Mark Scheme (Results)

January 2023

Pearson Edexcel International
Advanced Level

In English Literature (WET04)
Unit 4: Shakespeare and Pre-1900 Poetry

General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- 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.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- 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 may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- 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: Shakespeare

Question Number	Indicative Content
1	**_Measure for Measure_** Candidates may refer to the following in their answers: • a definition of 'appearances' – the ability to explore the concept beyond its surface meaning might be a differentiator in how they construct and control their argument • whether nothing is ever as it seems and whether or not this is key to the appeal of the play: responses might focus on the role of the Duke or Isabella's switch with Mariana, for example • a principal focus on key scenes such as III.ii (the Duke's exchange with Elbow), IV.i (the plan to implement the bed trick) or V.i (the Duke's denunciation of Isabella) • the ways in which meaning is shaped through the use of diction, imagery, irony, contrast and stagecraft, for example, with due consideration for how these elements of the narrative might or might not develop appearance as key to the success of the play • the context – including, for instance, the significance of the sources and their impact on the presentation of the appearance; the presence of 'typical' Renaissance techniques such as the bed trick; the generic aspects of the use of appearance in comedy; the roles of men and women in Elizabethan society; the significance of chastity and chaste forms of behaviour and the exercise of power and leadership • linkage within the play between characters whose development depends on appearance and those for whom it is less significant, and the methods used to present this • different interpretations of and alternative ideas about the text drawing on appropriate critical sources such as gender concept readings (perhaps specifically relating to the representation of Isabella, for example), Marxist analysis (possibly looking at the ways in which the power structures of the play are explored through appearance) or a psychoanalytical approach considering the various motivations of the characters and how this might help us understand the role of appearance. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
2	**_Measure for Measure_** Candidates may refer to the following in their answers: - examples of imagery and symbolism in the play and whether or not they can be considered 'ineffective' - specific similes, metaphors, symbols and motifs such as those centring around horses or money, e.g. the use of personification; the use of allegory; whether or not these things can be considered 'ineffective' - the role of imagery and symbolism in creating character, sense of place, theme, mood and tone, voice and narrative cohesion - the context, e.g. the significance of contemporary issues such as the role of religion in creating frames of reference for imagery and symbolism; the moral codes of behaviour around sexual relationships, marriage and prostitution and how these are presented through the use of imagery and symbolism; the social structures of Elizabethan society and how those affect the use of imagery and symbolism - linkage within the play between images and symbols, such as those relating to the exercise of power or the significance of virtue - different interpretations of and alternative ideas about the text drawing on appropriate critical sources such as gender concept readings (perhaps specifically relating to the use of imagery and symbolism to create different female roles), psychoanalytical approaches relating to the Duke's motivations, for instance, and how they are enacted through imagery and symbolism; structuralist readings focusing on the ways in which imagery and symbolism contribute to the form the narrative takes. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
3	**The Taming of the Shrew** Candidates may refer to the following in their answers: • the definition of 'immoral' in the play and the role of actors and directors in shaping versions of the text that emphasise or downplay aspects of the play's foundational approach to the question of public and private morality • whether or not the play is 'deeply immoral' – in favour of the proposition, candidates might cite the role of deception and manipulation in the matter of Petruchio's wooing of Katharine, the generic significance of the play's address of morality and the ending, which could be seen as 'immoral' • the role of technical features such as imagery, diction, action, voice, characterisation and form and structure in creating a world that may be read as 'deeply immoral' or otherwise • the context – including, e.g. the significance of contemporary issues such as the role of arranged marriages (and their possible decline in popularity); codes of behaviour around sexual relationships, marriage and patriarchy and how these might have affected the play's moral values; the roles of Katharine and Bianca in presenting different conceptions of 'moral' behaviour and how this is related to the setting of Elizabethan society; the background significance of Morality plays and their possible influence on Shakespeare's writing • linkage within the play between characters who might be said to have a more morally-focused role and contrast with those who do not • different interpretations of and alternative ideas about the text drawing on appropriate critical sources such as genre-based analysis (possibly looking at the how the tragi-comic form and structure of the play dictate its moral coding); a feminist interpretation; 'post-feminist' analyses such as those of Kantor and Morrison; and Marxist critiques looking at the power relationships within the play and how these may contribute to moral behaviours. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
4	**The Taming of the Shrew** Candidates may refer to the following in their answers: • the significance of contrasts, and the role of actors and directors in shaping versions of the text who might choose to foreground this aspect of the narrative, in response to the terms of the task • examples of contrast in the play through characterisation, e.g. between Katharine and Bianca; settings, e.g. England and Padua or Katharine's home and Petruchio's manor; themes, e.g. appearance and reality and form and structure, e.g. between verse and prose; the effects of these contrasts • the thematic role of contrast – its development as an end in itself and its contribution to the establishment of other themes such as love, identity and fate might be considered, as well as the way in which it extends the ironic foundation of the play. Candidates might also consider the roles of technical elements, e.g. diction and imagery • significance of contemporary issues, e.g. social status, male and female, powerful and powerless; rich and poor; honour, duty and the natural order and how these create contrast. There could also be some discussion of the way in which contrast is a generic aspect of comedy • linkage within the play between characters whose roles are driven by contrast or themes which rely on it for their development, e.g. love • different interpretations of and alternative ideas about the text drawing on appropriate critical sources such as genre-based readings focusing on the typicality of the use of contrast in works such as this; gender concept interpretations that may, e.g., focus on the roles of the leading female characters as established through contrast; structuralist approaches looking at the ways in which contrast contributes to the formation of the narrative or Marxist analyses which discuss the significance of contrast in establishing power roles and relationships. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
