GradeMax



Mark Scheme (Results)

January 2022

Pearson Edexcel International Advanced Level In English Literature (WET0) Unit 4: Shakespeare and Pre-1900 Poetry

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January 2022

Question Log Number P67040A
Publications Code WET04_01_2201_MS
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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.

Section A

Question Number 1	Indicative Content
	Measure for Measure Candidates may refer to the following in their answers: • at the beginning of the play, Angelo is presented as a character strongly in control of his desires and able to resist temptation; the Duke tests this control by handing over his power to Angelo; ironically it is Isabella's purity that provides the ultimate temptation to Angelo's lust • once Angelo has given in to this temptation, more of his real character is revealed: his cruelty to Claudio, his blackmail of Isabella, his abandonment of Mariana and damage to her reputation • Isabella lives a life of strict self-denial and plans to enter a nunnery; she views promiscuity as a vice and her virginity as being more valuable than her life; the audience may respect her as a model of female purity, or see her disgust as unnatural, particularly as she is so willing to let Mariana take her place • Isabella's self-denial could be seen as masking her hidden desires and her motive for joining a holy order may be a way to avoid temptation • by breaking Vienna's laws on fornication and giving in to temptation, Claudio and Juliet provide the catalyst for the play's action; their situation prompts some of the significant moral themes of the play as they regard themselves as married, questioning the government's role in regulating sexual relationships • Vienna is full of brothels, even though prostitution and fornication are illegal, venereal disease is rife and the number of illegitimate children is rising, so the city's people clearly find it difficult to resist sexual temptation; again, this raises questions about the role of the law in people's personal lives that would be relevant to both contemporary and modern audiences • although he has given up his power and role as ruler, the Duke cannot resist spying on the other characters and manipulating their behaviour; the audience may see hypocrisy or irony in the Duke's own inability to resist the temptation to interfere, whilst policing the desires of others • contexts of relevance might include historical or theoretical details relating to the significance of hypocrisy, the law, religion, attitudes towards sexuality and morality; the presentation of temptation 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: • the play explores issues of power and leadership: the Duke is at the highest level of society, parallel to the position held by James I in Shakespeare's society and appointed directly by God • the moral character of those at the top of the social order is therefore significant, but in the play both Angelo and the Duke are seen to misuse their authority in different ways, at the expense of those lower in the social order • social reputation and honour are also important to characters in the play: Angelo values his reputation as a strictly moral man and the Duke is horrified by Lucio's negative descriptions of the 'absent Duke'; Angelo ruins Mariana's good name by falsely accusing her of dishonour; Isabella values her virginity and reputation over her life, and potentially the life of her brother • whilst religious characters like Isabella are concerned with the spiritual and make a vow of poverty, many others are much more focused on the material world: Pompey and Mistress Overdone value monetary wealth over morality, a sentiment that may or may not find sympathy from the play's audiences • financial status is so important to Angelo that he rejected Mariana because her dowry was lost when her brother's ship sank; on the other hand, Claudio remains faithful to Juliet but cannot marry her because they are waiting for her dowry • images and puns based on money, coins, counterfeiting, weighing and measuring appear throughout the play • the female characters represent different ways in which women can be limited in a patriarchal Jacobean society: the brothel-keeper restrained by moral laws, the rejected woman ruined over a lack of dowry and the virtuous novice coerced by a more powerful man • contexts of relevance might include historical or theoretical details relating to the significance of power, class, money and gender; the presentation of social status 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 3	Indicative Content
	The Taming of the Shrew Candidates may refer to the following in their answers: • interpretations of models of masculinity in *The Taming of the Shrew* may depend on whether the play is seen as advocating inequality in society or as questioning a society where men dominate women; this interpretation will vary given the context of the reading or production • performances may present Petruccio as the model of a bully or an abusive misogynist: he controls Kate's food and sleep, the ultimate show of force and subjugation; he is willing to humiliate her both privately and publicly, such as when he arrives late and inappropriately dressed for their wedding • Petruccio is nevertheless a witty and charming man; he is an intellectual equal for Katherina and, as he is an unconventional outsider to Paduan society, his non-conformist wife seems a good match; alternative interpretations of Petruccio can show him as a rebellious man whose rough exterior covers a sensitive soul • as an alternative model of masculinity, Lucentio fulfils the role of a courtly lover or stereotypical Commedia dell'Arte romantic lover, falling in love at first sight with Bianca before they have even spoken; Lucentio has an easy life as the son of a wealthy man with few worries other than what he should study at university, but he quickly forgets his studies when he falls in love; his good fortune continues as his deception