laertes' entry with impulsive rashness and a rowdy crowd of supporters may be seen as dramatically enlivening the play at a point when, in Hamlet's absence, the pace has slackened. 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: • Lear may be seen as showing greed when he requires his three daughters to declare how much they love him - he is greedy for affection to satisfy his personal vanity; greed might also be seen in his insistence on keeping a retinue of a hundred knights, enjoying the authority and respect of kingship without any of the responsibility, and expecting to be cared for by his daughters. This is perhaps the forgivable greed of an egocentric old man; however, it unleashes powerful forces that lead to destruction • when Lear refuses to give Cordelia a dowry she is instantly rejected by the Duke of Burgundy; the King of France has a speech full of antitheses in which he reinterprets the meanings of rich and poor. This sets the tone for the sense of values to follow in the play, in which we are to see the so-called rich come to ruin • the greed of Goneril and Regan is obvious: not only are they, together with Regan's husband, Cornwall, greedy for land and power, but Goneril and Regan are depicted as having greedy sexual appetites in their lust for Edmund; their attempts to destroy each other in competition for him lead to their mutual ruin • Lear's language is very expressive on the subject of greed as his misogynistic outbursts against Goneril and Regan show. He also argues that he himself is not greedy in wishing to retain his retinue of knights in his 'reason not the need' speech, arguing that, just as Regan's clothes are not primarily to keep her warm but to assert her dignity, his knights serve a similar purpose. It is not an act of greed to require something that is superfluous to immediate requirements • dividing the kingdom was a relevant issue for Shakespeare's contemporary audience and the play indicates that such a division opens the floodgates to greed and lust, both seen as deadly sins that lead to ruin • through Goneril and Regan, Shakespeare presents the desire for power in women: Cornwall is killed, leaving Regan a free agent to pursue power for herself along with securing Edmund, much to the jealousy of Goneril who comes to despise her husband as a weak-willed impediment. These powerful yet evil women are interesting illustrations of, and attitudes towards, gender in Shakespeare's day; a particular horror would have been that lust and greed are in this case not associated with men, but women • some answers, less sympathetic than others towards Lear, might include his train of a hundred knights and his demand to be fed immediately and not stay a jot for dinner on arrival at Goneril's home, as demonstrating his greedy waywardness, even giving the audience a degree of sympathy for Goneril and Regan when they are expected to look after him • answers might argue that Lear's greed in wanting to be cherished, flattered and cared for by a daughter is still apparent in his behaviour with Cordelia near the end of the play: he is content for them to be captives in a cage. This might suggest that Lear's egocentric greed has remained intact despite the ruin it has occasioned. 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 is established as a self-indulgent father from the beginning in setting up the love test in his belief that love is a measurable commodity. The language of all three daughters is revealing: the hyperbole of Goneril and Regan in their empty rhetoric and the sincerity of Cordelia's answer to Lear with its echoes of the marriage service; Lear fails to pick up any of the nuances here, showing that he does not listen to his daughters; a clear initial warning note is sounded to the audience that this is going to end in disaster, and this is not how to behave as a father • Lear's favouritism of Cordelia and rapid mood changes become evident in the opening scene. Goneril and Regan talk about his changes and the infirmity of age. It is clear that he intended to rely on his children, Cordelia in particular, to look after him in old age • the structure of the play ensures that the subplot mirrors the main plot with a parallel fatherhood theme and it is clear even from the opening conversation of the play that Gloucester is at fault; he humiliates Edmund with talk of his conception, and by having his illegitimate son educated abroad he clearly believes that, out of sight, he would not be an embarrassment • Gloucester admits he would not be able to recognise his own son's handwriting when confronted with Edmund's forged letter; his immediate belief that his son intends to kill him shows how he fails to understand either of his children and falls back on a superstitious belief in astrology • Contemporary attitudes to primogeniture and illegitimacy are reflected in the story of Edgar and Edmund; for the audience, warnings are there from the start with the character of Edmund who feels disadvantaged and will exploit this to avenge himself on both his father and brother • not heeding warnings, the fathers turn the world into chaos, with societal norms such as respect for old age and the traditional virtues of women disappearing: Gloucester is tied to a chair, mocked for his corky arms and blinded; Goneril and Regan's antics are presented as all the more unnatural because they are women • some answers may see the Fool as replacing Cordelia in Lear's affections and argue that, as he starts to care for the plight of the Fool, Lear is starting to discover some feelings about what a father figure should be as the Fool becomes a surrogate child • on the other hand, some may argue that, towards the end of the play, Lear has learnt nothing about the responsibilities of fatherhood: all he wants is escape from the real world in prison with Cordelia, still seeing her as a nursemaid figure supporting him. 