5	***Hamlet*** Candidates may refer to the following in their answers: • the significance of the minor characters in *Hamlet* and the role of actors and directors in presenting them, in response to the terms of the task • specific scenes or moments such as the appearance (and significance) of the ghost; the play within the play; the grave-digging scene; anything involving Rosencrantz and Guildenstern for instance • ways in which the minor characters are developed via technical means, e.g. diction, imagery, staging, contrast, dialogue; form, structure and action • the play's generic position and the role of the minor characters in that; issues around authority and status in the Elizabethan era; the use of minor characters to present thematic depth and tonal relief; the Elizabethan world view and the role of destiny in shaping the fates of characters • links between minor characters and each other and between minor characters and the major figures in the drama and how this contributes to the effectiveness of the play overall • different interpretations of and alternative ideas about the text drawing on appropriate critical sources such as historicist readings of the play focusing on issues such as the sources and context of the play and their impact; psychoanalytic interpretations considering the motivations of the various characters and how they contribute to the wider framework of the narrative; Marxist analyses identifying the inevitability of attrition or hardship for characters of lower social status; and genre-focused critiques dealing with the roles of minor characters in a tragedy. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
6	***Hamlet*** Candidates may refer to the following in their answers: - the types and significance of self-interest in *Hamlet* and the role of actors and directors in exploring this theme, in response to the terms of the task - specific scenes or moments such as Claudius' first address to the court; Hamlet's confrontation of Gertrude; Hamlet's treatment of Ophelia; Hamlet's self-interested adoption of his 'antic disposition' - ways in which self-interest is established, developed and extended via technical means such as diction, imagery, staging, voice and dialogue, soliloquy and action - the play's genre and the significance of self-interest as a theme in the form generally; the significance of Elizabethan attitudes to destiny and self-determination; the importance of contextual factors, e.g. usurpation; social status; relative powerlessness of women - links between the forms of self-interest to which characters contribute and the sorts of actions that are presented relating to the theme - different interpretations of and alternative ideas about the text drawing on appropriate critical sources such as psychoanalytic readings examining characters' motivations relating to self-interest; Marxist focuses on the way in which the social structures of the play lead to the compromising or achievement of self-interest, e.g. the ultimate 'success' of Fortinbras; historicist approaches which may explore the role of the sources. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
7	***King Lear*** Candidates may refer to the following in their answers: • the role and significance of masculinity in the play and the part played by actors and directors in presenting it, responding to the terms of the task • specific scenes or moments and how these present masculinity in profound or unexpected ways, e.g. the opening; Goneril's reduction of Lear's entourage; the Poor Tom element of the narrative; the roles of Edmund, Edgar and Albany and the ending of the play • ways in which masculinity is established, developed and extended via technical means, e.g. diction, imagery, staging, dialogue, soliloquy, action and contrast • the role of Kings, fathers and sons both in the play's timeframe (8th century B.C.) and the Elizabethan period; the issues surrounding monarchy and the divine right of kings; the genre of the play and how this affects the presentation of the male characters and the ways in which masculinity is explored generally in Shakespeare's works • links between masculinity and specific characters; linkage between various scenes which might be connected in the construction of the theme; linkage between the theme of masculinity and other themes in the play such as fate • different interpretations of and alternative ideas about the text drawing on appropriate critical sources, e.g. gender concept approaches that might explore Lear's position and role or that of Gloucester; Marxist readings which see masculinity as a part of a social structure corrupted by power or greed; historicist critiques which foreground the significance of male roles and the importance of the sources. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
8	***King Lear*** Candidates may refer to the following in their answers: • the role and significance of conventions of tragedy in the play and the part played by actors and directors in presenting it, responding to the terms of the task • specific characters and moments, e.g. Lear himself, the King's daughters and Edmund, the division of the kingdom, the casting out of Lear, the various betrayals, Gloucester's blinding and the final scenes; how these things are connected to the tragic form of the play • how the tragic genre is established, developed and extended via technical means, e.g. diction, imagery, staging, dialogue, soliloquy and action • 'classical' aspects of the tragedy, e.g. characters' flaws; use of deterministic structures and conventions; elements of the Elizabethan world view and how that influences the tragic model; themes and actions which arise as a consequence of the form (i.e. power, fate); the importance of concepts such as hubris, hamartia and the wheel of fire in framing the narrative • specific functions of characters within the unfolding of the tragedy, e.g. the role of the Fool • different interpretations of and alternative ideas about the text drawing on appropriate critical sources, e.g. structuralist approaches which might focus on the narrative inevitability resulting from the tragic form; Marxist readings which emphasise the corrupting nature of power and how this leads directly to the tragic outcomes of the play; historicist critiques which focus on the Jacobean world and its belief systems. These are suggestions only. Accept any valid alternative responses.

