Pearson Edexcel

# Mark Scheme - (Results)

## January 2025

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** | ***Measure for Measure***<br><br>Candidates may refer to the following in their answers:<br><br>• Lucio's generic role in the play's tragi-comic arc, e.g. moments such as his marriage to Kate Keepdown<br>• relationships between Lucio and other characters which develop interest in his persona, e.g. Claudio's trust in him as intercessor with the Duke<br>• social contexts highlighted by his position as a character with a foot in both worlds, e.g. his relationships with characters from higher and lower classes<br>• language used by Lucio (and to present him) and its rootedness in contemporary culture, e.g. 'They would else have married me to the rotten medlar'<br>• different presentations of Lucio, e.g. Daniel Henshall as 'Lukey' in the 2019 film version (Ireland)<br>• different interpretations and critical responses, e.g. Marshall's comment that the 'by-play between the Duke and Lucio – carries the play's depiction of gender to a further level of complexity'.<br><br>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.<br><br>These are suggestions only. Accept any valid alternative response. |

| Question Number | Indicative Content |
|---|---|
| **2** | ***Measure for Measure***<br><br>Candidates may refer to the following in their answers:<br><br>• how the Duke's plan and his taking on disguise create suspense and tension<br>• other elements of the plot which are suspenseful, e.g. Isabella's response to Claudio's pleas; the bed trick; the lead-up to the ending<br>• powerful and often disturbing imagery used to add tension, e.g. the Viennese characterised as 'A horse' that Angelo is breaking in; letting them 'straight feel the spur'<br>• contextual factors which inform the tensions and uncertainties of the play, e.g. during the complex interaction of the contemporary courtship and marriage process<br>• performances of the play which alter its framing to emphasize the more tense elements, e.g. McIntyre (2021), set in 1975 Britain – 'a nation on a knife-edge'<br>• critical responses, e.g. Trombetta: 'As a comedy, *Measure for Measure* is something of a midwinter nightmare…the play still generates too much anxiety for laughter to dispel.'<br><br>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.<br><br>These are suggestions only. Accept any valid alternative response. |

| Question Number | Indicative Content |
|---|---|
| **3** | *The Taming of the Shrew*<br><br>Candidates may refer to the following in their answers:<br><br>• plot events, e.g. Baptista literally auctions his daughter off<br>• Petruchio's character impetus and whether this lies at the heart of the play, e.g. 'I come to wive it wealthily in Padua'<br>• the role of the Induction in establishing the play's transactional aspect, e.g. Sly is falsely provided with all the attributes of wealth, including a young and noble wife<br>• money and wealth as indexes of motivation and status in the play's language, e.g. 'Why, nothing comes amiss, so money comes withal.'; 'Thou knows't not gold's effect'<br>• the play as a reflection on changes in customs of courtship and marriage which were undergoing significant shifts in the early modern period away from the regulation of money, class or alliance<br>• critical and cultural responses, e.g. it is 'the bartering of daughters that looks really misogynistic.' (Turner) or the suggestion in an article from *MoneyWeek* that modern audiences might be able to benefit from 'the financial wisdom' of the play.<br><br>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.<br><br>These are suggestions only. Accept any valid alternative response. |

| Question Number | Indicative Content |
|---|---|
| **4** | ***The Taming of the Shrew***<br><br>Candidates may refer to the following in their answers:<br><br>• forms of irony used in the play and whether they could be seen as its 'redeeming feature', e.g. dramatic irony; situational irony; verbal irony<br>• how verbal irony is used to shape meaning, e.g. 'Her only fault, and that is faults enough,/Is that she is intolerable curst'; "tis incredible to believe/ How much she loves me. O, the kindest Kate!'<br>• how situational irony – typical of Renaissance drama – is used to shape meaning, e.g. Petruchio's behaviour at his wedding<br>• use of irony to create generic comic relief, e.g. the scenes involving Bianca and her lovers<br>• productions which may have emphasized different ironies, e.g. Lloyd's all-female version (2016), which caricatured the brutality of men enabling the actors to throw the behaviour of the men into a particular relief<br>• Marxist analysis looking at the ways in which the play's power structures may be ironically reinforced, e.g. by its ending.<br><br>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.<br><br>These are suggestions only. Accept any valid alternative response. |

