Mark Scheme – (Results)

January 2024

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 social settings presented in the play and their effects, i.e. whether they are 'a major part of its success' • use of social settings to highlight Vienna as a locus both of immorality and religiosity • use of contrasts between the upper-class court scenes, those in the working-class suburbs and those in religious settings and what these contribute to meaning • awareness of context and links to text, e.g. contemporary issues in London caused by James I's edict to tear down suburban properties as a response to the plague; Henry VIII's dissolution of the monasteries impacted both the option for women to become nuns and Shakespeare's choice of location • influence of sources such as Cinthio and Whetstone in determining social settings • different interpretations and alternative ideas drawing on appropriate critical sources, e.g. Garber's discussion of the play's socially constructed spaces of confinement such as the dungeon and the moated grange and the idea that these are 'imaginatively a sign of a set of other enclosures: virginity and chastity; brotherhood and obedience; even death'. References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments. These are suggestions only. Accept any valid alternative response.

Question Number	Indicative Content
2	***Measure for Measure*** Candidates may refer to the following in their answers: • types of power presented, i.e. whether they tell us anything 'important' • techniques used to present power, e.g. dialogic patterns, diction and imagery used in scenes such as the Duke's discussion of power; Angelo's exercise of judicial authority • the role of religious contexts in shaping the play's moral framework in relation to power, e.g. James I's succession and his belief that rulers should set an example of virtue and restraint • approaches such as those of Holland focusing on the possibility of Machiavelli as a source for the play • gender-concept readings, e.g. how Isabella's exercise of emotional power and self-control is central to the narrative • biographical analyses such as those of Massey: 'Power, in all its manifestations, fascinated Shakespeare all his working life...it preoccupied him with a creative intensity unmatched by any of his contemporaries. Not just the symbol of power, but...the human face behind it.' References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments. These are suggestions only. Accept any valid alternative response.

Question Number	Indicative Content
3	***The Taming of the Shrew*** Candidates may refer to the following in their answers: • different approaches to love presented in the play, e.g. 'romantic' and 'transactional' and whether these 'drive the action' • use of techniques to present different approaches to love, e.g. diction, imagery and rhetorical patterning used in scenes such as Lucentio's discussion of Bianca; Petruchio's more straightforward and 'unconventional' approach to wooing Katherine in Acts 1 and 4 • Shakespeare's use of the Petrarchan sources and how these affect the language of Bianca's suitors • importance of debates concerning marriage for reasons other than love in Elizabethan society and literature, e.g. attitudes towards 'shrewish' women in the 16th century and their relevance to approaches to love • gender-concept readings considering the approaches of the female characters to love, or possible misogyny in their presentation • psychoanalytical analyses relating to Petruchio's motivations regarding love and how they are enacted. References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments. These are suggestions only. Accept any valid alternative response.

Question Number	Indicative Content
4	***The Taming of the Shrew*** Candidates may refer to the following in their answers: • the role of imagery and symbolism in the play, i.e. whether this is its 'main appeal' • use of imagery to generate ideas about character, e.g. relating to animals such as shrews, cats, swine, horse and oxen; the use of the sun in IV.iii • how other techniques such as soliloquy or contrast enhance or complement the imagery • ways in which the play may be differently staged in order to present specific elements of its figurative content, e.g. use of costume to present the characters of Katherine and Petruchio • historicist critiques which focus on the Elizabethan world and its belief systems as significant in determining the presentation of the imagery and symbolism • views such as that of Jeanne Addison Roberts: 'Katherine is associated with more animal metaphors than any other female character in Shakespeare.' References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments. These are suggestions only. Accept any valid alternative response.

Question Number	Indicative Content
5	***Hamlet*** Candidates may refer to the following in their answers: • interpretations of masculine behaviours in *Hamlet*, e.g. the role of actors and directors in presenting them • specific moments used to explore masculine behaviour, e.g. the duel between Hamlet and Laertes; the murder of Polonius • ways that 'stereotypical' masculine behaviours are contrasted via technical means such as Hamlet's soliloquy in II.ii or Hamlet's exchange with Horatio in III.i • the play as a dramatic entertainment with a need to engage the audience through scenes of violent action underpinned by the concept of the Renaissance man • critical sources such as De-Yan's view that 'Hamlet…has an idealistic vision of man and a meditative temperament (and) is ashamed of the dearth of masculinity in his character, especially when compared with other men around him' • Marxist interpretations focusing on the ways in which expectations of masculine behaviours in a hierarchical society might be corruptive. References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments. These are suggestions only. Accept any valid alternative response.