Section B: Pre-1900 Poetry

Question Number	Indicative Content
9	Prescribed text: **Metaphysical Poetry,** editor Colin Burrow

An appropriate choice of poem to accompany *Song*: *To Lucasta, Going to the Wars* might be *Woman's Constancy* by John Donne.

Candidates may refer to the following in their answers:

- personas who present relationships between men and women in different ways, e.g. by establishing a kind of debate with a lover
- specific moments in the poems such as the ending of *To Lucasta...* and how they present conclusions about how relationships might be experienced
- ways in which the theme is established, developed and extended via technical means, e.g. voice; diction; wordplay; imagery; discursive structure; question or instruction; rhythm and metre; mood and tone; form and contrast
- historical, social and biographical factors which informed the writing of them, e.g. address to female audience; the significance of mutability; religious contexts relating to pride, glory and other notions; the turbulent political and social landscape of the Civil War period
- different interpretations of and alternative ideas about the text possibly drawing on appropriate critical sources including less positive interpretations of Lovelace's presentation of relationships; historicist approaches which might emphasise the significance of issues such as 'the Renaissance appetite for Classical oration'; or gender concept readings focusing on the representation of women or desire.

These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
10	Prescribed text: ***Metaphysical Poetry,*** editor Colin Burrow
	An appropriate choice of poem to accompany *A Dialogue of Friendship Multiplied* might be *To a Lady that Desired I Would Love Her* by Thomas Carew.
	Candidates may refer to the following in their answers:
	• how the poems develop voice in sustained and developed ways, by using a dialogic form to establish a range of content and effects, e.g. themes, mood and tone and message
	• specific elements in the poems used to create voice, e.g. the use of questions; the use of second-person address; the use of diction intended to have an emotional impact; imagery and symbolism; the concept of conceit
	• ways in which the voices of the poems are complemented, developed and extended via other technical means, e.g. rhyme; rhythm and metre; irony; rhetoric; form
	• Philips' focus on female friendships in her poetry, specifically with Ann Owen, e.g. her use of assumed names to convey a specific approach; her interest in religious and poetic forms which employ dialogic structures
	• different interpretations of and alternative ideas about the text drawing on appropriate critical sources, e.g. psychoanalytic responses to the motivations and creative processes of the poets; gender-concept driven readings relating to the presentation of women and their voices; biographical analyses focusing on the significance of the identities of the subjects in the writing of the texts.
	These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
11	Prescribed text*: **English Romantic Verse**, editor David Wright An appropriate choice to accompany '*The cold earth slept below*' might be *Lines Composed a Few Miles above Tintern Abbey* by William Wordsworth. Candidates may refer to the following in their answers: - presentation of change through stylistic and technical choices, e.g. voice; setting; form and structure - focus on a specific moment of change and how it unfolds in '*The cold earth slept below*' - use of poetic devices to present change, e.g. imagery and symbolism; diction; rhythm; metre; allusion; form; structure - biographical context, e.g. the supposition that '*The cold earth slept below*' is a response to the apparent suicide of Shelley's first wife, Harriet; Shelley's concern with his own mortality - the significance of the sublime in Romantic poetry in general; the role of natural phenomena such as fen-fire in symbolising change - different interpretations of and alternative ideas about the text drawing on appropriate critical sources, e.g. an eco-critical perspective looking at the significance of 'uncertainty, relativity and complexity' in presenting change (Lussier); gender-concept readings regarding the representation of the female 'victim'. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
12	Prescribed text*: **English Romantic Verse**, editor David Wright