is quickly forgiven by Baptista and he is unchallenged right up to the shock when Bianca refuses to come when he calls at the end of the play • Baptista represents the older, traditional generation of men; he believes that he is doing the best he can as a father by securing a socially and financially advantageous marriage for each daughter; as the head of the household, he would see this as his primary role and he is the ultimate authority in his daughters' lives until they marry; he is not an unloving father but is a conventional man, viewing Katherina as a shrew and mistrusting the outsider, Petruccio • candidates may choose any other male characters to carry out similar exploration of models of masculinity, for example the Induction introduces two very different models of men: the powerful nobleman and the drunken tinker on whom he plays a cruel trick • contexts of relevance might include historical or theoretical details about relationships and gender roles, family and social status; the presentation of models of masculinity 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: • learning and education are central to both the plot and the setting of the play: it is set in a well-known university city; Lucentio is in Padua to pursue his formal education as a scholar, however perhaps following Tranio's advice to 'study what you most affect', he focuses his efforts on love instead • although he expects his daughters to conform to conventions of womanhood, Baptista sees the importance of educating them and is willing to pay for tutors and this leads to teaching being used as a ruse for suitors to get closer to Bianca; she learns little Latin or music from her 'tutors' and the audience is invited to laugh at their lessons, but instead she gets to know Lucentio and falls in love • Bianca and Lucentio fall in love at first sight, but then learn that there is more to a relationship than courtly love and surface beauty • by learning to act as a nobleman and using his more practical knowledge learned through life experience, Tranio proves a valuable ally to Lucentio, despite his lack of formal education • Petruccio's taming of Katherina, teaching her to be a conventional submissive wife, reveals education to be a form of control and his methods to be violent and extreme; Katherina changes the most through her education at Petuccio's 'taming school', but it is not entirely clear if this has been a lesson in humility or practicality when dealing with a husband • Hortensio learns the most effective way to control a wife by Petruccio's example, but it is debateable whether this is a lesson that Shakespeare intends the audience to learn from his play; perhaps it is the more subversive skills of Katherina or Tranio that form a more useful education • the characters are taught to change more than just their behaviour or appearance, learning to develop real relationships with each other • contexts of relevance might include historical or theoretical details about education, relationships between the sexes and the role of women; the presentation of teaching and learning 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: • from the beginning of the play nearly all the characters are shown to be playing a role, even from the appearance of the Ghost who may be a deceptive performance by Satan • Gertrude suggests that Hamlet only 'seems' to be mourning two months after his father's death, but he is shown not just to be adopting the role of the grieving son; his anger at his mother and uncle is also more than just selfish playacting and their marriage has had a profound effect on him • in his own quest to uncover the truth of his father's death and expose the deception of others, Hamlet takes on the role of a madman, disguising his real self from the other characters and even potentially the audience • Laertes and Polonius are concerned that Hamlet has merely adopted the role of suitor to Ophelia and suspect his true motives in pursuing her • Claudius 'can smile and smile and be a villain', hiding his true nature from his wife, his court and the audience, until his aside and soliloquy in Act III confirm the truth of the ghost's accusations; he seems an impressive and trustworthy king at first but is revealed to be a skilful liar; later in the play he plays the part of concerned father figure to Laertes, encouraging him to enact his revenge against Hamlet for entirely selfish reasons • Several characters take part in subterfuge to uncover the secrets of others: Polonius sets traps for Hamlet, forcing Ophelia to play her part while he and the king watch the drama unfold; Rosencrantz and Guildenstern are cast in the role of undercover spies, pretending to be Hamlet's friends whilst reporting back to the king; Reynaldo is told to pretend to be a distant acquaintance of Laertes in order to spy on him for Polonius • the arrival of the players in the middle of the play reinforces the theme of role-playing further: Hecuba's speech highlights the falseness of the real queen Gertrude's grief for her husband; the action of the play-within-a-play exposes Claudius's guilt • Hamlet's explanation to the players that, seemingly paradoxically, acting can hold the mirror up to nature may show Shakespeare's own philosophy as a playwright • contexts of relevance might include historical or theoretical details about the spectacle of theatre, psychology and existentialism; the presentation of role-playing 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: • the play opens with Barnardo and Francisco keeping watch, and suspicion is established from the very first line, spoken from within the castle walls to those arriving from inside • the royal court is public and under constant observation, resulting in much of the secrecy, pretence and the fear of betrayal that has infected Elsinore; in this respect, the fictional political situation in Denmark has much in common with the political intrigues of Shakespeare's time • Polonius is established as a master of subterfuge when he arranges elaborate plans with Reynaldo