



Mark Scheme - Results

June 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.
- Plans in the lined response area of the question paper/answer booklet should not be marked unless no other response to the question has been provided. This applies whether the plan is crossed out or not.

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	<p><i>Measure for Measure</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • variety of genre conventions in the play, e.g. the comedic ending and the tragic narrative arc from ignorance to knowledge • how characters are used to present conventional elements of comedy and tragedy, e.g. the humour generated by Pompey; the Duke's moral philosophising • contrasts between the effects generated by the settings and what these add in terms of genre, e.g. the scenes in the suburbs and the jail • the uncertainty of life in contemporary London due to the ravages of the plague or the succession of James I and how this might have influenced creative decisions about genre • influence of sources such as Cinthio and Whetstone in determining the play's generic structure, e.g. the 'happy ending' of <i>Hecatommithi</i> • different interpretations and critical responses, e.g. MacDonald's idea that the play is 'the very darkest of all (the) comedies'. <p>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p>These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
2	<p data-bbox="363 264 692 302"><i>Measure for Measure</i></p> <p data-bbox="363 331 1189 369">Candidates may refer to the following in their answers:</p> <ul data-bbox="411 398 1374 1097" style="list-style-type: none"> <li data-bbox="411 398 1374 488">• use of diction and imagery to present fate, e.g. the title; figures such as ‘a feather will turn the scale’ <li data-bbox="411 495 1374 584">• elements of the plot which are fateful, e.g. Juliet’s pregnancy; the Duke’s decision to place Angelo in a position of power <li data-bbox="411 591 1374 719">• the role of religion in creating a deterministic framework for the play; debates about the fateful power of contemporary rulers <li data-bbox="411 725 1374 913">• performances of the play which foreground the significance of fate, e.g. Gildon’s (1699), which removed all of the Act 1 scenes to emphasise the three unities; Hytner’s (1988) or McBurney’s (2006) <li data-bbox="411 920 1374 1010">• gender-concept readings, e.g. how Isabella’s fate is at least partially determined by her sex in a patriarchal society <li data-bbox="411 1016 1374 1097">• Marxist analyses which focus on the role of unequal power distribution in determining the fates of the characters. <p data-bbox="363 1126 1337 1216">References to specific schools of thought and critics should be rewarded according to their relevance to candidates’ arguments.</p> <p data-bbox="363 1245 1356 1283">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
3	<p><i>The Taming of the Shrew</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • poetic language used to establish the play's concerns, e.g. Lucentio's monologue in I.i • poetic techniques used to create voice and character, such as blank verse; alliteration; assonance, e.g. 'She eat no meat to-day, nor none shall eat.' • use of poetic sources, e.g. Petrarch (the concept of courtly love); the quotation from Ovid (II.i); the reference to Virgil (the sybil) • use of poetic tropes to develop themes, mood and tone, e.g. references to birds and other animals • how the poetic concerns of Renaissance England might have affected the language of the play, e.g. 'Musicality, verbal sophistication, and romantic exuberance dominated the era's verse' (Poetry Foundation) • critical responses relevant to understanding the poetry of the play, e.g. 'every choice that's made about words, structure and rhythm tells you something about the person, their relationships or their mood in that moment' (RSC). <p>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p>These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
4	<p data-bbox="272 266 651 304"><i>The Taming of the Shrew</i></p> <p data-bbox="272 338 1091 376">Candidates may refer to the following in their answers:</p> <ul data-bbox="320 405 1394 1144" style="list-style-type: none"> • use of symbolism around clothing to foreground the themes of appearance and reality • use of the induction to create a frame establishing the idea of things not being what they appear • use of disguise in presenting appearance and reality, e.g. in the roles of Sly; Lucentio; Tranio; Hortensio; the Pedant • ways in which the play may be differently staged to foreground appearance and reality, e.g. by using this theme to emphasise the comedic aspects • the role of religion in Elizabethans' appreciation of the play's messages about misleading appearance and reality, e.g. the Devil disguising himself to tempt people away from God and how this might relate to the actions of Petruchio • psychoanalytical readings such as the idea that Katherine adopts the appearance of a shrew in order to deter suitors and thus avoid potential emotional damage. <p data-bbox="272 1173 1355 1256">References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p data-bbox="272 1285 1257 1323">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