| Question Number | Indicative Content |
|---|---|
| **5** | ***Hamlet***<br><br>Candidates may refer to the following in their answers:<br><br>• initial presentations of Claudius as diplomatic, philosophical and confident in speech, as opposed to his being a 'comic book villain'<br>• presentations of authentically criminal and immoral aspects in Claudius' actions and how they reflect his character, e.g. the manner of Claudius' murdering his brother; his relationship with Gertrude and the implications of that<br>• use of imagery and diction to present Claudius, e.g. 'serpent'; 'beast'; 'villain'<br>• dramatic techniques used to develop the presentation of Claudius, e.g. during the play within the play; at the death of Gertrude; Hamlet's killing of Claudius<br>• contextual factors possibly bearing on the presentation of Claudius, e.g. the threat of violent usurpation in the uncertainty of the Elizabethan succession; the role of spies in the court as it reflects on the use of Rosencrantz and Guildenstern as 'entirely the king's creatures' (Magnus)<br>• critical responses to the presentation of Claudius, e.g. the suggestion that he is Hamlet's biological father (Gontar).<br><br>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.<br><br>These are suggestions only. Accept any valid alternative response. |

| Question Number | Indicative Content |
|---|---|
| **6** | ***Hamlet***<br><br>Candidates may refer to the following in their answers:<br><br>• the various subplots in the play, e.g. the Norwegian invasion; Ophelia's story; the part played by Rosencrantz and Guildenstern<br>• the ways subplots affect the drama, e.g. by adding tonal counterpoint; creating character contrast; developing theme<br>• the dramatic significance of the Fortinbras subplot as a frame for the main narrative, e.g. introduces themes of politics and power<br>• the possible relevance of contextual factors in influencing the construction of the subplots and their rationales, e.g. the Herbert-Fitton affair<br>• versions of the play which omit the subplots such as the role of Fortinbras, e.g. the 1948, 1960 and 1990 films<br>• critical responses, e.g. the assertion that Elizabethan writers did not see a distinction between plot and subplot – 'no-where in their arguments on structural problems of drama do the Elizabethan critics and playwrights use the term 'subplot'' (Reichert).<br><br>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.<br><br>These are suggestions only. Accept any valid alternative response. |

| Question Number | Indicative Content |
|---|---|
| **7** | ***King Lear***<br><br>Candidates may refer to the following in their answers:<br><br>• use of diction to present Kent's honesty, e.g. 'A very honest-hearted fellow'; 'I can deliver…a plain message bluntly.'<br>• use of contrast to present Kent's honesty, e.g. it is set against the words and actions of Cordelia, Regan and Edmund<br>• the idea that Kent is not always 'honest', e.g. 'he turns out to be extraordinarily deceptive, reserved, controlled' (McShane)<br>• dramatic significance of Kent's honesty, e.g. telling the truth, telling lies, and inventing fictions are key themes of the play<br>• contextual factors that might have a bearing on the presentation of Kent's honesty, e.g. Kent represents the 16th-century trope of using honesty as a personified character in plays<br>• critical responses, e.g. that Kent's 'honesty' is part of a choral function as a 'spokesman for the audience (a character designed) to say, at moments of stress, what the audience need to have said, or would like to say themselves.' (Sprague).<br><br>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.<br><br>These are suggestions only. Accept any valid alternative response. |

| Question Number | Indicative Content |
|---|---|
| **8** | ***King Lear***<br><br>Candidates may refer to the following in their answers:<br><br>• different types of love presented in the play, e.g. Cordelia's love for Lear; Goneril and Regan's desire for Edmund; Edmund's love of possessions<br>• diction and imagery used to present love, e.g. Lear's realisation about the falsity of love: 'drew from heart all love,/And added to the gall.'<br>• use of irony to present love, e.g. Gloucester's comment about Edmund: 'he sought my life,/But lately, very late: I loved him, friend;/No father his son dearer'<br>• dramatic significance of events centred on versions of love, e.g. the love test<br>• contextual factors that might bear on the presentation of love, e.g. it is a Christian play about a pagan world exploring Christian ideas of love<br>• critical responses, e.g. exploring the connections between love and power: 'When (Goneril) accomplishes her appetite, her love for Lear vanishes because the power structure changes.' (Yildiz).<br><br>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.<br><br>These are suggestions only. Accept any valid alternative response. |

