GradeMax



Mark Scheme – Pre Standardisation

January 2021

Pearson Edexcel International Advanced Level In English Literature (WET04) Unit 4: Shakespeare and Pre-1900 Poetry

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the 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 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.

Specific Marking Guidance

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

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

Placing a mark within a level

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

Unit 4: Shakespeare and Pre-1900 Poetry

Section A: Shakespeare

Question Number	Indicative Content
1	***Measure for Measure*** Candidates may refer to the following in their answers: • the action of the play is set in motion with secrecy, a secret mission: the Duke tells his people he is visiting Poland, but the circumstances are vague and lead to speculation. He then assumes a disguise, conspiring with a friar and revealing to him only part of his reasons, saying he will be more forthcoming later. The audience is given a clue to the Duke's real intentions in the final rhyming couplet of the scene • in a soliloquy, Isabella plaintively asks to whom should she complain, having been propositioned by Angelo. Angelo has pointed out that if she were to break the secrecy nobody would believe her. She unburdens this secret to her brother, but the revelation and Claudio's response have been secretly overheard by the disguised Duke in the role of Angelo's confessor • the secrecy of the bed trick is arranged with Mariana; the effect of this will be the revelation of Angelo's secret past, in which he abandoned Mariana because of a shortfall in her dowry; the play ends with a proclamation that any woman wronged by Lucio should come forward and he will be forced to marry her, bringing to light past secrecies • Claudio's reprieve is kept secret from Isabella, Claudio having been kept in a secret hold, and as the executed pirate Ragozine resembles Claudio, his head is taken to Angelo. The effect of this secrecy is that Isabella's outcry against Angelo is all the more passionate and genuine • the play reveals a society in which, behind the facade, there is secrecy, secret things are done to people in dark places; it is a comment in particular on the exploitation of women • the theme of exposure and the dramatic consequence of secrecy coming to light, requiring people to rethink their attitudes towards both people and institutions, is one which is relevant to both contemporary and modern audiences • some answers may argue that the play does not present secrecy in a favourable light: the Duke's deceptions, especially his pretence that Claudio is dead and his treatment of Mariana, might be seen almost as questionable as Angelo's and Lucio's malpractices • the scenes in which escapades amongst the low life characters are brought to light may be seen as showing that, even when the facts are brought before justice, they are muddled and the solutions unsatisfactory: this might be seen as an indication that the revelation of straightforward truth, as opposed to secrecy, is never entirely feasible. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
2	***Measure for Measure*** Candidates may refer to the following in their answers: • a clear sense of morality is established in the Duke's opening statements, where he talks about the properties of government and the 'science' needed to understand it; later, to the Friar, he explains the need for strict laws to act as 'bits' to curb the behaviour of headstrong 'jades'. The Duke admits that for fourteen years he has let enforcement of the laws slip, and this now needs correcting • the result, a society which lacks morality, is immediately shown in the play with the appearance of Lucio: the banter that follows refers to a sanctimonious pirate who erased the commandment about stealing, there is quibbling over the definition of what makes a gentleman, references to venereal disease on the arrival of Mistress Overdone, and, when Claudio is mentioned, the language becomes crude and sexual • Shakespeare constantly reminds the audience of the presence of the sacrilegious even in hallowed institutions or on inappropriate occasions, indicating a loss of morality: when the Duke meets the Friar who is to help him in his disguise, the Friar's immediate assumption is that the Duke is arranging a clandestine sexual encounter; when Lucio arrives at the convent, the language of his greeting is grossly inappropriate. The moral authority and solemnity of legal processes are undermined by the buffoonery of Elbow and others in the subplot and the farcical scenes in which Barnardine is to arise and be hanged • individuals within society are seen as having lost their sense of morality: Angelo marvels at his own behaviour and even questions his own identity – 'what art thou, Angelo?' he asks. Claudio, in Isabella's eyes, has turned into a beast • there are references to the society of Shakespeare's day: Mistress Overdone has lost custom because of the war: sweat and gallows are a direct reference to contemporary events when the play first appeared in 1604 • issues about the proper function of the law, and the extent to which a society can only function properly if there