to spy on his son in France; he and Claudius use similar tactics to observe others within Elsinore, suggesting these methods may be well established • Rosencrantz and Guildenstern are coerced to betray their friendship with Hamlet in order to spy on him for the king, however Hamlet is so familiar with the king's methods that he calls out their subterfuge almost immediately • Ophelia is made to hand over private letters from Hamlet to be scrutinised by Polonius and the king and queen; then she is 'loosed' as part of a trap to talk to Hamlet with Polonius and Claudius eavesdropping; Hamlet seems aware that he is being watched and unkindly finds sexual connotations in her words, baiting the observers and humiliating Ophelia even further • Polonius takes this surveillance one step further by hiding in the queen's closet to spy on her conversation with Hamlet; Gertrude's lack of trust in her son alerts him to the observer behind the arras and the rest of the scene is witnessed only by the corpse of Polonius • Hamlet spends more time observing in the play than taking action, most significantly in Act III when he watches Claudius pray but does not take the opportunity to carry out his revenge • the steady and faithful Horatio acts as Hamlet's reliable eyes and ears, convincing him that the Ghost could be the old king and observing Claudius' unusual behaviour during the play-within-a-play • contexts of relevance might include historical or theoretical details about spying, intrigue and the febrile atmosphere at the court in Shakespeare's time; 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: • Gloucester's story runs parallel to the tragic story of Lear: both are deceived by their treacherous offspring and disinherit their only loyal child • like Lear, Gloucester is blind to the truth of what is happening around him, long before he is physically blinded; his is a kind of moral blindness and an inability to judge the characters of others; he only 'sees' the truth once he has lost his eyes but by then it is too late; the idea that the effects of such mistakes cannot be undone even if one regrets them is key to the tragedy of the play; the many parallels with Lear are apparent • Gloucester relies on superstition and the influence of the stars rather than using his judgement, which is a useful excuse for not taking full responsibility for his own actions; Edmund mocks these superstitious beliefs and takes advantage of them to frame his brother; Lear's tragic flaw is similar in that he places too much trust in his faith that he has a divine right to rule and thus does not need to be responsible for his actions • at the beginning of the play, Gloucester is an insensitive braggart, making jokes about Edmund's conception to his face; by Act IV he has the compassion to ask for clothing to cover 'Poor Tom'; similarly, Lear's hubris at the beginning of the play dictates his behaviour to others and his suffering and anagnorisis lead to greater humility towards the end of the play • like Kent and Cordelia, Gloucester suffers for his selfless loyalty to Lear; Edgar rescues his father when a sibling betrays him and casts him out, just as Cordelia does hers • on Dover beach the mad king meets Gloucester, accompanied by Edgar who is pretending to be mad; in this scene it is clear to the audience that both men now have more insight into their madness and blindness than they did at the height of their powers • the final tragic parallel between Gloucester and Lear is in their deaths: both die experiencing 'extremes of passion, joy and grief' after reconciling with the child they had wronged • contexts of relevance might include historical or theoretical details about tragedy, monarchic and aristocratic culture and superstition; the presentation of Gloucester and Lear 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: • Lear subverts the natural order by abdicating his throne and handing over power to his unworthy daughters rather than the more deserving Cordelia; disorder is created as this violates the contemporary belief in the divine right of kings and shows Lear transgressing against the natural hierarchy; this forms the catalyst for the tragedy of the play • nature can also refer to human nature, or the innate behaviour of human beings; the play explores just what it means to be human and fallible • throughout the play, human nature is contrasted with the created natural order of the world: Shakespeare references animals, the weather, the landscape and plants to highlight the wildness of the environment; nature reflects the experiences of the characters, such as when Lear invites the storm to judge him • the audience may recognise parallels between the Britain of *King Lear* and the Garden of Eden; Goneril and Regan are tempted by sin, just like Adam and Eve, and Cordelia is the Christ-like character who returns to redeem nature and humanity from this corruption or original sin • the play shows different examples of 'unnatural' and 'natural' children: Lear believes that his children should aim to please him, viewing Cordelia's honesty as wickedness, becoming frustrated by Goneril's reluctance to pander to his wishes and questioning his daughters' 'hard hearts'; if his children do not behave according to nature as dutiful, grateful daughters, then he must question the inherent goodness of nature as a whole • Gloucester errs in believing his bastard son to be 'loyal and natural' and the audience would recognise the ambiguous meaning of 'natural' as either illegitimate or legitimate or as properly loving of his father; like Lear, Gloucester disinherits his natural heir and transgresses against the natural order • in the end, the natural order seems to be restored as Lear repents and is punished for his transgression, as is Gloucester; the cruel and unnatural characters of Edmund, Goneril and Regan die; the worthy and loyal Edgar is lined up to become the next king, however he is not perhaps a natural successor to the throne These are suggestions only. Accept any valid alternative responses.