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 Nymph Complaining for the Death of her Fawn* might be *Woman's Constancy* by John Donne. Candidates may refer to the following in their answers: • both poems clearly establish unfairness from the very beginning: in Marvell's poem, troopers have killed the nymph's fawn, clearly for no good reason as they are described as wanton; she calls their action murder and states it cannot be forgiven. Donne's poem opens with bitter irony, describing the excuses his mistress might make when he anticipates her leaving him after having loved him for just one day • the theme of unfairness is continued in Marvell's poem by linking the fawn's death to her lover's behaviour in betraying her - she was beguiled by Sylvio when he gave her the gift of the fawn, and the innocence and loyalty of the fawn is contrasted with the cruelty and inconstancy of her lover. Donne develops his theme by citing more ridiculous arguments his partner might make in order to rationalise and justify her unfair behaviour, finally concluding that two can play the same game and he himself might say the same thing the next day • Marvell's poem is written in iambic tetrameters, yet there is much variation within this pattern, reflecting shifts of mood in the poem, varying from the lament of the opening, to the reprimanding of Sylvio for his unfairness in direct address, and then distress as the nymph sees her pet animal die. Donne uses lines with five stressed syllables, but following an irregular pattern, with some shorter lines for added effect, the result being a challenging conversational manner, which is accusatory and finally twists the argument to claim indifference • Marvell's poem uses the imagery of purity and innocence throughout in order not only to emphasise the fawn's innocence set against the unfairness of its death but to show the deceptions of her lover in contrast to her own innocence, the poem ending with a picture of their respective tombs. Donne's poem does not use such figurative language: it contrasts marriage and death with lovers' contracts and sleep, the latter being 'images' of the former; the poem's concern is with reality and not illusion • both poems have the dramatic qualities associated with metaphysical poetry: both speak directly to another person, moved by the unfair treatment they have received; a personal voice emerges clearly from both poems • issues associated with gender are at the heart of both poems: in Marvell's poem it is the man who is inconstant and the speaker adopts a conventional wounded and suffering role, perhaps reflecting the traditional view of women in society of the time; an opposite view is taken in Donne's poem, where there seems to be a much greater sense of equality between the partners and this offers a challenge to stereotypical role models • some answers may argue that Marvell's poem presents the reader with a self - indulgent and helpless picture of the victim of unfairness, whereas Donne's poem in contrast is about a more dynamic relationship in which one person's unfairness can be matched by another's. These are suggestions only. Accept any valid alternative responses.

Question Number 10	Indicative Content
	Prescribed text: *Metaphysical Poetry,* editor Colin Burrow An appropriate choice to accompany *Orinda to Lucasia* might be *Death be not Proud* by John Donne. Candidates may refer to the following in their answers: • Philips' poem uses the contrast of night and day, Lucasia providing Orinda with the heat and light she needs in order to survive; Donne's poem contrasts sleep and waking - sleep being death, and waking being eternal life • both poems use direct address: Orinda speaks to Lucasia, using the personal possessive pronoun (she is 'my Lucasia') urging her to come to her before it is too late when, in contrast to her life-restoring arrival, she will find herself closing the eyes of her partner in death; Donne directly addresses Death, but in a very different, challenging and aggressive way, the conclusion being that Death itself shall die • the imagery in Philips' poem references Pluto and the underworld, absence becoming night; the brooks are personified, murmuring and demanding the day; figurative language is used when sadness is described as weighty and darkness is described as strong, both in contrast to the glorious Sun. Donne uses the paradoxical idea of one short sleep, which is death, leading to eternal life, with Death being a slave to fate, chance, kings and desperate men • the first of Philips' two stanzas is a general description of night in the natural world waiting for day, and it is not until the second stanza that Lucasia herself is addressed, the link being made between the contrasts of night and day and the presence and absence of Lucasia; Donne's poem is a sonnet, deriving its dramatic power of contrast from its conciseness, the octet and sestet each containing only one sentence • the dramatic power of both poems, used to make statements about contrasts, is a typical feature of the poetry we now label as metaphysical, a label for a genre of poetry, which, in the seventeenth century, represented a distinct new voice. Philips breaks up the regularity of her poem with some shorter lines and Donne opens the sestet with a line of extra length listing the things to which Death is in thraldom • both poems reflect the spiritual values of the age in which they were written: they have a voice of conviction and determination reflecting faith in the positive in contrast to the negatives of absence and Death: in Philips' poem this is the love of another person; it is love of God in Donne's • some answers may argue that the presentation of opposites involves a stark realisation of what is not desirable as well as what is: the forces of darkness and death leave a powerful impression on readers of the poems, despite the poets' determination to overcome these forces. 