are appropriate checks on morality, are all brought into focus through Shakespeare's presentation of a society that appears to have lost its sense of right and wrong • some answers may argue that the play's focus is not so much on the sense of morality being lost but on putting things right; as the title of the play implies, a sense of morality is found once bad and good behaviour are dealt with in a measured way • it might be argued that the serious and morally focused interpretation of the play offered by the statement forgets that much of the play presents comic and even farcical situations, revelling in the hedonistic chaos that ensues once human nature is given freedom to enjoy itself; the play's moralistic ending, because of its absurdity, is simply a neat conclusion to a play which is, after all, one of Shakespeare's comedies. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
3	***The Taming of the Shrew*** Candidates may refer to the following in their answers: • the older generation, as represented by Baptista, is in charge at the beginning of the play, but Baptista is outwitted in his desire to find suitors for Katherina by Lucentio disguised as a Latin master, with linguistic humour being displayed alongside the pedantry of Hortensio's uninspiring teaching as a music master • the old man Gremio who is also a suitor to Bianca is outmanoeuvred by Tranio in disguise as Luciento when discussing money with Baptista; Lucentio has already explained to Bianca their aim to 'beguile the old pantaloon'. Tranio refers to Gremio's crafty withered hide and, using a card playing metaphor, explains he has outfaced him, even though he held only a low value card himself. The defeat of the old by the young is a constant theme in the play, as is the triumph of the quick witted over the dull • Biondello spots an ancient angel coming down the hill - it is the credulous merchant from Mantua, who is deceived by being told his life is in danger and coerced into playing the part of Vincentio, Lucentio's father. This leads to comic confusion when he meets the real Lucentio and adds to the complexities of the plot at this point in the play • Petruchio is mocked by Vincentio when he is described to Katherina as a 'young budding virgin'; after saying he is 'old', 'wrinkled', 'faded' and 'withered', Katherina agrees to go along with the jest and agree with Petruchio - a further example of the way that the comedy of the play relies on the younger generation finding amusement at the expense of the old; both fathers, Vincentio and Baptista, are upset at the end of the play that they have been deprived of the opportunity of giving permission for their children to marry; Vincentio's last words in the play are that he will be revenged for this villainy • the play gives us a vision of a society in which old men believe that, because they have money, they therefore have control - fathers to voice approval of their children's choice in marriage, and an old man (Gremio) who believes he can buy his way into marriage with a young woman; the play shows that, despite this, wit and youth will always triumph when, as Grumio says, the young folk lay their heads together in order to beguile the old folks – a contextual point that rings true for all times • the play ridicules dullards who lay claim to education and as such describes fashionable ideas about learning in the time it was written; Hortensio is a pedant; Biondello also refers to the Merchant from Padua as a pedant; Baptista believes his daughter is in safe hands with schoolmasters, where in fact she is being courted by men who adopt this 'safe' disguise • some answers may argue that the old still hold sway despite being mocked by the young: Baptista successfully marries off both his daughters with financial settlements, despite whatever problems the young may be about to face in their relationships • some may say that it is not the old who are mocked by the young but the husbands who are likely, in the future, to be controlled by their wives. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
4	***The Taming of the Shrew*** Candidates may refer to the following in their answers: • Lucentio is immediately attracted to Bianca and it appears at first that theirs is to be a conventional romance. Lucentio has fallen in love at first sight and speaks in a romantic and poetic way. The audience however cannot be entirely convinced by this, as Bianca has not yet said a word, and this instant attraction is described by Lucentio himself as the effect of love-in-idleness, indicating that he himself cannot understand what has happened to him • in contrast to the romantic attraction which drives Lucentio, it is Katherina's substantial dowry that first attracts Petruchio to her, and the audience assumes that this relationship will be vastly different from Bianca and Lucio's, having nothing to do with love or personal attraction. However, their sparring language soon indicates intellectual compatibility and suggests that Petruchio is drawn into the relationship if only by fascination; he tells Katherina he will marry her because her beauty makes him 'like her well', then adds that he intends to tame her. It seems there are complex and mysterious motives here and although the two relationships contrast, the contrast