GradeMax



Mark Scheme (Provisional)

Summer 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.

Question Number 1	Indicative Content
	Measure for Measure Candidates may refer to the following in their answers: • much of the dramatic irony in the play arises from the audience's understanding the truth in situations where misunderstandings, deceptive appearances or mistaken identity mislead the play's characters • in the final scene, the truth of each deception is revealed in order to bring about justice and restore order, however this may not feel like a satisfactory resolution for the audience given the ambiguity of the ending • the Duke disguises himself as a friar to spy on his people and on Angelo in order to better understand their true natures; his behaviour may be seen as hypocritical and the problematic nature of the character means that his true motivation is never revealed to the audience • when Lucio removes the Duke's disguise, revealing his true identity, he reveals his own deception; similarly the removal of Mariana's veil reveals the truth of Angelo's behaviour • Angelo presents an upright and moral face to the world to hide the truth of his corruption - even his name is the ironic opposite of his true nature; conversely, Isabella faces the dilemma of disregarding her true religious principles and submitting to sinful behaviour • Mariana replaces Isabella in a bed trick; her marriage to Angelo is therefore based on lies rather than the truth • a dead pirate's head is substituted for Claudio's; the provost breaks his oath to Angelo but in doing so is eventually revealed to have lied to bring about justice ('th'offence pardons itself') • the motif of counterfeit coins is used to highlight the differences between truth and deception; images of clothing are used to suggest pretence • contexts of relevance might include historical or theoretical details relating to the significance of religion, rules and morality; the presentation of truth and lies in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. 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: • Vienna is imagined as a city state where the Duke has absolute power over his subjects; this God-like power of a ruler would resonate with a contemporary audience; moral corruption is rife in the Vienna of the play • at the beginning of the play, the Duke's court is a formal, public place where his commands are obeyed without hesitation by his courtiers • scenes are deliberately juxtaposed, such as the sudden contrast between the solemn court and the bawdy city streets in Act I, scenes 1 and 2 • the brothels are set outside the city limits and are under threat of destruction, in order to control crime and venereal disease, reflecting similar measures taken in Shakespeare's time to control the spread of plague • the European setting allows the Catholic religious locations, such as monasteries and convents, that are so essential to the plot; the visit to the nunnery reinforces Isabella's purity and religious values; the Duke obtains his disguise by visiting a friary, but this scene also shows the audience the contrast between him and a genuine friar • the confined nature of many of the settings, such as the moated grange, the friary or the nunnery, may symbolise the claustrophobic and enclosed nature of social or religious rules; Vienna itself is presented as a city enclosed by defensive walls • the prison may be seen as a microcosm of wider society, with its flawed but well-meaning Provost attempting to deliver justice and limit corruption • justice is dispensed in formal settings: the courtroom of Act II or the public tribunal by the city gate in Act V • contexts of relevance might include historical or theoretical details relating to the codes and rules of the various settings; the staging of contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. 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: • Katherina may be presented as a downtrodden and broken woman, reciting the lines in a lifeless, submissive voice; she can be sincere and warm, a woman transformed by her love for her husband; a clever and proud Katherina may simply humour her husband for a quiet life; her tone can be mocking and sarcastic, subverting the speech's sentiments; other interpretations see the speech as a shared joke between the married couple • the audience may expect a tidy resolution at the end of the play, but instead the speech leaves them with even more questions about love, marriage and money • the interpretation of the ending may depend on whether Shakespeare's intention in writing the play is seen as a promotion of the inequality of the sexes or as a criticism of men's subordination of women: the battle of the sexes may be an amusing trope in a romantic comedy or oppressively violent in a tragedy • due to the gender politics of the present day, modern productions tend not to show a Katherina who is entirely 'tamed' according to Petruccio's plans at the beginning of the play • the tone of the ending will depend on other choices made throughout a production, such as the treatment of the play-within-a-play and the developing relationship between Katherina and Petruccio • Petruccio's response may be one of shame or pride or humour; his winnings may be collected on the sly or shared with his wife • similarly, the reactions of the other characters can reinforce Katherina's message or support the responses of the theatre audience: for example, both the Widow and Bianca criticise Katherina's seeming obedience but do not respond verbally after the speech • the rhetorical language of the speech echoes language used earlier in the play by Petruccio as well as the language of religious sermons and texts on matrimony, possibly suggesting Petruccio's control over his wife and her submission to traditional standards of wifely behaviour • contexts of relevance might include historical or theoretical details relating to gender, relationships and the shifting balance between the sexes; the performance of this scene in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. 