5	<p data-bbox="363 264 480 300"><i>Hamlet</i></p> <p data-bbox="363 331 1187 367">Candidates may refer to the following in their answers:</p> <ul data-bbox="411 398 1369 1196" style="list-style-type: none"> <li data-bbox="411 398 1369 533">• use of images of decay and disease in order to establish place and theme, e.g. 'Something is rotten in the state of Denmark' <li data-bbox="411 542 1369 631">• use of symbols to develop character and contribute to the tragic narrative arc, e.g. Ophelia's flowers <li data-bbox="411 640 1369 730">• use of symbols to create mood, tone and action, e.g. Yorick's skull <li data-bbox="411 739 1369 873">• influence of the sources in providing a basis for the imagery and symbolism in the play, e.g. references in Belleforest's version to the supernatural and the role of alcohol <li data-bbox="411 882 1369 1061">• critical interpretations of <i>Hamlet's</i> imagery and symbolism, e.g. that it may constitute 'the ultimate message of the play and the literary cement holding the whole text together' (Suhamy) <li data-bbox="411 1070 1369 1196">• structuralist approaches focusing on the concept of the play's figurative framework as 'a system of recurrent patterns or motifs' (Barry). <p data-bbox="363 1227 1369 1317">References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p data-bbox="363 1339 1369 1375">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
6	<p><i>Hamlet</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • the role of actors and directors in interpreting the character of Gertrude, e.g. in the 1996 and 2009 film versions • ambiguity surrounding Gertrude's role in the death of old Hamlet and her marriage to Claudius • the possibility that Gertrude's role is passive because she is a reflection of women's social position during the period when the play is set • technical factors in the presentation of her character and how those may reflect her portrayal, e.g. unlike the major male characters, she has no soliloquies • varied critical responses, e.g. Tubb: 'The most enduring characterisation of Gertrude – (is) shamelessly sensual and shallow' • genre-based analyses, e.g. Tassi: '[i]n fulfilling her tragic role, the end crowns all; in the final moments of her life, she performs an extraordinary act that gives Hamlet motive and cue for killing the King'. <p>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p>These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
7	<p data-bbox="363 264 512 302"><i>King Lear</i></p> <p data-bbox="363 331 1189 369">Candidates may refer to the following in their answers:</p> <ul data-bbox="411 398 1337 1198" style="list-style-type: none"> <li data-bbox="411 398 1166 488">• use of the Fool to alert Lear and others to their shortcomings and need for guilt <li data-bbox="411 495 1289 629">• use of characters to present ideas about guilt, e.g. the question of whether Lear is guilty of 'not (having) taken enough care of his kingdom' (Hadfield) <li data-bbox="411 636 1337 770">• use of techniques such as contrast to emphasise guilt, e.g. between the highly culpable motivations of Goneril and Regan and the comparative innocence of Cordelia <li data-bbox="411 777 1305 911">• ways in which contemporary belief systems might have affected the conceptualisation of guilt in the play, e.g. as expressed, critically, by Edmund in soliloquy <li data-bbox="411 918 1326 1097">• psychoanalytic analyses discussing the motivations of the characters, e.g. Conran's focus on how Lear may be stimulated by 'considerations of shame, guilt, and forgiveness' <li data-bbox="411 1104 1326 1193">• Marxist interpretations considering the ways in which the distorting effects of power may result in guilty actions. <p data-bbox="363 1218 1337 1308">References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p data-bbox="363 1332 1353 1370">These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
8	<p><i>King Lear</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • contribution of the settings to the play's thematic and emotional landscape, e.g. the heath and the cliff • how settings are presented through diction and imagery, e.g. 'These late eclipses in the sun and moon portend / no good to us' • how contrast emphasises setting, e.g. between the various palaces and the hovel • how the political setting of Lear's splitting of the kingdom ends badly and the idea that this would have been received favourably when the play was performed for James I • the roles of some settings and the weather, e.g. that Shakespeare's portrayal of nature's 'disequilibrium leaps over pastoral homeostasis' (Mentz) • readings relating to the effects of Shakespeare's use of settings, e.g. 'The heath is both a real place and a place in the mind. It is what the human world would be like if pity, duty, and the customs of honour and due ceased to rule human behaviour' (Ignatieff). <p>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p>These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
9	<p>Prescribed text: <i>Metaphysical Poetry</i>, editor Colin Burrow</p> <p>An appropriate choice of poem to accompany <i>To My Excellent Lucasia, on Our Friendship</i> might be <i>Woman's Constancy</i> by John Donne.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of phrasing presenting faithfulness, e.g. 'I've all the world in thee' • use of images presenting faithfulness, e.g. 'Then let our flame still light and shine' • Philips' presentation and development of a declaration based on personal address, e.g. 'I am not thine, but thee.' • use of technical features reflecting steadfastness, e.g. the ABAB rhyme scheme and consistent metre • gender-concept interpretations, e.g. focusing on Philips' role writing about a passionate female friendship in a period which Killigrew asserts saw 'a flourishing of women poets' • different critical interpretations of the poem based on its strong avowal of enduring faithfulness between women, e.g. political or love poetry. <p>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p>These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