is not straightforward • Bianca appears at first to be in stark contrast to the wilful and feisty Katherina: Petruchio is attracted to her 'mild behaviour and sobriety'. However, she is not as mild as she first appeared; she deals with the rival suitors Lucentio and Hortensio by telling them it is not their place to dictate when she will do her lessons; she puts Hortensio aside by getting him to tune his instrument, which suggests his inadequacy as a potential partner, and enjoys sharing a joke in Latin with Lucentio; we see here a compatible couple, but are warned at the end of the play that Bianca does not see marriage as making a woman compliant • Katherina appears at first to be totally non-compliant and the audience might assume that, in contrast to Bianca and Lucentio's relationship, her relationship with Petruchio will be vastly different and quarrelsome. However, she agrees to marriage without questioning it; she ends the play with a stern message to other women to be obedient to their husbands. Both these actions make the contrast between the two relationships take on a different complexion: whereas Bianca and Lucentio's relationship is relatively straightforward for the audience to comprehend (despite the fact that there is a shift in the power balance between the two of them when Bianca refuses his call at the end) Katherina and Petruchio 's relationship proves enigmatic • the play gives us insight into the relative roles of men and women in courtship; beyond the formal requirements of dowry and permission of parents, the play looks at what might lead to couples forming an attachment with each other within the context of the society they find themselves in and this is true for both couples, despite their contrasts • as typical of Shakespeare's comedies, the play explores contemporary society and focuses on relationships and complications leading up to marriage; an issue with this play is what happens after marriage and the final scene, depending on how it is interpreted, suggests that life after marriage may not be entirely as anticipated • some answers may argue that the idea in the statement that the relationships contrast with each other is superficial: in both cases the woman in the marriage is looking for authority, despite Katherina's final speech which may be delivered ironically • answers may argue that the play is about the attraction of opposites: only through confrontation can real relationships be established. As a result, it might be said that Petruchio and Katherina's relationship is a successful one, whereas the future for Lucentio and Bianca is more in doubt and this is the essential contrast between the two. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
5	***Hamlet*** Candidates may refer to the following in their answers: • the play opens by presenting the audience with an uncertain world: it is dark; identities need to be challenged; there are preparations for war. Horatio does not trust the word of the sentries that a ghost is going to appear, needing the evidence of his own eyes; although Hamlet initially seems to believe everything the Ghost tells him, later he expresses it might be the Devil and seeks further proof of its veracity by staging *The Mousetrap* • when Rosencrantz and Guildenstern first appear, offering certain and secure friendship, Hamlet, quite rightly, does not trust them and quickly sees through their pretence, realising they were sent for by Claudius who is the source of this world of uncertain values. In contrast, Horatio is the one friend in whom Hamlet has trust: he explains their relationship is free from motives of flattery and confides his fears in him. This serves as a dramatic contrast to the uncertain world that surrounds them • the language of duplicity is very important in the play, beginning with Claudius' opening speech with its forced metaphors, Polonius' circumlocutions, the hesitancy of Rosencrantz and Guildenstern - this alerts the audience to the deceptive nature of words when used by people who cannot be trusted and where values are uncertain • the play uses ambiguity to create dramatic interest: it is never clear how trustworthy Gertrude is, although Hamlet seems to put his trust in her show of remorse in the closet scene, urging her not to go to Claudius' bed; tragically, Hamlet loses trust in Ophelia after she follows her father's injunctions to stop seeing him. This lack of trust stems from the uncertainty Hamlet feels in a world that is 'rank' and like 'an unweeded garden' • the play reveals the world of politics, in which to survive, people must be wary of trusting what others say; both modern and contemporary audiences can relate to this • contemporary issues about belief in the spirit world are evident in this play: the question of whether or not to believe in the Ghost's trustworthiness; whether we can trust Hamlet's statement that the Ghost appears in the closet scene raises an issue about trust in the senses, suggesting that there may be a hallucinatory aspect to Hamlet's melancholia • some answers may argue that the ending of the play, with the arrival of Fortinbras' army, suggests that Hamlet's trust in his offering a secure and stable world may have been misplaced: Fortinbras has come to take over • it may be argued that the play is not so much about a world of uncertain values, but a protagonist who has lost his sense of reality and is out of joint with the modern world in which he finds himself. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