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: • inequality is at the heart of this play: it affects class, gender and wealth. The humour in the Induction arises from exploring inequality: what it means to be a gentleman; the Lord amuses himself by tricking a poor man; the audience is invited to laugh at Sly but may also enjoy the class role reversal • there are more examples of servants imitating their betters in the play, although for Tranio and Biondello the deception is temporary and they are returned to their proper social place by the end; Lucentio disguises himself as a lower class tutor, but again the normal social order is restored when his true identity is revealed • social class inequality is not as rigid as it seems: it can be imitated through a change in costume, and may therefore be viewed as just as arbitrary and changeable • Petruccio is a gentleman, but not a rich one, so needs wealth to raise his social status; class and wealth do not necessarily go hand in hand • money is seen as the greatest motivator for marriage, further widening the social divide; for Petruccio it is his main purpose for being in Padua and for marrying Katherina; Lucentio is an appropriate suitor for Bianca in the end because his family is wealthy, although she thought she had fallen in love with a tutor; Hortensio aims to increase his wealth and therefore social status by marrying the Widow • Katherina and Bianca have little say over whom they marry as the financial significance of marriage is a matter left for fathers and potential husbands • the women in the play do have certain personal and social freedoms, however there are limits: Katherina and Bianca learn Latin and music but do not receive the kind of education enjoyed by the men; women are expected to embody cultural ideals of obedience, modesty and humility • the relative status of a man and a woman within marriage is explored throughout the play, with the ambiguity of the ending leaving the audience with many questions about submission, power and autonomy in marriage • contexts of relevance might include historical or theoretical details about class, wealth and the role of women in a sophisticated European Renaissance society; the presentation of those inequalities in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

Question Number 5	Indicative Content
	Hamlet Candidates may refer to the following in their answers: • Polonius is first introduced in Act I both as a father and a statesman, reluctantly letting his son return to France; he is shown to be a trusted ally of the king and, as such, a supporter of Claudius rather than Hamlet as heir to Old Hamlet and one who raised no objections to Gertrude's marriage • the dichotomy of Polonius's character is expanded on in the next scene: his advice to Laertes is sage and well-considered, he is clearly a man of experience, but it is delivered in such a long-winded way that makes it quite ridiculous; he is as worried about his own reputation as he is concerned about his son's happiness; the close relationship between father and son is established, setting the foundations for Laertes's revenge • his attitude towards Ophelia and her relationship with Hamlet is less benevolent; as a father he expects to be obeyed, both in his questioning of his daughter and his command to keep away from Hamlet; this attitude may have been conventional in the Jacobean period, but Polonius does seem preoccupied by his own reputation and standing in the court; he views the young lovers in a cynical, mercenary way, as evidenced by the imagery of money • he is quick to assume Hamlet's madness is caused by Ophelia's rejection, concerned that he might be blamed for the situation and offering little comfort to his daughter • Polonius is shown to be suspicious and fond of subterfuge, despatching Reynaldo to spy on Laertes, still careful to maintain the family reputation; setting up the encounter between Hamlet and Ophelia to test Hamlet's affections; ironically bringing about his own demise by spying on Hamlet in Gertrude's closet • along with his willingness to snoop, his skills as a councillor are valued by Claudius: the king compliments and appears to trust him, although this may just be Claudius tolerating a man who helped to advance him to the throne • Polonius can seem rambling and foolish, most notably in Act II scene 2 when he is baited and mocked by the 'mad' Hamlet • audiences may feel little sympathy for Polonius's death following his treatment of Ophelia and determination to meddle and spy on Hamlet; there may have been some dismay from contemporary audiences at his sudden death, given the religious significance of dying in a state of grace • after death, Polonius has an even more profound effect on plot, his death prompts Hamlet's banishment, Ophelia's madness, Laertes' quest for revenge and the play's tragic denouement • contexts of relevance might include historical or theoretical details about statesmanship, fatherhood, and revenge; the presentation of Polonius in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