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 *The Tyger* might be *The Rime of the Ancient Mariner* by Samuel Taylor Coleridge. Candidates may refer to the following in their answers: • Blake's diction includes many words associated with fear: the tyger's symmetry is fearful, its maker must have had daring to create it; in Coleridge's poem the wedding guest himself speaks of his fear of the Mariner when he believes he has returned from the dead; the pilot is afraid of the ghost ship; the Mariner himself faces a catalogue of fears • alongside the fear, however, is a sense of exhilaration, and this applies to both poems: the fearfulness of the tyger leads Blake to consider with awe its maker, who has created such a fearful yet beautiful creature; there is a sense of adventure in the ship's voyage of discovery in Coleridge's poem, even as it confronts the fearful and unknown, it becomes the first to enter the silent sea, the Pacific Ocean • both poems use vivid imagery to convey the sense of fear: Blake imagines a forge where the tyger's maker must have used a furnace, hammer, chain and anvil to create and clasp its deadly terrors; one example of Coleridge's use of simile to convey fear might be his description of a person on a lonesome road who has turned round once but dare not do so again because he knows a frightful fiend is following him • both poems use the sense of fear to lead to a deeper sense of understanding: the fearful symmetry of the tyger leads Blake to ask questions about the immortal hand of its maker, recognising that whatever force could create a tyger also created a lamb; the story told by the Mariner leaves the wedding guest a sadder and wiser man as well as having made the Mariner himself appreciate the beauty of nature • both poems reflect the desire of romantic poets to explore the unknown world and a range of powerful emotions: here mystery, awe, fear and beauty are all linked together with a powerful use of the imagination • both poems show interest in the world of mysticism and reflect a society that is interested in using religious ideas to find answers to philosophical questions associated with fear: Blake puzzles over the coexistence of diametric opposites - lamb and tyger; Coleridge uses a sea voyage as a redemptive journey • some answers may argue that the fear in the poems is a necessary part of the appreciation of beauty: it is only when removed from complacent normality that a proper appreciation of the natural world can take place. 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 *Lines Composed a Few Miles above Tintern Abbey* might be *To Autumn* by John Keats. Candidates may refer to the following in their answers: • in his poem, Wordsworth looks back five years to the last time he visited this location on the River Wye, but he also looks to the future when he urges his sister to remember the situation as it is now; Keats' poem moves forward in time, from late summer at the beginning, when it seems warm days will never end, to the onset of winter at the end, when the swallows are gathering to migrate • Wordsworth uses the passage of time to talk directly about himself and the changes he has undergone: five years ago he was like a roe, bounding over the mountains, with a different response to nature which was, to him, 'all in all'- he has become more contemplative since and will mature into sober pleasure in the future; Keats does not talk directly about himself, but it is clear that the theme of the poem is experience and beauty that is transient, and there are hints of death in the last stanza, with the 'wailful choir' and the dying of the light wind • both poems use imagery to convey the passage of time: Wordsworth describes the beauty that is actually in front of him in the opening stanza, then describes the more rarefied recollection of this experience that he has had in the intervening five years between visits - it has been felt in the blood and along the heart, seen by an eye made quiet by the power of harmony; Keats' imagery conveys fullness and plenty with the season being a close bosom-friend of the maturing sun, changing to the bleaker picture of the final stanza • it might be argued that both poems have put back time, presenting us with worlds in which real time has stood still by idealising the rural landscape and the people in it: Wordsworth's vagrants are only seen as sending up wreaths of smoke, the hermit sits alone just as he might have done in medieval times and adds to the sense of the picturesque, while the overrun hedgerows are described decoratively rather than as reminders of hardships resulting from enclosures; in Keats' poem, agricultural labourers are pictured fancifully, with the reaper drowsed with the fume of poppies, while the description of the gleaner evokes a scene unchanged from biblical times • as Romantic poets, both Wordsworth and Keats use their subject matter to consider their own situations: Wordsworth's political views had changed since his first visit in 1793, following the country's war with France; Keats had witnessed the death of his brother • Wordsworth and Keats both celebrate nature in these poems; the beauty of the Wye valley has remained unchanged despite the changes that have happened to the poets; although Keats' poem is about change from summer to winter it also confirms the beauty of all seasons • some answers may be influenced by political readings of both poems: there is only a passing reference to the homeless sleeping rough at Tintern Abbey and Wordsworth chooses to say nothing about the contemporary industrialisation and pollution of the Wye valley. Wordsworth may be ironically drawing attention to factors that have indeed changed with the passage of time; Keats' odes have been seen as using the natural world to talk about changes for the worse in the political and social landscape of his time. 