6	***Hamlet*** Candidates may refer to the following in their answers: • the play begins with a powerful dramatic opening: two sentries uneasily keeping guard sometime after midnight, when the appearance of a ghost is suspected. The setting is even more eerie for an Elizabethan audience when Hamlet meets the Ghost later and it beckons him to a more removed ground, out of the hearing of his friends who fear for his safety • formal occasions at the court include the first speech of Claudius and its formality of language which befits the setting; the final scene of the play is again a formal one with the ritualised behaviour of the duel. These settings underscore the theme that appearances are misleading: behind the politeness of the settings there is political intrigue and foul play • there is a dramatic contrast between public and private settings: Hamlet speaks to Ophelia supposedly in private as she tries to return his gifts, but he guesses there are people listening; his crude comments to Ophelia at the performance of *The Mousetrap* are delivered within the hearing of an audience; Hamlet attempts to talk to his mother in the privacy of her closet • when Hamlet talks to the gravediggers with macabre humour the audience knows that the grave being prepared is Ophelia's; the setting allows the mood to change once the funeral procession arrives with Hamlet leaping into the grave and fighting Laertes • the graveyard setting reflects Elizabethan concerns: mortality, as discussed by Hamlet and the gravedigger, and the appropriateness of a religious ceremony for someone who has apparently committed suicide • the celebratory mood of the setting when we first meet Claudius is in sharp contrast to the mood and appearance of Hamlet: this introduces us to the study of Hamlet's introspection and melancholia; Elizabethans would be familiar with the symptoms of melancholia but what may strike today's audience as remarkable is the way this play as a psychological drama appears so 'modern' • some answers may refer to Hamlet's adventures away from Denmark in his encounter with pirates; although this setting is not itself staged in the play, it is vividly described and provides a dramatic contrast with the quieter scenes in the play and Hamlet's inaction at the court • answers pursuing a Freudian interpretation of Hamlet's relationship with his mother may, as many stage productions have done, interpret the private room, the closet, to be a bedroom; this, though it may not be strictly accurate, enables the sexual nature of the scene to be foregrounded. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
7	***King Lear*** Candidates may refer to the following in their answers: • the ending of the play is tragic but might be considered to offer hope. It could be argued that the death of Cordelia, 'unbearably tragic' as it is, is unnecessary to the plot and, through examining the language of Lear as he tries to convince himself that she is still living, the argument that the ending is unbearable is further strengthened. The fact that Edmund repents of his action, but the cancellation of the order comes too late, is an additional ironic twist • however, there is possible hope at the end of the play; although Edgar refers to the present as a sad time, the young (himself and, presumably, Albany) are to take over in a better world. The errors of the older generation have had their consequences and the young (in particular Cordelia and Edgar) have helped to restore right • there are many deaths in the play - Cordelia, Lear (who has also killed the 'slave' who was hanging his daughter), Edmund, Goneril, Regan and perhaps the Fool, with Kent anticipating his own demise. This gives evidence that the play can be seen as 'unbearably' tragic – even unnecessarily or heavy-handedly so. However, there is a prevailing sense of justice: Goneril and Regan have met the ends they deserve, Edmund dies after showing remorse, Kent is old and has lived a useful life, recognising it is now time for the young, and a new regime, to take over: the old order has been swept away to allow a new beginning • the sense of waste and irony may be seen as a major contributory factor to the final tragedy; Lear has finally learnt to think of someone other than himself as his final thoughts are entirely for his daughter; for Cordelia the reconciliation has come too late. There is particular poignancy in Cordelia's being young with a potential life ahead of her unlike her father who, as he himself claims, is fourscore and upward years old. These factors, rather than simply the number of deaths, may be seen as making the play tragic. However, the play is also about survival by characters even when the odds are stacked against them: there is a sense of endurance, not defeat • answers may well consider audience reactions to the play over time: before 1838 Nahum Tate's version of the play was performed with a happy ending in which Lear is reinstated and Cordelia marries Edgar; it may be argued that modern audiences are able to appreciate the contradictions of tragedy and hope