



Mark Scheme (Results)

Summer 2023

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	<i>Measure for Measure</i> Candidates may refer to the following in their answers: • the forms of irony used in the play and the degree to which they are impressive, e.g. dramatic irony, situational irony, verbal irony • how verbal irony shapes meaning, e.g. the interactions between Lucio and Angelo • how situational irony – typical of Renaissance drama – shapes meaning, e.g. the bed trick • use of irony to create generic comic relief, e.g. the lighter scenes ironically reflect the play's darker implications • structuralist approach considering the ways in which the play's form is built on irony to a large extent • the idea that irony in the play has a 'fully developed thematic importance' (Weiser) • Marxist analysis looking at the ways in which power structures are undermined through 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
2	<i>Measure for Measure</i> Candidates may refer to the following in their answers: • the importance of different types of love presented in the play, e.g. romantic love; self-love; lust • dramatic impact of specific scenes presenting love, e.g. Angelo's soliloquy attempting to reason away his desire for Isabella • use of imagery and symbolism to present love, e.g. the equine motif suggests ideas about sexual attraction in Angelo's comment to Isabella • presentation of love in the context of Elizabethan social structures, e.g. the role of religion in creating frames of behaviour and moral codes around sexual conduct • how versions of love can be understood in relation to gender concept readings, e.g. different female roles and how they are defined by versions of love • psychoanalytical approaches relating to the Duke'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
3	<i>The Taming of the Shrew</i> Candidates may refer to the following in their answers: • the importance of the spoken word in establishing characters' power positions in the play, e.g. Petruchio's powerful wooing of Katherina hinges on language • the ambiguous relationship between the spoken word and power, e.g. Katherina's speeches are often as compelling as Petruchio's, but her power position is ambiguous; Bianca speaks less interestingly but is well 'rewarded' • the dramatic impact of technical features such as rhetoric – a feature of Elizabethan education, e.g. in the first exchange where Petruchio's 'rope-tricks' are matched by Katherina • the role of allusion in Morality plays and the possible influence of that on Shakespeare's writing • genre-based analysis of how the tragi-comic form of the play dictates its language • Marxist critiques looking at power relationships and how these are encoded in language. 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	<i>The Taming of the Shrew</i> Candidates may refer to the following in their answers: • the significance of selfishness in the play, e.g. the role of actors and directors in shaping versions of the text that might choose to foreground it • use of characterisation to present selfishness in the play, e.g. much of Petruchio's behaviour can be seen as entirely self-interested; Katherina's wilfulness and Bianca's self-interest • the thematic role of selfishness as an end in itself and in its contribution to the establishment of other themes such as love and identity • power and selfishness generated as a result of the social hierarchy, e.g. the roles of men and women and how those could be said to promote different forms of self-interest • historicist readings focusing on the significance of societal norms in generating narrative development, e.g. Petruchio's selfishness as seen from different historical perspectives • structuralist approaches looking at the ways in which self-interest contributes to the formation of the narrative. 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	<i>Hamlet</i> Candidates may refer to the following in their answers: • interpretations of what is unnatural in <i>Hamlet</i>, e.g. the potential for actors and directors to explore this theme in various ways • dramatic impact of supernatural moments, e.g. the appearance of the Ghost; the grave-digging scene • significance of unnatural acts, e.g. the play within the play; the scenes concerning Gertrude and Claudius' marriage; Ophelia's suicide • ways in which the idea of the unnatural is developed by technical means, e.g. diction and imagery in the Ghost's speech; Hamlet's soliloquies • contemporary ideas about what is unnatural, e.g. issues around succession in the Elizabethan era and unnatural usurpation; the Elizabethan belief in the supernatural realm • psychoanalytic interpretations considering the potentially unnatural motivations of the various characters and how they contribute to the wider framework of the play. 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	<i>Hamlet</i> Candidates may refer to the following in their answers: • the various ways in which actors and directors have presented contrast in <i>Hamlet</i> • use of contrast to develop characterisation, e.g. the contrasts between Hamlet and 'foils' such as Laertes and Horatio • thematic contrasts between madness and sanity or appearance and reality, e.g. Hamlet's 'antic disposition'; the Player's feigning of grief • use of diction and imagery to develop contrast, e.g. wellness versus disease; life versus death • the contextual significance of specific contrasts, e.g. action and inaction relating to the concept of the Renaissance man • historicist approaches exploring the role of contrast in conventionally attested sources e.g. Scandinavian sagas, Belleforest or Bright. 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	<i>King Lear</i> Candidates may refer to the following in their answers: • the ways in which different actors and directors have chosen to present violence in the play • dramatic impact of specific moments presenting different types of physical, verbal or emotional violence, e.g. the blinding of Gloucester; the threat of the drawn bow; Lear's 'tantrums' • the role of Shakespearean theatre as a commercial venture needing to present spectacle • violence as a symbol of the social tumult of the Elizabethan period, e.g. the role of the sources such as Holinshed, Higgins and Sidney in influencing the violence of the core narrative • Freudian focus on 'the death instinct' and its role in catalysing violence • Marxist readings that see violence as an inevitable consequence of a social structure corrupted by power or greed. 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	<i>King Lear</i> Candidates may refer to the following in their answers: • the extent to which imagery and symbolism make the play memorable for the audience, e.g. use of animals and disease • ways in which imagery and symbolism are extended into motifs, e.g. vision and blindness • use of imagery and symbolism in representing the figure of the King and contemporary ideas about monarchy, e.g. Lear's crown • the ways in which the play may be differently staged in order to present specific elements of its figurative content • historicist critiques which focus on the Shakespearean world and its belief systems as significant in determining the presentation of the imagery and symbolism • gender concept readings that discuss the uses of particular strands of imagery and symbolism, e.g. characterisation of Goneril and Regan. 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.