Question Number	Indicative Content
6	***Hamlet*** Candidates may refer to the following in their answers: • examples of suspense and tension in *Hamlet* and how these might be interpreted by actors and directors • use of specific moments to create suspense and tension, e.g. the appearances of the Ghost; the end of the play-within-the-play; Gertrude's drinking poison • use of dramatic techniques to create suspense and tension such as diction, imagery, irony and action, e.g. when Hamlet overhears Claudius at prayer • Shakespeare's use of sources, including Kyd and the Scandinavian sagas, in dictating the position of some of these elements in the narrative • psychoanalytic readings examining the role of Hamlet's prevarication in creating suspense and tension • genre-based analyses focusing on the significance of suspense and tension in tragedy specifically. References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments. These are suggestions only. Accept any valid alternative response.

Question Number	Indicative Content
7	*King Lear* Candidates may refer to the following in their answers: • use of different forms of irony in the play and their various effects, e.g. dramatic irony; situational irony; ironic use of language • how irony shapes meaning, e.g. the irony of Lear rejecting Cordelia or that of Gloucester putting his faith in the 'wrong' son; Regan and Goneril's rivalry over Edmund and its outcome • dramatic impact of the irony of the Fool being wiser than the King and the use of techniques such as imagery to create generic relief through wit in some of his comments, e.g. 'the hedge-sparrow fed the cuckoo so long …' • the ways Shakespeare draws on ironies from sources such as *The True Chronicle History of King Leir, and His Three Daughters* and Holinshed • the idea that irony in the play has a 'fully developed thematic importance' (Weiser) • a structuralist approach considering the ways in which the play's form is, to an extent, built on irony. References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments. These are suggestions only. Accept any valid alternative response.

Question Number	Indicative Content
8	***King Lear*** Candidates may refer to the following in their answers: • the role of political and personal lives, e.g. whether one is more effectively explored than the other • use of specific examples to explore personal and political lives, e.g. political concepts such as Lear's resignation of authority or the plotting of Goneril and Regan; personal concerns such as the sisters' competition over Edmund or Cordelia's loyalty to her father • use of dramatic contrast and other techniques to explore the differences between the political and the personal, e.g. the effects of Gloucester's blinding • impact of the play's societal contexts, e.g. patriarchal structures of society in general and powerful families specifically; the nature of inheritance as a driver in personal relations during the period • historicist critiques focusing on the Elizabethan world and its personal and political principles • Marxist readings which discuss the ways in which a struggle for political power drives the personal actions of many characters. References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments. These are suggestions only. Accept any valid alternative response.

Question Number	Indicative Content
9	**Prescribed text: *Metaphysical Poetry,* editor Colin Burrow** An appropriate choice of poem to accompany *A Valediction of Weeping* might be *A Letter to her Husband, Absent upon Public Engagement* by Anne Bradstreet. Candidates may refer to the following in their answers: • Donne's use of diction to present sorrow, e.g. 'tears'; 'weep'; 'grief'; 'sigh' • use of images such as coinage, the moon and the seas to emphasise the emotions attached to sorrow in a way that could be considered 'typical' of Metaphysical poetry and a reflection of contemporary concerns and ideas • ways in which Donne presents and develops his argument based on the conceit of 'a little world made cunningly', e.g. the use of biblical allusions such as the Flood • Donne's use of clever figures and rhyme scheme remind us that the poem is an artificial construct by which to explore sorrow • critical interpretations, e.g. 'we can't be sure that the poem isn't wholly an act of imagination with no connection to Donne's personal experience' (Brouwer) • the responses of the Modernists and New Critics to Donne, e.g. Eliot's appreciation of Donne's ability to unify intellectual thought and the sensation of feeling. References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments. These are suggestions only. Accept any valid alternative response.

Question Number	Indicative Content
10	**Prescribed text: *Metaphysical Poetry,* editor Colin Burrow** An appropriate choice of poem to accompany *The Pulley* might be *The World* by Henry Vaughan. Candidates may refer to the following in their answers: • Herbert's characterisation of God as a creator engaged in a personalised relationship with the 'man' he has created in the manner of a scientific experiment • the use of voice and poetic conceit as typical of Metaphysical poetry and as a reflection of contemporary conventions in the representation of beliefs about creation, e.g. the use of rhyme, metre and versification to support the central concept • ways in which Herbert presents and develops creation based on biblical reference and religious interpretations of God's choices • Herbert's use of diction to present the complexity of creation, e.g. 'treasure'; 'jewel'; 'gifts' • use of contrast to explore the idea of creation, e.g. between 'rest' and other elements of human experience • biographical readings focusing on ideas such as that Herbert 'may be understood as a mystic' (Watson) and the significance of this for his response to God's creation. References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments. These are suggestions only. Accept any valid alternative response.