in the play's ending • the argument that the sheer number of deaths at the end of the play is 'unbearably tragic' needs to be considered alongside a recognition that the conventions of tragedy at this period required multiple dead bodies in the final act: interestingly, in this play, we are left with only two on stage - but the two are especially harrowing • some answers may say that Gloucester's death is not as 'happy' as it is reported: we are told his 'heart burst smilingly' upon recognition of his son but, in the pattern of the Lear and Cordelia story, this is happening too late and too much suffering has already been undergone for any kind of happy solution; some answers may say the very awkwardness of the phrasing of the report reflects this • answers may say that the mood at the end of the play acknowledges and respects what the older generation have been through; Edgar's claim that the young will never see so much suggests this: there is respect for the past generation and hope for the future. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
8	***King Lear*** Candidates may refer to the following in their answers: • Edmund's villainy is beyond dispute, as is his appropriation of an apparently just cause - the assertion of his rights even though he is illegitimate - and turning it into an excuse to destroy his brother; similarly his freedom from superstition and man-made prohibitions lead him to claim that nature is his goddess, though what this means in practice is that he believes he can do anything he wants • answers which look for some kind of explanation for Edmund's villainy in the search for a degree of sympathy may use the opening scene in which his father appears to boast about the circumstances of his conception and the fact that he has excluded him from the country; his final repentance and request for forgiveness may also be taken into account • an examination of Edmund's soliloquies and their language may lead answers to recognise that Edmund may win some audience sympathy through confiding in them and that, at times, he can even make them laugh; he appears to play up to being a stage villain and yet there is some justice in what he says about the folly of astrology, whereby people blame the stars for what happens to them rather than faults in their own behaviour; his bravado and chutzpah may temporarily win us over • attitudes towards Edmund may well change once his villainy becomes more manifest, and he moves from tricking his brother to betraying his father; the callous, matter of fact way he deals with Goneril and Regan, who both desire him, also shows his ruthless nature • candidates may recognise the Elizabethan concept of the Machiavellian villain and see this reflected in certain aspects of Edmund, whilst recognising there are details in the presentation of his character that stop his being simply a stereotype • a world that is out of joint is presented in the play with Edmund playing a central role: his disregard for conventional morality and pursuit of what he calls nature, as opposed to the rule of law, presents a threat to a well ordered society, with Edmund calling himself a 'bastard', reflecting attitudes to illegitimacy in Shakespeare's time, which can be surprising to a modern audience • some answers may have no sympathy for Edmund and see him as a more straightforward presentation of evil, providing a contrast to the qualities of Edgar; his final repentance may be seen more as a conventional ending to this part of the subplot rather than a more fully worked out psychological conclusion • it may be argued that Edmund's function in the play is to act as a device for showing us what other characters really are like: he shows us the naivety of Edgar, the folly of Gloucester, and excites the lustful natures of Goneril and Regan. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
9	**Prescribed text: *Metaphysical Poetry,* editor Colin Burrow** An appropriate choice of poem to accompany *Redemption* might be *Batter my Heart* by John Donne. Candidates may refer to the following in their answers: • both poems are divine but use non-religious situations to express their ideas more simply and directly: Herbert's title has a specifically religious meaning, but it is clear from the opening lines that the poem is going to describe this situation in terms of a tenant wishing to cancel his agreement with a landlord, making the religious parallel at the end; Donne's poem works the other way round, starting with a direct request to his God to purge him of his sins before moving on to create a sustained metaphor in which he sees himself as a city under siege • both poems are intensely personal and describe their relationship with God as if dealing with a fellow human being in a non-religious situation: Herbert is deferential, seeking a rich lord of great birth, looking for him amongst the rich before finding him amongst the poor; Donne ends his poem by addressing his God in a sexual way, with the final paradox that he can only achieve chastity through being ravished • the imagery of both poems comes out of the non-religious situations which have clear religious figurative meanings: Herbert sustains the idea of a commercial transaction by referring to the redemption of humankind as Christ's purchasing