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

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

Question Number 9	Indicative Content
	Prescribed text: *Metaphysical Poetry,* editor Colin Burrow Candidates may refer to the following in their answers: • the pulley is an unusual conceit drawn from mechanical engineering, appropriate for an historical period of new scientific discoveries and inventions but perhaps surprising for a poem about the human condition written by a clergyman • a lack of satisfaction is a device by which God lifts humanity up to himself just as a pulley is a device by which one lifts an object by pulling it down: this should be a paradox but instead shows God's purpose in not allowing human beings to be truly content • a pun is made with the title of the poem, as with the use of 'rest' and 'restlessness' throughout: ironically, 'pull' is 'tirer' in French, and 'restis' in Latin; 'rest' or repose is one of God's gifts, yet He pauses before giving it to humanity because in finding satisfaction in God's gifts, humans may not come to know God themselves • another pun is made in the final stanza, where 'the rest' means the remainder; human beings are given riches but left yearning for more, and this lack of satisfaction or 'weariness' throws them into God's embrace; Herbert acknowledges the struggle for steadfast faith and that unhappiness may lead people to turn to God, where goodness has been unsuccessful • the unity and precision of the poem's form, metre and rhyme scheme reflect the precision of God's plan; like many of Herbert's poems, the tone is conversational and persuasive • as with much of Herbert's poetry, *The Pulley* seeks to provide comfort and guidance to what he described as 'any dejected poor soul'; the poem explores the individual's relationship with God but is based on Herbert's experience of his own faith • contexts of relevance might include historical or theoretical details relating to theology and faith of the era 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 *The Pulley* might be Vaughan's *Unprofitableness*, Donne's *Batter My Heart* or Marvell's *To His Coy Mistress* 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 awakening in *The Good Morrow* is a traditional theme, an aubade of lovers waking in the first morning of their new life together, but also there is the awakening of a new world created by their love; nothing exists outside this newly created world, which encompasses their past and future as well as the present • in the dramatic opening rhetorical questions, the speaker directs his lover to consider the past, which seems an unreal time or a dream: they have been sleeping up until now, or like naïve children, indicating a more spiritual, or even religious, enlightenment as well as the physical • the tone of the opening stanza is intimate and humorous as he compares the past with the reality of the present: there is a semantic field of childhood, a pun on 'country pleasures' and the excuses of a reformed ladies' man • in the second stanza the theme of spiritual awakening is reinforced by the greeting of 'good morrow to our waking souls' and a rhyme scheme that matches 'souls' with a love that 'controls'; their love is so powerful that it liberates the faithful couple rather than limiting them • whereas the first stanza uses an early tale of Christian persecution for illustration, in the second stanza Donne uses more contemporary references to create the imagery of the lovers' microcosm of a new world: exploration of the new world and cartography seem an appropriately 17th century choice to emphasise the contrast between the discoveries made by others and the private discoveries of the lovers • similarly, the third stanza employs contemporary scientific ideas of the imbalance of the elements causing illness and further geographical images of globes and compass points; the lovers' world is not only new but it is better than the outside world • Donne uses the classical rhetorical structure of a three-part argument and concludes each stanza with an alexandrine before moving on to the next idea • contexts of relevance might include historical or theoretical details relating to contemporary theology, the conflict of the spiritual and the erotic, exploration of new worlds 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 *The Good Morrow* might be Donne's *The Sun Rising*, Herbert's *The Collar* or Vaughan's *The World* 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: • from the specific place and date of his birthday recorded at the end, it appears that Byron himself is the speaker: he is mourning the loss of his youth and the pleasures of his earlier years that have been taken away from him; this loss renders him unable to love his older self as he confronts the life that remains to him • this is a contrast to the conventional image readers may have of Byron as the bad boy of the Romantics; instead he is old at thirty-six and has decided this is the time to die a