**Section B**

| Question Number | Indicative Content |
|---|---|
| **9** | **Prescribed text: *Metaphysical Poetry,* editor Colin Burrow**<br><br>An appropriate choice of poem to accompany *A Song: ('Ask me no more where Jove bestows')* might be *To His Coy Mistress* by Andrew Marvell.<br><br>Candidates may refer to the following in their answers:<br><br>• use of diction to present beauty, e.g. 'golden atoms'<br>• use of symbolism to present beauty, e.g. 'The nightingale'<br>• use of voice, e.g. anaphora; a distinct personal address, focusing on beauty: 'Ask me no more…'<br>• use of technical features reflecting the continuity of beauty, e.g. the cadence of the poem's metre<br>• contextual factors relating to presentations of beauty, e.g. Petrarchan influence on English poetry<br>• different critical interpretations of the poem based on its structure and argument, e.g. an eco-critical analysis which focuses on the significance of England's seasonal climate in influencing the construction of the poem's discourse on beauty.<br><br>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.<br><br>These are suggestions only. Accept any valid alternative response. |

| Question Number | Indicative Content |
|---|---|
| **10** | **Prescribed text: *Metaphysical Poetry,* editor Colin Burrow**<br><br>An appropriate choice of poem to accompany *A Letter to her Husband, Absent upon Public Employment* might be *To My Mistress Sitting by a River's Side: An Eddy* by Thomas Carew.<br><br>Candidates may refer to the following in their answers:<br><br>• use of imagery and symbolism to create voice and character, e.g. 'my magazine of earthly store'<br>• use of mythological imagery to create mood and tone, e.g. 'sweet Sol'<br>• use of zodiacal imagery to create theme, e.g. the juxtaposition of 'Capricorn' and 'Cancer' to suggest separation and the passing of time<br>• how Biblical references in the imagery recognisable to the poem's contemporary audience contribute to an understanding of meaning, e.g. 'Flesh of thy flesh, bone of thy bone'<br>• context-specific readings, e.g. focusing images such as 'His warmth such frigid colds did cause to melt.', suggesting that 'The implicit affirmation of sex is boldly unconventional for a Puritan' (Hollister)<br>• gender concept responses to the poem, e.g. 'Under a patriarchal context, such devotion suggests a deliberate submission to a male figure. However, Bradstreet does not necessarily sacrifice agency' (Barone).<br><br>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.<br><br>These are suggestions only. Accept any valid alternative response. |

| Question Number | Indicative Content |
|---|---|
| **11** | **Prescribed text: *English Romantic Verse,* editor David Wright**<br><br>An appropriate choice of poem to accompany *The Tyger* might be *Sonnet on the Sea* by John Keats.<br><br>Candidates may refer to the following in their answers:<br><br>• use of diction presenting power, e.g. 'immortal hand'<br>• use of imagery and symbolism presenting power, e.g. 'the hammer'; 'the anvil'<br>• presentation of power using classical and Biblical references, e.g. 'What the hand dare seize the fire?'; 'The Lamb'<br>• use of other poetic techniques to reinforce ideas about the consistency of power, e.g. the regular versification, couplets and trochaic rhythm<br>• analyses of the poem as a response to the poet's attitude towards displays of and changes in power, e.g. the French Revolution: 'Even as Blake worked upon the poem the revolutionaries in France were being branded in the image of a ravening beast' (Ackroyd)<br>• critical approaches which focus on the poem's technique and structure, e.g. 'What's interesting about Blake's tiger metaphor is that it's all vehicle and no tenor; what the tiger is intended to express is never made clear' (Norton).<br><br>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.<br><br>These are suggestions only. Accept any valid alternative response. |