land on Earth - it was dearly bought, he punningly explains; the sexual, military and imprisonment imagery is sustained through Donne's poem as he 'labours to admit' his God, but he is 'betrothed to Satan' and requires God to divorce him from that relationship and imprison him in a new one • the tone of both poems is very different: Herbert's quiet humility is demonstrated as he describes in simple, familiar terms his relationship with God, ending with the peace that comes with spiritual redemption; Donne's sonnet is assertive throughout the octet, beginning with an imperative, moving to an expression of love, and the desire for its consummation, in the sestet • the poems give clear insight into the nature of religious belief in the time of their composition: the use of the non-religious references show how God is approached in everyday terms • the way the poems use conceits, using non-religious situations to convey the spiritual, is typical of metaphysical poetry, in which the most striking feature is often the unfamiliarity and surprise effect of an idea • some candidates may feel puzzled by the ideas of a financial transaction in the Herbert poem and sex in Donne's poem to convey religious feeling; despite this reaction they may still appreciate how ideas of money in Herbert and sex in Donne reinforce and colour the argument. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
10	**Prescribed text: *Metaphysical Poetry,* editor Colin Burrow** An appropriate choice to accompany *The Apparition* might be *A Letter to her Husband, Absent upon Public Employment* by Anne Bradstreet. Candidates may refer to the following in their answers: • both poems directly address the other person, starting with their opening lines, where the contrast in attitude is immediately apparent: Donne's former mistress is a murderess and the persona in the poem is a ghost, killed by her cruelty; Bradstreet addresses her husband with a list of endearments. The effect is to establish the relationship starkly and clearly to the reader • the poems are about the positions of relative power in relationships: in his return from the dead, Donne will seek vengeance and finds grim amusement in the power he will have over someone who once had power over him; Bradstreet sees herself and her partner as equals, to the extent that they are the same person and their separation creates a dead time • Donne uses imagery to describe his former mistress, now the victim of his ghostly visitation – she is reduced to the state of ghostliness herself as an 'aspen wretch'; there is also the idea of her fall from grace – she is a 'feigned vestal', and he robs her of the chance of repenting by not warning her in advance of the details of his haunting; Bradstreet uses the imagery of the zodiac to describe separation and her partner's return • Donne's poem is a curse, Bradstreet's a love letter, yet both derive their power through words directed at the other person alone: Donne's cruel and vicious vocabulary includes salacious references to sexual behaviour with a new lover; Bradstreet references the Book of Genesis and the creation of Eve by quoting 'bone of my bones and flesh of my flesh', showing intimacy and love • gender issues are interesting here: while it would be trite to say the two poems reflect the attitudes of all men and all women in the seventeenth century, the poets' individual voices give us a clear picture of disappointment and satisfaction in love • the poems both illustrate what we understand as features of metaphysical poetry, in particular that of the direct speaker's voice and the ability to perplex and intrigue: Donne arrests the reader with his opening statement of what he will do when he is dead; Bradstreet ponders over the impossibility of the two people, who are actually one, being separated – these are features of a new vibrancy in poetry which appears in the seventeenth century • some answers will fail to be amused by Donne's sardonic wit in this poem, and see his attitude as spitefully unpleasant; some may argue that Bradstreet's argument that she and her husband are one person is spoilt by the Genesis reference at the end, whereby Eve has been created from Adam's spare rib - there is no more equality in this poem than there is in the hostility of Donne's. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
11	**Prescribed text*: English Romantic Verse*, editor David Wright** An appropriate choice to accompany *Ode on Melancholy* might be *Lines Written in Early Spring* by William Wordsworth. Candidates may refer to the following in their answers: • according to Keats, melancholy and transient beauty dwell together; the appreciation of beauty and joy are rendered sublime by the melancholy realisation that these things cannot last. In Wordsworth's poem, recognition of the beauty of nature is also tempered by sadness as it brings a realisation of what man has made of man, in disobedience of Nature's holy plan • Keats uses kinaesthesia and assonance to convey the sense of beauty: he urges his reader to 'feed deep, deep upon his mistress' peerless eyes'; a morning rose and the wealth of globed peonies should be indulged in alongside sorrow in order to appreciate their effect to the full. Wordsworth uses pathetic fallacy as he lists springtime features