Question Number 6	Indicative Content
	Hamlet Candidates may refer to the following in their answers: • Hamlet's grief threatens Claudius' authority and he acts as a moral and visual reminder to all how short a time it has been since Old Hamlet's death; Claudius tries to dismiss such grief as being cowardly and against the natural order of things, in an ironic contrast with his later treatment of Laertes after the death of Polonius • his grief also unnerves Gertrude and the rest of the court as they may not have murdered the old king, but still feel guilt at moving on so soon after his death; Gertrude recognises that Hamlet's 'madness' is more likely to have been caused by his father's death and her marriage than by Ophelia's rejection • as Hamlet continues to contemplate death and suicide, he also raises the issue that if death is inevitable, how or by whose hand we die may not be important • Hamlet's desire to avenge his father's death becomes an obsession: he seems to believe that he will get over his grief if he succeeds in his revenge • Ophelia's grief at the death of a father leads to genuine madness, her lover having killed Polonius after feigning madness himself; grief affects characters in different ways and Ophelia's swift descent into madness and then suicide contrasts with Hamlet's existential crisis and contemplation of self-harm; in her grief-fuelled madness she demonstrates a shrewd and uninhibited side that is very different from her previously obedient character • grief at Ophelia's death inspires revelations from other characters: Gertrude reveals that she had hoped for a match between Hamlet and Ophelia; at her burial Hamlet gives the audience a deeper insight into his seemingly genuine feelings of affection, competing with Laertes to prove who loved her most • whereas the beginning of the play is prompted by Hamlet's grief, the end of the play is driven by Laertes' grief at the death of his father and sister; grief makes Laertes passionate and violent rather than contemplative and depressed; the death of a sibling moves him to tears and vengeance, contrasting with Claudius's murder of his own brother • contexts of relevance might include historical or theoretical details about mortality, mourning, philosophy and revenge; the presentation of these themes in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. 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: • the majority of the characters in the play are motivated by self-interest. However, there are degrees of self-interest: Goneril and Regan demonstrate a high degree of self-interest throughout the play; self-interest infects Gloucester's family also, as Edmund is embittered by his lowly status and seeks self-advancement • Cordelia's integrity forces her to sacrifice her share of her father's kingdom as she is unwilling to speak the false flattery required to please him; honesty is more important to her than pleasing her father and flattering his vanity; some might see this as a form of selfishness or self-indulgence in itself; however, when Cordelia and Lear are captured in Act V she is calm and more concerned for her father than for herself • Lear's story develops his character from a wilful and self-centred man to one wandering in the wilderness, having been cast out by those who claimed to love him best; the effects of Lear's self-interest have affected the peasantry of England but his suffering leads him to understand his mistakes, experience empathy for his subjects and learn compassion for others • Lear is able to admit his foolishness and ask for forgiveness from Cordelia; rather than bemoaning his imprisonment in Act V, he welcomes the chance to atone; on the other hand he selfishly does not consider the impact imprisonment might have on her and his mistakes ultimately lead to Cordelia's death, so he does not entirely reform • by trying to dissuade Lear from banishing Cordelia at the beginning of the play, Kent sacrifices himself as Lear banishes him as well; Kent remains loyal to Lear nevertheless, with his elaborate plan to disguise himself and help Lear in secret; in the end Kent brings about the reconciliation between Lear and Cordelia • like Cordelia, Kent suffers in order to remain loyal to Lear, echoing familiar Christian ideals: Kent is the faithful pilgrim following his leader's instruction to follow him on a journey and this is reinforced by his final lines in the play • Gloucester and Edgar's story runs parallel to that of Lear and Cordelia and like Kent, Gloucester suffers for his selfless loyalty to Lear; Edgar rescues his father, just as Cordelia saves hers • contexts of relevance might include historical or theoretical details about inheritance, royalty, greed, and morality; the presentation of self-interest in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. 