| Question Number | Indicative Content |
|---|---|
| **12** | **Prescribed text: *English Romantic Verse,* editor David Wright**<br><br>An appropriate choice of poem to accompany *Ode: Intimations of Immortality* might be *Songs of Experience: London* by William Blake.<br><br>Candidates may refer to the following in their answers:<br><br>• use of diction presenting childhood, e.g. 'Thou Child of Joy'<br>• use of imagery presenting childhood, e.g. 'Shades of the prison-house begin to close/Upon the growing boy'<br>• use of contrast to present stages of childhood awareness, e.g. 'A wedding or a festival,/A mourning or a funeral'<br>• the poem's adaptation of classical forms to present childhood, e.g. it can be seen as an irregular Pindaric ode, which glorifies childhood experiences<br>• the possible contextual significance of Wordsworth's residence in Grasmere during 1802 and his conversations then with his sister about his Lake District childhood<br>• psychological analyses foregrounding Wordsworth's alleged egocentrism in his presentation of a Nature-framed childhood, e.g. 'He has also a vague notion that nature would not be able to get on well without (him); and finds a considerable part of his pleasure in looking at himself as well as at her' (Ruskin).<br><br>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.<br><br>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**<br><br>An appropriate choice to accompany *'I now had only to retrace'* might be *Meeting at Night* by Robert Browning.<br><br>Candidates may refer to the following in their answers:<br><br>• use of imagery and symbolism presenting place, e.g. 'rainbow chase'; 'ebon horror'<br>• how the creation of place is complemented by and contributes to other elements of the poem such as voice, mood and tone<br>• use of diction to present place, e.g. 'lonely road'; 'storm rolled'<br>• the poem's detail reflects the poet's extensive knowledge of rugged countryside and hostile weather gained during her life in West and North Yorkshire<br>• possible biographical influences on the poem (though the exact date of writing is unknown), e.g. that the poem is allegorical for either death (of which she had seen plenty) or her failed love affair with Heger<br>• eco-critical responses highlighting the relationship between humans and the natural world, e.g. the idea that Victorian 'meditations upon…external environments offer romanticized interpretations of natural and social realms' (Akdogan).<br><br>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.<br><br>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**<br><br>An appropriate choice to accompany *May* might be *From In Memoriam: VII 'Dark house, by which once more I stand'* by Alfred Tennyson<br><br>Candidates may refer to the following in their answers:<br><br>• use of diction presenting loss, e.g. 'passed away'; 'longing'<br>• use of images about absences, e.g. 'poppies…not born'; 'last egg…not hatched'<br>• use of devices to create mood and tone, emphasising loss, e.g. ambiguity arising from the poetic voice and what has been lost: 'ah pleasant May!'<br>• the truncated structure of the poem, e.g. its Petrarchan sonnet form with a 'lost' final line<br>• biographical analyses concerning what has been lost, e.g. as an adult Rossetti was considered by many to be excessively restrained<br>• gender-concept readings, e.g. that the poem may be a meditation on loss or denial of opportunity, expressing '(t)he oppression and alienation which many Victorian women might have experienced due to their exclusion from key systems of power' (Avery).<br><br>References to specific schools of thought and critics should be rewarded according to their relevance to candidates' arguments.<br><br>These are suggestions only. Accept any valid alternative response. |

| Please refer to the specific marking guidance 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**<br>• Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.<br>• 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.<br>• Shows limited awareness of contextual factors.<br>• Shows limited awareness of links between texts and contexts.<br>• Shows limited awareness of different interpretations and alternative readings of texts.<br>• Limited linking of different interpretations to own response. | | | |
| 2 | 6–10 | **General understanding/exploration**<br>• 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.<br>• 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.<br>• Has general awareness of the significance and influence of contextual factors.<br>• Makes general links between texts and contexts.<br>• Offers straightforward explanations of different interpretations and alternative readings of texts.<br>• Some support of own ideas given with reference to generic different interpretations. | | | |
| 3 | 11–15 | **Clear relevant application/exploration**<br>• 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.<br>• Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.<br>• Demonstrates a clear exploration of the significance and influence of contextual factors.<br>• Develops relevant links between texts and contexts.<br>• Offers clear understanding of different interpretations and alternative readings of texts.<br>• Explores different interpretations in support or contrast to own argument. | | | |

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

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