of the natural world - primroses and budding twigs - each described as if acting with a conscious sense of purpose, with every flower supposedly enjoying the air it breathes • Keats' use of imagery includes a description of Melancholy's shrine set in the very temple of delight, thus powerfully combining beauty and the melancholy awareness of its mutability; Wordsworth's poem also links pleasant and sad thoughts: the more he depicts the innocent pleasures of plants and birds personified - birds playing, with thoughts unfathomable to the poet, twigs spreading out their fans and taking pleasure in this - the more he is aware of human failings • the structure of the two poems is quite different: the ode has three ten line iambic pentameter stanzas, establishing an idea in the quatrain, followed by advice to the reader in the sestet that follows; Wordsworth's poem is simpler, each four lined iambic tetrameter stanza having a trimeter at the end which expresses one of the two central ideas of the poem – the beauty of nature contrasted with what man has made of man • the beauty of the natural world is apparent in both poems and is an abiding theme in much poetry of the romantic period • the voice of the poet as someone who is expected to make statements and show insight is heard in both poems: Keats is quite didactic in telling us how to behave and appreciate beauty; Wordsworth adopts his self-styled voice of 'a man speaking to other men', and uses an occasion when he was enjoying the beauty of spring for wider reflections • some answers may feel that both poems negate the idea of beauty: in Keats' ode, melancholy has the upper hand, and her sovereign shrine; for Wordsworth, the joy of an innocent spring is blighted by the corruption of humankind. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
12	**Prescribed text*: English Romantic Verse*, editor David Wright** An appropriate choice to accompany *The Rime of the Ancient Mariner* might be *Ode to a Nightingale* by John Keats. Candidates may refer to the following in their answers: • an initial contrast is established in Coleridge's poem, which sets the mood of what is to follow: a wedding guest is taken from the joy of the moment into the spell of the Mariner's troubled narrative; Keats' poem similarly begins with a contrast: the poet describes himself as having an aching heart and a drowsy numbness until he hears the nightingale's full-throated ease of happy singing • Coleridge presents contrasts in the natural world – there is ice, then the glorious sun, the ship is becalmed at one time, then at another there is a roaring wind. These contrasts serve to mark different stages of the Mariner's punishment and suffering, leading to atonement; Keats describes himself as going through contrasting moods, from the drowsy numbness of the beginning, to a longing to be at one with the nightingale, leaving the world and its suffering behind, to a wish for easeful death, and finally to a realisation of reality • symbolism and imagery are used in both poems which are rich in figurative language; shooting the albatross clearly represents a reckless, pointless action, and the bird itself is regarded as a bringer of good fortune, a symbol of something almost sacred that it is sinful to harm. Later in the poem the water snakes appear to symbolise the beauty of nature which the Mariner has learnt to appreciate. Keats' nightingale is clearly symbolic too, representing something that humans can only aspire to, but never achieve • Coleridge's poem has the form of a ballad, with a gloss that makes it appear as a long lost manuscript, rather older than its published date of 1798; this, together with the archaic language, adds to the authority and power of the supernatural tale which contrasts sin with forgiveness, heavenly with hellish experiences, danger with final rescue and blessing. Keats' poem follows his own ode structure: here eight stanzas chart the progress of his thoughts, contrasting human experience with the unbridled joy of the nightingale, ending by presenting two opposite states, wakefulness and sleep, the poet being uncertain of which one he is in • both poems show experimentation with form, a feature of the romantic movement in poetry: Coleridge plays with the idea of a medieval ballad, whilst Keats deploys his ode structure to engage in complex thought processes. Both poems use their chosen form to develop contrasts • the interest in the natural world and humanity's place in it reflect the romantic movement's concern with ethnoecology • some answers may argue that the contrasts are never resolved, that the Mariner, torn between blessing and punishment, is never released from his sin but bound to relive his experience by telling it forever, and the persona in Keats' poem ends in confusion, questioning whether what he has written about has actually happened, uncertain whether he sleeps or wakes. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