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: • at the beginning of the play, Lear is the highest authority, both within his family and for his kingdom; the love test quickly destroys this initial impression and as the play progresses his authority dissipates both with his children and in his public role • the king is God's representative on earth and, as such, should provide a model of integrity, strength and wisdom for his people; if the king lacks these qualities, his people may turn to treachery and the kingdom to violence as an alternative form of government • the unfortunate decision to divide the kingdom amongst his daughters does enlist Albany and Cornwall to strengthen control of the kingdom, but ultimately, it is a selfish and short-sighted act to abdicate and then divide the country into smaller, less powerful units; marrying Cordelia to the French king may be a dangerous tactic as it could give a foreign (Catholic) ruler power over part of the kingdom • the introduction of a competitive element to the kingdom's division creates further discord; the competition between Goneril and Regan later in the play divides the kingdom even further and weakens Lear • Lear becomes a king without a kingdom and his initial conflict is with his oldest daughters as they fight him for dominance; his 100 knights are in fact a personal army for a king and their dismissal symbolises the transfer of power • on the other hand, Lear is not without virtue: Cordelia's unwavering love for her father despite her poor treatment at his hands, and the loyalty of both Kent and the Fool, provide evidence that Lear is in fact a king worthy of devotion • Goneril and Regan prove to be selfish, ruthless and immoral leaders, whose sexual rivalry helps bring about their downfall • more positive examples of leadership may include the generous and loyal King of France and the Duke of Albany, who eventually stands up to Edmund, Regan and Goneril and takes greater control in the second half of the play • at the end of the play there is some sign of more selfless leadership to follow: Albany asks Kent and Edgar to rule the kingdom together, perhaps jointly with himself, but Kent knows he will soon die; Edgar highlights the moral lesson of the play in his final words and his loyalty, suffering and understanding of the poor provide almost Christ-like qualities as a ruler • contexts of relevance might include historical or theoretical details about inheritance, royalty, greed, and morality; civil war would have been a fear in the early seventeenth century, reduced in part when James I acceded to the English throne; this fear of unclear or weak leadership is explored throughout the play; the presentation of kingship in contemporary and modern productions; reference may also be made to a variety of critical opinions and interpretations of the text and its performance. These are suggestions only. Accept any valid alternative responses.

Question Number 9	Indicative Content
	Prescribed text: *Metaphysical Poetry,* editor Colin Burrow Candidates may refer to the following in their answers: • Donne's attitude towards death in this poem is based on his profound Christian beliefs, but there may be evidence of more unorthodox ideas in his defiance towards death • contemporary views of death (and life) would be informed by religion, but also by the constant presence of death in life through illness, childbirth, political conflict or religious persecution, as witnessed by Donne; the common use of a memento mori as a symbolic reminder of the inevitability of death; the concept of carpe diem as a response to the fragility of life • Christianity teaches that death is not the end of life but the beginning of eternal life in heaven, a belief that would have been widely accepted by Donne and his contemporaries • Donne uses the sonnet form, more commonly associated with the theme of love; the form is used to present one main point in each of the three quatrains with a concluding couplet; there is a subtle volta after the octet with an increasingly defiant tone • the poem is an apostrophe to a personified death; in personifying death itself, death loses its power and Donne is able to argue with it, using the informal 'thou', and even presenting the final paradox that 'death, thou shalt die' • death is nothing to be afraid of in this poem: in the first quatrain, Donne states that the dead do not truly die, but are immortalised in the afterlife; the second quatrain presents death as a form of sleep, a not unpleasant prospect; in the third quatrain, death is mocked as being less effective than drugs or magic spells and subject to the whims of men or fate; the rhetorical question mocks a death that 'swell'st' with the very human sin of pride • a forceful, almost belligerent, tone is created through the use of lists, monosyllabic lexis and the inversion of the iambic meter at the beginning of some lines • contexts of relevance might include historical or theoretical details relating to religion, death and philosophy and biographical details about the poet; reference may also be made to a variety of critical opinions and interpretations of the text • an appropriate choice of poem to accompany *Death be not Proud* might be Donne's *At the Round Earth's Imagined Corners*, Herbert's *Redemption* or Marvell's *The Nymph Complaining for the Death of her Faun.* These are suggestions only. Accept any valid alternative responses.