SECTION B: Pre-1900 Poetry

Question Number	Indicative Content
9	Prescribed text: <i>Metaphysical Poetry</i>, editor Colin Burrow An appropriate choice of poem to accompany <i>To His Coy Mistress</i> might be <i>To a Lady that Desired I Would Love Her</i> by Thomas Carew • Marvell's use of diction to present female characteristics, e.g. 'coyness'; 'sweetness' • complex arguments and witty rhetorical flourishes as typical of Metaphysical poetry • the extent to which the poems reflect contemporary conventions in the representation of female characteristics, e.g. 'honour' • ways in which the speaker presents and develops his attempted seduction based on literary stylistic models, e.g. <i>carpe diem</i> • use of imagery, rhyme and other poetic techniques as an integral part of the representation of female characteristics, e.g. 'skin like morning dew' • gender concept readings that consider the possibility of female agency. 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: <i>Metaphysical Poetry</i>, editor Colin Burrow An appropriate choice of poem to accompany <i>The World</i> might be <i>'Batter My Heart'</i> by John Donne • Vaughan's use of diction to present ideas connected to faith, e.g. 'eternity'; 'God' • rhetorical patterns and conceits conventional of Metaphysical poetry used to represent human faith in worldly pursuits, e.g. 'his lute, his fancy, and his flights / Wit's sour delights' • ways in which Vaughan presents and develops religious faith by contrasting it with faithless human stereotypes familiar to his audience, e.g. the lover; the statesman; the epicure and the miser • Vaughan's use of symbolism to present faith, e.g. 'light'; 'a great ring' • Vaughan's didacticism as typical of approaches to presenting ideas about faith in Metaphysical poetry • critical interest in Vaughan as a Caroline divine, offering a vision of 'renewed spiritual devotion' in the context of the Oxford Movement. 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: <i>English Romantic Verse</i>, editor David Wright An appropriate choice of poem to accompany <i>Lines Written in Early Spring</i> might be <i>Ode to the West Wind</i> by Percy Bysshe Shelley • Wordsworth's use of diction to present renewal, e.g. references to 'Early Spring'; 'budding twigs' • use of reflexive voice and first-person narration to create a counterpoint to renewal in terms of mood and tone, e.g. 'grieved'; 'lament' • ways in which Wordsworth presents and develops renewal based on reference points that might be considered generic of Romanticism, e.g. the natural setting and the meditative mood of the persona • use of symbolism as integral to the representation of renewal, e.g. 'Nature'; 'that green bower' • Freudian analyses that consider the possible motivations for the sadness of the persona in response to 'What man has made of man' and the possible futility of human renewal • eco-critical approaches that discuss the representation of renewal and the possible impact of human actions on the environment. 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: <i>English Romantic Verse</i>, editor David Wright An appropriate choice of poem to accompany <i>Ode to a Nightingale</i> might be <i>The Tyger</i> by William Blake • Keats' use of diction to present mood and tone, e.g. 'aches'; 'numbness'; 'forget' • use of first-person narration and direct address to the nightingale to create mood and tone, e.g. 'thou, light winged Dryad of the trees' • ways in which Keats presents and develops mood and tone based on reference points which might be considered generic of Romanticism, e.g. the power of fancy or imagination; the contrast between mortality and immortality • use of imagery and allusion to create a reflective, philosophical mood and tone, e.g. 'Lethe-wards'; 'Hippocrene' • biographical readings that focus on the impact of Tom Keats' death and Keats' own health problems • interpretive possibilities outlined in Iser's Act of Reading theory, e.g. how aesthetic response is initiated. 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: <i>The New Oxford Book of Victorian Verse</i> edited by Christopher Ricks An appropriate choice to accompany <i>The Visionary</i> might be <i>The Best Thing in the World</i> by Elizabeth Barrett Browning • Brontë's use of diction to present a powerfully imagined setting, e.g. 'snow-wreaths'; 'wilderling drift'; 'hearth' • use of first person narration, direct address and voice to personalise the experience and its imaginative aspect, e.g. 'Frown, my haughty sire! chide, my angry dame!' • use of reference points that might be considered typical of gothic writing generally and that of Emily Brontë in particular, e.g. the role of the supernatural; the importance of rural settings • use of symbolism to create contrast between interior and exterior worlds, e.g. 'little lamp'; 'guiding-star' • Freudian analyses that consider the possible motivations for the prospective 'vision' of the persona • biographical readings that focus on the creative lives of the poets in Haworth and how this affects the presentation of powerful imagination in the poem. 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: <i>The New Oxford Book of Victorian Verse</i> edited by Christopher Ricks An appropriate choice to accompany <i>Somewhere or Other</i> might be <i>Home-Thoughts, from Abroad</i> by Robert Browning • Rossetti's use of diction to present setting, e.g. 'land and sea'; 'wandering moon'; 'star' • use of other poetic techniques to present setting, e.g. personification of the moon; 'grown green' • use of an imagined location, typical of pastoral poetry • the uncertainty of the setting of the poem, e.g. the poem's title • use of liminal symbolism to create contrast between psychological interiority and the external world, e.g. 'a wall, a hedge, between' • gender-concept readings that focus on the desire for freedom evident from the title of <i>Somewhere or Other</i> onwards. 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.

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 • 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.