Question Number	Indicative Content
11	**Prescribed text: *English Romantic Verse,* editor David Wright** An appropriate choice of poem to accompany *London* might be *Stanzas Written in Dejection, near Naples* by Percy Bysshe Shelley. Candidates may refer to the following in their answers: • Blake's use of diction to present suffering, e.g. 'woe'; 'cry'; 'fear' • use of first-person narration and images such as 'Runs in blood' and 'blights with plagues' to create an emphasis on the physicality of suffering • ways in which Blake presents and develops suffering based on reference points which would be highly recognisable to the contemporary audience, e.g. the 'Chimney-sweeper'; the 'hapless soldier'; the 'youthful Harlot' • Blake's use of negatively drawn symbols as integral to the representation of suffering, e.g. the 'black'ning Church'; 'the Marriage hearse' • Freudian analyses that consider the possible motivations for the sadness of the persona in response to what they see in 'each charter'd street' and the possible futility of human suffering • biographical approaches that discuss the representation of suffering as a function of Blake's radical beliefs about 'the oppressive nature of church and state'. References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments. These are suggestions only. Accept any valid alternative response.

Question Number	Indicative Content
12	**Prescribed text: *English Romantic Verse,* editor David Wright** An appropriate choice of poem to accompany *Lines Inscribed upon a Cup Formed from a Skull* might be *'The cold earth slept below'* by Percy Bysshe Shelley. Candidates may refer to the following in their answers: • Byron's use of diction to present mortality, e.g. 'skull'; 'died'; 'sped' • use of various poetic techniques to present mortality, e.g. first-person narration and direct address; use of memento mori and other symbolic tropes • ways in which Byron presents and develops mortality based on the idea of the skull and what it represents, having had one made into a cup when it was discovered by his gardener • Byron's use of regular ABAB rhyme scheme to present the inevitability of death • Byron's use of the carpe diem form and how this adds to the tone and mood of the poem • biographical readings focusing on Byron's bacchanalian lifestyle, his age on writing this poem and its impact on the poem's attitude towards mortality. References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments. These are suggestions only. Accept any valid alternative response.

Question Number	Indicative Content
13	**Prescribed text*: The New Oxford Book of Victorian Verse* edited by Christopher Ricks** An appropriate choice of poem to accompany *Home-Thoughts, from Abroad* might be *From Maud: I.xxii 'Come into the garden, Maud'* by Alfred Tennyson. Candidates may refer to the following in their answers: • Browning's use of diction to present a powerfully imagined setting for which he longed, e.g. 'blossomed pear-tree'; 'hoary dew' • use of third-person narration, direct address and voice to intensify the experience and the sense of longing, e.g. 'OH, to be in England'; 'Hark' • use of reference points which might be considered typical of lyric form generally and Browning's style in particular, e.g. the role of place; use of contrast or 'lucidity of sound' (Pound) • use of symbolism to present longing, e.g. Spring; 'orchard bough'; 'melon flower' • Freudian analyses that consider the possible motivations for the longing of the persona • eco-critical responses that discuss Browning's attention to the 'specificity of landscapes, flora and fauna' (Williams). References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments. These are suggestions only. Accept any valid alternative response.

Question Number	Indicative Content
14	**Prescribed text*: The New Oxford Book of Victorian Verse* edited by Christopher Ricks** An appropriate choice of poem to accompany *Drummer Hodge* might be *'The Nurse believed the sick man slept'* by Charlotte Brontë. Candidates may refer to the following in their answers: • Hardy's use of diction to present mood and tone, e.g. 'Uncoffined'; 'Strange'; 'homely' • use of other poetic techniques such as rhythm to echo the drum beat of Hodge's calling and the way in which both this and the poem's steady rhyme add to the finality of the mood • use of explicit references to the Second Boer War to create an imagined response to the loss of young life, and the emotions which accompany that • use of terms specific to the setting to create mood and tone, e.g. the unfamiliarity of 'kopje-crest'; 'veldt' • historicist analyses that consider the significance of contemporary events as motivations for the creation of the poem • post-colonial interpretations that review the typicality of Hardy's sentimental perspective of what has been termed a 'white man's war' (Matshikiza). References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments. These are suggestions only. Accept any valid alternative response.

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet points 3,4	AO5 = bullet points 5,6
		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. |