Question Number 10	Indicative Content
	Prescribed text: *Metaphysical Poetry,* editor Colin Burrow Candidates may refer to the following in their answers: • the poem expresses Bradstreet's devotion to and longing for her husband during a separation caused by his work commitments as a magistrate; the impact on her as a wife is both emotional and spiritual, yet the threat to their union presented by the separation seems to strengthen rather than diminish her love for him • this passionate outpouring of emotion and the reference to the loss of their sexual relationship in 'my chillèd limbs now numbèd lie forlorn' may not seem typical of a Puritan poet of the seventeenth century; she demonstrates the inevitable conflict of a devoted woman, wife and mother prioritising her relationship with her husband and family over that with her God, against the dictates of her religion • the Bradstreets had eight children together and in this poem they serve as some solace during her separation from her husband, although in a typically self-effacing Puritan way, the children are 'living pictures' of their father and not their mother • Bradstreet's love is all-consuming and all belongs to her husband: her 'magazine of earthly store' suggests the bounty of everything she would give him as does the similar metaphor of her 'glowing breast' as a 'welcome house' from which he will not leave again • the opening rhetorical question uses the Platonic ideal, frequently explored by poets of the period, that 'two be one' to ask how two soul mates could be separated; this idea of the union of two people into one is developed further through the metaphor of a body where the loss of the head represents the loss of the man • like many other metaphysical poets, Bradstreet uses the seventeenth century preoccupation with astronomy to create several conceits: her husband is the sun and she is the earth left in the cold winter and endless night when he leaves her; he has gone to Capricorn, the warm south, and she is optimistic that he will return to the Cancer of the cold north where they will be reunited • the final lines allude to the wedding vows when she declares that only death can truly separate them; she then returns to the opening image of a marriage being the union of two into one and echoes the words of the book of Genesis in 'flesh of thy flesh, bone of thy bone' • heroic couplets and iambic tetrameter may be used to indicate the importance of her husband and their relationship to the audience, or indeed just how highly Bradstreet thinks of her husband; she may also be making the point that educated women can write just as skilfully as their male counterparts • contexts of relevance might include historical or theoretical details relating to religion, marriage, travel and astronomy; and biographical details about the poet; reference may also be made to a variety of critical opinions and interpretations of the text • an appropriate choice of poem to accompany *A Letter to her Husband, Absent upon Public Engagement* might be Marvell's *The Definition of Love*, Lovelace's *To Lucasta, Going to the Wars* or Philips's *Orinda to Lucasia*. These are suggestions only. Accept any valid alternative responses.