An appropriate choice to accompany *The Sick Rose* might be *Lines Inscribed upon a Cup Formed from a Skull* by George Gordon, Lord Byron*.

Candidates may refer to the following in their answers:

- the use of imagery and symbolism in various ways to create, e.g. theme, sense of place, mood, tone and message
- use of specific symbolic elements in the poems, e.g. the rose, colour or the worm in *The Sick Rose*
- use of other technical features to complement the imagery, e.g. diction, rhythm, metre, form and structure
- use of imagery to create specific moods and tones, e.g. the storm creates a sense of threat and instability
- the rose as symbol, e.g. of 'Englishness'; of chastity; of promiscuity and prostitution in 18th century London; of poverty, disease and mortality
- different interpretations of and alternative ideas about the texts drawing on appropriate critical sources, e.g. psychoanalytic approaches which might choose to examine the importance of conscious or subconscious motivations; biographical readings which might explore the socio- political motivations of the writers and their situations in and responses to society; gender concept analyses which might focus on the representation of femaleness in *The Sick Rose*.

These are suggestions only. Accept any valid alternative responses. |

Question Number	Indicative Content
13	Prescribed text*: **The New Oxford Book of Victorian Verse** edited by Christopher Ricks

An appropriate choice to accompany From *In Memoriam XCV: By night we linger'd on the lawn* might be *May* by Christina Rossetti. Candidates

may refer to the following in their answers:

- presentation of self-reflection through various means, possibly aiming to encourage readers also to be self-reflective
- specific elements of the narrative voice, e.g. references to nature and the ways in which it stimulates self-reflection
- the measured self-reflective mood and tone of From *In Memoriam...*, e.g. the regular use of the quatrain stanza form
- ways in which imagery, symbolism and other devices develop and extend the theme of self-reflection, e.g. diction; rhyme; rhythm and metre; contrast; enjambment and sound devices
- biographical context, e.g. the role of Hallam's death and the significance of the phases of mourning in stimulating Tennyson's self-reflection; his interest in the natural world as a basis for the self-reflexive frame of the poem
- different interpretations of the text drawing on appropriate critical sources, e.g. contemporary responses to Tennyson (Mill or Austin) which might be taken to acknowledge or refute the strength of the self-reflexive appeal in Victorian poetry.

These are suggestions only. Accept any valid alternative responses. |

Question Number	Indicative Content
14	Prescribed text*: **The New Oxford Book of Victorian Verse** edited by Christopher Ricks An appropriate choice to accompany *Died…* might be *Home-thoughts, from Abroad* by Robert Browning. Candidates may refer to the following in their answers: • the ways in which strong opinions are established and developed and how they serve to engage the reader with the poems • specific elements such as the admonitory approach taken in *Died…* and the strong commentary it offers on how the dead should be discussed and remembered • ways in which strong opinions are developed and extended via technical means, e.g. voice; diction; imagery; rhythm and metre; sound devices and structural features including rhyme, enjambment and rhetorical language • contextual factors, e.g. the role of obituary; the relationship between the Brownings (as this is conventionally read as the poetic recreation of a forceful debate between them); the role of religion in creating the opinionated direction of the poem; the significance of classical allusions to Roman and Greek references used to develop lines of argument • techniques used in the creation of strong opinions, e.g. narration, rhetoric and form • different interpretations of and alternative ideas about the text drawing on appropriate critical sources, e.g. psychoanalytic readings exploring the motivations and reference points of the poets; historicist analyses focusing on the societal and cultural norms of Victorian life; contemporary critical responses (Whiting or Leighton) to Browning's work. 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 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.