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 *O that 'twere possible* might be *Love in a Life* by Robert Browning. Candidates may refer to the following in their answers: • this extract from *Maud* comes at the beginning of Part 2 of the poem where the narrator is racked by guilt having killed Maud's brother and Maud herself is now dead; the opening exclamation establishes the voice of one who is on a desperate search for the impossible - undoing what has happened and, later, communing with the dead. Browning's persona is also searching, but the tone is quite different as he is convinced he will be successful – his heart tells him that he shall find her • in the *Maud* extract the speaker appears to address the reader initially, talking of meeting 'her', but soon he appears to be addressing the dead person herself. Later he returns to addressing the reader, but then addresses her phantom directly telling it 'get thee hence'. The volatility of this captures the unstable mind of the speaker, already established earlier in the poem. In contrast, we can be reassured by the speaker in the Browning poem, whose positive determination shows a clear state of mind • imagery helps to establish the voice of the speaker and his idiosyncrasy: Maud becomes likened to the little flower that clings to the turrets, the dawn (like the speaker) is shuddering, the speaker cannot face the arrival of a new day; Browning's poem uses the house as an extended metaphor for the joyous exploration of life with a partner • Tennyson's poem is written in iambic tetrameters and trimeters, the rhythm reflecting often violent swings of mood as conveyed by the voice – one line gives us the hubbub of the market, in the next the speaker 'steals, a wasted frame'; variations in line length capture the exuberance and excitement of the voice in Browning's poem • the Victorian age's interest in death and life beyond the grave is illustrated effectively by the speaker in *Maud*; mortality is suggested in Browning's poem with the approach of twilight and the sense of urgency in the poem • the poets have brought something of their personal lives to these poems: Tennyson's grief after the death of his friend Hallam is reflected in the voice of the persona in *Maud*; Browning's own experience of love in marriage is apparent in the house 'We inhabit together' • some answers may consider there is an element of desperation in both voices: the violent mood swings in Tennyson and the frantic note in Browning's search reflect this. 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 *My Last Duchess* might be *The Visionary* by Emily Jane Brontë and Charlotte Brontë. Candidates may refer to the following in their answers: • there are several mysteries in Browning's poem: unexplained are why the Duke should choose to tell his secrets to the Count's serving man, what caused the particular glance in the portrait, the exact cause of the Duchess's death and what might happen next, as the Duke and the Count's servant descend the stairs to the company below; in the Brontës' poem we are left in doubt as to the exact nature of the visitant, or why the visitation might have earned disapproval from the haughty sire and angry dame • the mood of mystery is established early in both poems: the Duke draws a curtain to reveal the portrait, calls it a wonder, and says previous viewers would only have asked questions about it had they dared to do so; silence is established at the beginning of *The Visionary*, with a single person looking out, watching and dreading • the mystery-laden portrait is the central image in Browning's poem, but figurative language is used when we are told that the painter describes the flush that dies along the Duchess' throat and this compliment calls up a spot of joy - attached to these images is the Duke's obsessive jealousy and the mystery of how he resolves this through giving commands; a gust of wind is mysteriously personified in *The Visionary*, it creeps through the door and, with a transferred epithet, is seen as shivering • Browning's poem is written in heroic couplets with considerable use of enjambment: the result is that the form enables the voice of the Duke to have a freedom of expression as he reveals, but only partly, the mystery behind the portrait; the regular form of *The Visionary* is in contrast to the desire expressed in the poem to escape from conformity into the world of the mysterious • an interest in the psychological state of the individual is apparent in both poems: Browning was particularly interested in writing about characters who had some form of mental instability; *The Visionary* is about someone whose feelings are at odds with societal norms • both poems give insight into the place of women in Victorian society: the Duchess is seen as an object; the Brontës present the persona in their poem as rebelling against the hegemony of sire and dame • some answers may have their own interpretations of what is left mysterious in both poems: the Duchess may not have been killed, only neglected and subsequently died of grief; the visitant may be spiritual or, more straightforwardly, a mystery lover. These are suggestions only. Accept any valid alternative responses.

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