Question Number 11	Indicative Content
	Prescribed text*: English Romantic Verse*, editor David Wright Candidates may refer to the following in their answers: • the sea is presented as a cure for weariness; the sight of the sea revives tired eyes and provides relief to the ears, particularly for those overwhelmed by the pace of life in the nineteenth century • like other Romantic poets, Keats uses Ancient Greek mythology to illustrate his ideas: Hecate represents the moon and tides, the sound of the sea is described as the singing of sea-nymphs and the winds are those gifted to unlucky Ulysses by Aeolus, the god of the winds; the sea is a powerful and mysterious realm of the gods and an antidote to stressful modern life • the Romantic preoccupation with nature is shown in this poem: nature is seen as powerful and unpredictable but therapeutic to the weary senses of urban dwellers • the poem was partly prompted by *King Lear* Act IV, when Edgar asks his blind father 'Do you not hear the sea?' as he saves him from suicide • the initial octet of the sonnet is formed of only two, four line sentences, the indent and enjambment visually suggesting a wave movement and the rhythm reinforcing the effect • the sestet entreats readers to look on the sea and escape the wearying sights and sounds of modern life through the imperatives 'feast them' and 'sit ye'; the change of rhyme scheme, the contrasting line length and indent of one long sentence reflecting the 'uproar' of everyday life • this poem is less personal than many of Keats' sonnets, instead he attempts to stimulate the senses and emotions of the reader; the speaker does not use the first person 'I' but rather 'ye' • onomatopoeia suggests the sound of the sea in the gentle sibilance throughout the first three lines, the hard stop sounds in 'gluts' as the water is sucked into caverns, the soft assonance of 'old shadowy sound', the consonance of repeated 'll' at the ends of words; a contrast is made with the cacophony of the modern world in the hard stops and awkward liquid 'r' sounds in 'dinn'd with uproar rude' and sticky 'l's and 'y's in 'cloying melody' • the complex and overwhelming sensory experience of being by the sea is reinforced through synaesthesia: the 'shadowy sound' of the waves conveys both the darkness of the caves and the unclear sound of the water within • contexts of relevance might include historical or theoretical details relating to urbanisation and social change; and biographical details about the poet; reference may also be made to a variety of critical opinions and interpretations of the text • an appropriate choice of poem to accompany *Sonnet on the Sea* might be Shelley's *The Question*, Coleridge's *The Rime of the Ancient Mariner* or Wordsworth's *Lines Composed a few Miles above Tintern Abbey* These are suggestions only. Accept any valid alternative responses.

Question Number 12	Indicative Content
	Prescribed text*: English Romantic Verse*, editor David Wright Candidates may refer to the following in their answers: • this poem differs from many in the *Songs of Innocence and Experience* as the setting is a real, recognisable place and day, which may engender a deeper sense of pity from the audience, as it does from the speaker; on Ascension Day, orphaned children from London charity schools would attend a service at St Paul's • the speaker in the poem seems to be an observer, a Londoner, and may or may not be the poet, which differs from the children or other personae speaking in first person in many of the other poems; this speaker who becomes so emotionally touched by the scene could be someone just like the reader • although the description of the children in the first stanza should present a happy, innocent scene, there are good reasons to pity them: their faces are clean, but this suggests that they have been washed for the occasion; the children are not having fun but are walking in a carefully regimented fashion; the 'wands' of the beadles are a warning of punishment from 'grey headed' authority figures • the regimented structure of the poem with its pairs of rhyming couplets, carefully separated stanzas and regular heptameter suggests the train of children and the flowing river, but also reflects the control of the church schools over the children; the social order with its inequalities and injustices is maintained by a Church that should demonstrate more pity for the downtrodden • the second stanza includes some emotive imagery from Blake: the orphans are the 'flowers of London town', beautiful but fragile; they are innocent lambs, perhaps guided by Jesus the shepherd, but possibly sacrificial creatures; the 'hum of multitudes' may allude to an angelic horde but this sense of unrest could suggest the social uprising of the late eighteenth century; the observer sees innocence and beauty but the reader may detect a sense of menace underlying the façade of a happy scene • the sentimental speaker seems to support this kind of institutionalised charity as he directly addresses the reader with the imperative to 'cherish pity'; however, the reader may view genuine pity as something more than allowing children to be left to the regimented authority of a charity school; Blake criticises a pitiless society that allows innocent children to be abandoned • contexts of relevance might include historical or theoretical details relating to religion, poetic conventions of the period and social injustice; and biographical details about the poet; reference may also be made to a variety of critical opinions and interpretations of the text • an appropriate choice of poem to accompany *Holy Thursday* might be Blake's *London* or *Holy Thursday (Songs of