13	**Prescribed text*: The New Oxford Book of Victorian Verse* edited by Christopher Ricks** An appropriate choice to accompany *Remember* might be *The Darkling Thrush* by Thomas Hardy. Candidates may refer to the following in their answers: • there is a clear shift after the volta in *Remember*, when the persona changes attitude from asking to be remembered to accepting that it might be better to be forgotten; Hardy's poem changes in attitude and mood once the thrush is heard – it offers hope, whereas previously it seemed there was none • the melancholy mood of both poems is established early on: Rossetti vividly contrasts the living – 'holding me by the hand' - to death, and Hardy builds up a picture of absolute desolation as he looks at the bleak landscape. This changes when Rossetti contrasts grieving with forgetting and smiling in the living world, and Hardy hears the ecstatic song of the thrush • Rossetti uses imagery of the silent land together with darkness and corruption to represent death; Hardy uses the landscape to represent the end of the nineteenth century, described as a stretched out corpse • *Remember* is a Petrarchan sonnet in which the octet urges remembrance and the sestet accepts forgetting, whilst at the same time there is unity to the poem as a whole; Hardy's poem has two stanzas describing the desolate landscape before the thrush is heard, leading to the conclusion that there is possible hope, though the poet is unaware of it • both poems acknowledge the end of something and the beginning of something new, whether that is one's own demise in Rossetti's poem, or the end of a century in Hardy's; this is a constant theme in Victorian poetry • the poems are somewhat bleak and introspective: this attitude may be seen as typical of Victorian poetry yet, at the same time, both poems end with qualified optimism. Rossetti recognises that life carries on and Hardy sees that there may be some hope he is yet to realise • some answers may respond to the ambiguity in both poems: Rossetti's poem does not urge us to forget, rather to remember; Hardy finds it poignant that there is hope in the world, but he is unable personally to appreciate it. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
14	**Prescribed text*: The New Oxford Book of Victorian Verse* edited by Christopher Ricks** An appropriate choice to accompany *Meeting at Night* might be *Come into the garden, Maud* by Alfred Tennyson. Candidates may refer to the following in their answers: • the excitement of an anticipated encounter is present in both poems, heightened by the suggestion of the clandestine nature of the meeting; in Browning's poem the speaker will alert the person he is meeting by a tap at the window pane and there is mention of fears along with joys; in Tennyson's the speaker seems to have waited all night for Maud to fulfil the promised encounter, arguing jealously that it is only with him that she has the heart to be gay • there is a strong narrative element in both poems which leads the reader to speculate on what might happen next: in Browning's poem we can only imagine it is a lovers' secret rendezvous, anticipation is everything as we have been given no details of the past; most of the poem describes the journey as an eager quest with only the final line describing the actual meeting, the focus has been on the process of getting to this point of intimacy; in Tennyson's poem, ten of the eleven stanzas are concerned with waiting and anticipating - it is only in the final stanza that the speaker talks with certainty of her approach • the imagery in Browning's poem centres around the idea of urgent anticipation as the journey is described with strong appeal to the senses: the personified waves are 'startled', the speed of the boat has to be 'quenched'; the flower imagery in *Maud* centres on the lily and rose motifs, anticipating that passion symbolised by the rose may replace the innocence of the lily • Browning's poem is written in iambic tetrameters but the rhythm varies: there is emphasis on the distance the lover has to travel before completing his quest, with the stressed syllables of 'grey' and 'long' in the first line, but the pace quickens in the second stanza in the excitement of arrival on land; Tennyson's poem has alternating tetrameter and trimeter and the rhythm at its most frenzied reflects music of the dance spilling out from the hall • both poems give the reader some insight into the way that Victorian poets write about sex, as both poems, through their imagery and rhythms, are clearly erotic, the anticipated encounters being romantic in nature • both poems present us with relationships which appear not to meet the approval of society, hence the clandestine nature of the meetings; it is not precisely established why the love is forbidden in Browning's poem (though autobiographical information about the poet might lead us to assume he is referring to his elopement with Elizabeth Barrett Browning); in *Maud* the problem is social class, as the speaker looks with contempt on his rival, the 'young lord lover' and the wealthy company enjoying a gathering from which he is excluded • some answers may not give the poems a specific erotic interpretation: the descriptions may be interpreted as considering nature in harmony with the speakers' feelings of pleasurable anticipation and be seen as sensuous rather than specifically sensual and sexually suggestive. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 4 when applying this marking grid.		
Level	Mark	
	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.

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