10	<p>Prescribed text: <i>Metaphysical Poetry</i>, editor Colin Burrow</p> <p>An appropriate choice of poem to accompany <i>Song</i> (<i>‘Go, and catch a falling star’</i>) might be <i>A Song: (‘Ask me no more where Jove bestows’)</i> by Thomas Carew.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of techniques creating vocal mood and tone, e.g. imperative verbs; direct address • use of ‘fantastic’ imagery creating mood and tone, e.g. ‘mermaids singing’; ‘strange wonders’ • Donne’s use of contrast to create interest by positioning lighter moments against apparent seriousness and bitterness towards the end of the poem • references recognisable to the poem’s contemporary audience and how these contribute to an understanding of mood and tone, e.g. ‘mandrake root’ • gender-concept readings, e.g. focusing on the ‘misogynist’ representation of women and their presumed infidelity • critical responses focusing on Donne’s romantic verse as lacking in substance, e.g. ‘his love poetry is <i>Hamlet</i> without the prince’ (C S Lewis). <p>References to specific schools of thought and critics should be rewarded according to their relevance to candidates’ arguments.</p> <p>These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
11	<p>Prescribed text: <i>English Romantic Verse</i>, editor David Wright</p> <p>An appropriate choice of poem to accompany <i>Ode on a Grecian Urn</i> might be <i>Ode: Intimations of Immortality</i> by William Wordsworth.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of diction presenting timelessness, e.g. 'evermore'; repetition of 'for ever' • use of imagery and symbolism presenting timelessness, e.g. the 'Urn'; 'She cannot fade' • Keats' presentation and development of timelessness using classical references and allusions, e.g. 'dales of Arcady'; 'marble men and maidens' • use of other poetic techniques to convey ideas about timelessness, e.g. the regular versification and metre • analyses of the poem as a response to the poet's attitude towards time resulting from his brother's death due to tuberculosis • critical approaches which assert the poem's timelessness, e.g. that the poem 'is Greek, as Greek as a thing from Homer or Theocritus; it is composed with the eye on the object, a radiancy and light clearness being added' (Arnold). <p>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p>These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
12	<p>Prescribed text: <i>English Romantic Verse</i>, editor David Wright</p> <p>An appropriate choice of poem to accompany <i>The Question</i> might be <i>Ode to a Nightingale</i> by John Keats.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of diction presenting the power of the imagination, e.g. 'dreamed'; 'visionary' • use of imagery presenting imaginative vision, e.g. 'starry river buds'; 'children of the Hours' • ways in which the power of the imagination is ultimately used to frame a romantic proposal, e.g. 'I made a nosegay ... That I might there present it! – Oh! to whom?' • the possibility that the poem is an escape, e.g. written in response to the loss of Shelley's children • the prioritisation of the individual imagination in Romanticism, e.g. 'those who imagine ... are not only the authors of language and of music ... they are the institutors of laws, and the founders of civil society' (Shelley) • responses such as that of Browning to Shelley's imaginative vision, e.g. referring to him as 'Sun-treader'. <p>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p>These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
13	<p>Prescribed text: <i>The New Oxford Book of Victorian Verse</i> edited by Christopher Ricks</p> <p>An appropriate choice to accompany <i>The Best Thing in the World</i> might be <i>From In Memoriam: XCV 'By night we linger'd on the lawn'</i> by Alfred Tennyson.</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of imagery and symbolism presenting the natural world, e.g. 'May-dew impearled'; 'Sweet south-wind' • use of other techniques to present the natural world, e.g. personification and voice • use of diction linking the natural world and human nature, e.g. 'Truth'; 'June-rose' • the poem's detail reflects the expansion of knowledge of the natural world in Victorian times • the significance of Browning's influences in writing, e.g. that she 'inherited her ideas about what poetry could do principally from the poets of the Romantic period' (Avery) • eco-critical responses that highlight the relationship between humans and the natural world. <p>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p>These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative Content
14	<p>Prescribed text: <i>The New Oxford Book of Victorian Verse</i> edited by Christopher Ricks</p> <p>An appropriate choice to accompany <i>From Maud: l.xviii 'I have led her home, my love, my only friend'</i> might be <i>Meeting at Night</i> by Robert Browning</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of diction presenting desire, e.g. 'long-wish'd-for'; 'promised' • use of imagery presenting desire, e.g. 'Full to the banks'; 'shook my heart' • use of irony to emphasise the nature of desire denied, e.g. 'The gates of heaven are closed, and she is gone' • references to Browning's life and the significance of Rosa Baring, e.g. the idea that the poem is about 'losing someone who you have never really had' (Ricks) • critical analyses of the nature of desire, e.g. 'romantic love is not a solution in the poem but a problem to be overcome' (Shires) • gender-concept readings, e.g. that the poem is objectifying. <p>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.</p> <p>These are suggestions only. Accept any valid alternative response.</p>

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 points 3,4	AO5 = bullet points 5,6
	0	No rewardable material.			
1	1–5	Descriptive <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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.