Experience)*, Coleridge's *The Rime of the Ancient Mariner* or Byron's *On This Day I Complete My Thirty-Sixth Year* 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 Candidates may refer to the following in their answers: • Rossetti expresses powerful emotions by exploring themes and ideas found often in her poems such as the connection between the natural world and the divine world of Christian faith • the title refers to 'a day of birth' rather than an anniversary: the speaker is born into a new world because of a love that is so fulfilling; the object of the speaker's love is ambiguous and it is not clear from where the loved one has come; the lover could be Christ or a mortal; the gender of the speaker is not revealed • the joyous, even ecstatic, tone of the poem is maintained by a song-like structure, frequent alliteration, lyrical repetition and a lilting iambic tetrameter; Rossetti also combines music with poetry in the opening simile of her heart as a 'singing bird' • the regular structure, rhythm and rhyme scheme do provide some control to the exuberant emotions, providing a sense of certainty and confidence: the emotions are powerful but not undisciplined • in the first stanza, the anaphora of 'my heart' with the stressed syllable falling on 'heart', and the indentation of the next line, keeps focus on 'heart', giving the sense of a prayer or incantation • a series of imperatives in the second stanza changes the metre at the start of lines 9, 10, 11 and 13; the use of trochees stresses the growing passion and urgency of the speaker to mark the loved one's arrival in style • Rossetti uses images from nature to celebrate the arrival of spring and the coming of the loved one when winter ends; this has connotations of Christ's resurrection and Easter, or even the Second Coming; the 'watered shoot' suggests fertility whilst the 'apple tree' may have connotations with the Garden of Eden; a 'halcyon sea' immediately evokes a sense of tranquillity and happiness but even that cannot compare to the giddy joy of her heart that is 'gladder than all these' • the rich imagery reflects the interests of the Pre-Raphaelites with its descriptions of royalty and pageantry and draws on biblical descriptions of Solomon's temple; there are references to the Song of Solomon in which the powerful and erotic emotions of love provide an allegory for the relationship between Christ and the church or God and Israel; more birds are described in the second stanza with the dove symbolising peace and the peacock symbolising an all-seeing God • contexts of relevance might include historical or theoretical details relating to religion, the bible and the pre-Raphaelites; and biographical details about the poet; reference may also be made to a variety of critical opinions and interpretations of the text • an appropriate choice of poem to accompany *A Birthday* might be Tennyson's *'I have led her home, my love, my only friend'*, Browning's *Home-Thoughts, from Abroad* or Hardy's *At an Inn* 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 Candidates may refer to the following in their answers: • Barrett Browning challenges conventional Victorian ideas of grieving at a time when extravagant outward displays of mourning were de rigueur and people followed a strict etiquette for their clothing and behaviour during the mourning period; this poem may have been prompted by the death by drowning of her favourite brother, Edward • the conventional form of a Petrarchan sonnet is used, but not to create love poems as she would later do, but to present an argument for discussion about the nature of grief: the octet asserts that true grief is not shown through violent demonstrations of weeping, but instead it creates a desert, and in the sestet we see that the mourner becomes a lifeless statue; the metaphor of the abandoned statue in a desert may allude to Shelley's *Ozymandias*, itself a reminder of the ephemeral nature of life • the argument is assertive and does not invite a counter-argument right from the opening declarative and direct address to the audience of 'I tell you'; the speaker directly addresses the 'deep-hearted man' again in the sestet in a flattering assumption that the listener is one who feels genuine pain, unlike the 'half-taught' men described at the beginning • grief is initially described as 'hopeless', 'despair' and 'anguish' which, along with the hyperbolic description of those who only partially understand real sorrow as 'loud' and 'shrieking', contrasts the later analogy of the barren world of Barrett Browning's grief as 'desertness', 'silent bare', 'blanching', 'silence' and 'dust' • despite the strict rhyme scheme of the sonnet, the rhetorical tone of the poem is felt through the use of enjambment and the dramatic caesura in lines 5 and 8; the end stop in line 12 enables the final couplet to act as a distinct conclusion to her argument • the sonnet is concluded with an imperative to 'touch' and find empirical evidence, should Barrett Browning's words not have the desired effect, that those who have the power to weep would also have the power to move on and leave their grief behind • contexts of relevance might include historical or theoretical details relating to death and mourning; and biographical details about the poet; reference may also be made to a variety of critical opinions and interpretations of the text • an appropriate choice of poem to accompany *Grief* might be the Brontës' *The Visionary* or *Stanzas ['Often rebuked, yet always back returning']*, Rossetti's *Remember* or Robert Browning's *Meeting at Night* 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	
	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.