noble death on the battlefields of Greece, although a fever was to kill him before he had a chance to fulfil that wish; the tone of the poem moves from despairing and elegiac, to defiant and celebratory, and ending with a sense of resignation to the loss of life and a desire to die honourably • the familiar Romantic theme of nature is used to create the imagery illustrating Byron's decline: a dying tree unable to bear fruit and an isolated volcanic island where he is consumed by the fire of his old passions; there is a contrast then with the later heroic imagery of the battlefields of the ancient world and the personification of Greece; his admiration for Greece revives his weary spirits and inspires him to serve her in battle • the emphatic use of tricolon demonstrates first his despair in 'the worm, the canker, and the grief' and 'the hope, the fear, the jealous care', and then exultation in 'the sword, the banner, and the field'; in the same way the frequent use of exclamations presents a sense of extreme emotions as a fragile Byron copes with the loss of youth and life • the use of imperatives gives a sense that Byron is addressing himself rather than the audience, persuading himself to follow his chosen course of action with 'awake', 'tread', 'give away', 'seek out'; the rhetorical question in the penultimate stanza may also suggest that Byron needed to push himself to give up his life, despite his regrets over the loss of his youth • the quatrains have varying line lengths, each ending in a line of iambic dimeter rather than the tetrameter of the rest of the stanza, which gives a sense of each stanza dying away; similarly the use of half rhymes and sight rhymes within the simple abab rhyme scheme suggests the speaker's continuing decline • contexts of relevance might include historical or theoretical details relating to attitudes towards aging, travel and classicism, heroism and fulfilling of purpose 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 *On This Day I Complete My Thirty-Sixth Year* might be Wordsworth's *Ode: Intimations of Immortality*, Shelley's *Stanzas Written in Dejection, near Naples* or Keats's *Ode on Melancholy* 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: • Emily Brontë's last piece of writing before her early death from tuberculosis explores themes of war and violence; it is taken from a longer piece about the imaginary world of Gondal, but may form an allegory for the hypocrisy of many conflicts in the real world from any time period or place; the events in Angria and Gondal did sometimes reflect real-world events such as Queen Victoria's coronation in 1838 • the speaker is a soldier; although he could be seen as a perpetrator of violence, it is he who criticises the inhumanity of war and questions a society that honours war over religion; Brontë's criticism of war may stem from her Christian faith; the dark emotions expressed in the language of the Gondal poems echo the overpowering, violent passions explored in Brontë's novel *Wuthering Heights* • the battlefield on which the soldier stands should be a field bringing the new life of the Autumn harvest; instead of growing crops, the field is 'kneaded up with gore' and brings death rather than life; the 'reaper's sickle' symbolises the Grim Reaper rather than farmers harvesting the corn • a graphic semantic field of violence is used to shock the reader into recognising the senselessness of death in war: 'crushers', 'blood', 'tears', 'distress', 'merciless', 'gore', 'furious', 'cursed' • juxtaposition and oxymoron also highlight war's futility and incompatibility with a religious society: warmongers are 'power-worshippers' 'mocking heaven with senseless prayers' and 'honouring wrong' • structurally, the poem is incomplete and cannot be interpreted as following a particular pattern, however the three middle stanzas do conform to a more regular four-line form as the soldier begins to relate his experiences on the battlefield and the sense of menace builds • this driving threat of violence seems to be echoed in a rhyme scheme that becomes more regular as the poem goes on; the half rhyme of 'held' and 'field' in stanza four disrupts the neat rhyming couplets in the second half of the poem, as the 'reaper's sickle' cannot be used to bring in the harvest; although this may not have been the poet's intended ending, it seems fitting that the poem's last couplet finishes with 'God' • contexts of relevance might include historical or theoretical details relating to religion, war 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 *Last Lines* might be Coleridge's *The Rime of the Ancient Mariner* or Blake's *The Tyger* or *London* 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: • the poem was written two months after the outbreak of the Second Boer War, providing a specific time setting along with the physical setting of London; it was surprising for Hardy to choose London rather than Dorset, but perhaps the story of a soldier from London would have had a wider appeal • Hardy was dismayed by the British imperialist violence against settlers of Dutch descent in South Africa and wrote several other war poems at this time, including Drummer Hodge • the first stanza sets the scene on the first day, when the wife receives her terrible news, of a foggy London evening: the setting is of the familiar dirty yellow 'pea-souper' that provides a sinister backdrop to many novels of the time; the pathetic fallacy of a 'tawny vapour' and the dim light of the streetlamp in the rhyming 'waning taper' prepares the reader for an unhappy event; even the light casts a malevolent 'cold' glow on the scene • after this exposition, the second stanza contains the first significant action of the story as a telegram is delivered with the jarring onomatopoeia of 'knock' and 'cracks' and sinister sibilance of 'flashed', 'shaped' and 'shortly'; the change is so sudden that the messenger knocks and immediately the message is 'in her hand', leaving her dazed; the final dramatic line, presumably taken from the telegram, is drawn out by dashes and ellipsis as she tries to understand its meaning • the ironic second half of the poem has much in common with short stories with a 'twist in the tale': the letter is slower to arrive than the 'flashed news' of the telegram and even the thickening fog seems to have slowed the postman down in further pathetic fallacy; the fire should provide warmth and comfort but instead the alliterative 'firelight flicker' is a reminder of the fragility of life; the metonymy of 'his hand' to suggest the husband's handwriting becomes sinister as it also represents his corpse being eaten by worms • the pathos of the final stanza is created by some development of the husband's character and his relationship with the wife, through description of the tone and content of his letter 'penned in the highest feather'; 'new love' is ambiguous but could refer to the renewal of the couple's love, now never to occur, or to a baby, not yet conceived or now destined to grow up without a father • contexts of relevance might include historical or theoretical details relating to late Victorian attitudes and behaviours; 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 Wife in London* might be one from Tennyson's *Maud*, Browning's *My Last Duchess* 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: • the poem describes a physical journey, possibly through the landscape of the Yorkshire moors made so familiar by the Brontës' writing; this physical journey may be an allegory for the spiritual or emotional journey made by the speaker, and as such its bleakness implies a loss of faith, life or love • the ballad form suggests a spoken story of a weary traveller: the quatrains have the ballad's familiar metre of alternating iambic tetrameter and trimeter and abab rhyme scheme; the narrator spins the tale with the use of first person and the sense of a refrain in the repetition of 'it came with rain – it came with wind'; Brontë's use of the ballad form may show the influence of the Romantics • the speaker is making a return journey from a happier time, in retracing her steps she is heading away from the 'rainbow', 'sunshine' and 'setting sun'; further pathetic fallacy is used to describe the darker time she heads towards with the 'storm', 'gloomy hills' and 'night advancing black'; the rainbow may symbolise peace, as the sign God gave to Noah, or the legends of pots of gold, as unfulfilled promises • the light could be symbolic of life, and the darkness death, with the speaker mourning the loss of life; perhaps she describes the journey home from Belgium in 1844 and away from her infatuation with Constantin Heger • the speaker sets off with 'fearless ardour' to chase the rainbow but then turns her back on the setting sun in the West to travel East, which promises only night; the semantic field of darkness, 'dark', 'gloomy', 'night', 'black', 'ebon', 'funeral', eventually used to describe all compass points, presents a terrifyingly bleak prospect in all directions; similarly the personification of the storm and the night suggest that the speaker is being hunted down • a brief moment of hope is dashed when the speaker climbs a hill to see the sun setting in the West but sees only darkness; the 'life's light's parting streak' may be a last glimpse of a loved one before death or separation and the 'red expiring ray' the dying embers of life or of passion • contexts of relevance might include historical or theoretical details relating to contemporary attitudes towards death, travel, nature; 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 *'I now had only to retrace'* might be Browning's *Meeting at Night*, Brontë's *'Often rebuked, yet always back returning'* or Rossetti's *Somewhere or Other* These are suggestions only. Accept any valid alternative responses.

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

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

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