Mark Scheme (Results)

Summer 2017

Pearson Edexcel GCSE (9-1)
In English Literature (1ET0)
Paper 2: 19th-century Novel and Poetry since 1789

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

Summer 2017
Publications Code 1ET0_02_1706_MS
All the material in this publication is copyright
© Pearson Education Ltd 2017

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 be 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 judgment 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.

Marking guidance – specific

- The marking grids have been designed to assess student work holistically. The grids identify the Assessment Objective being targeted by the level descriptors.
- 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
- 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 Assessment Objective described in the 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
- Indicative content is exactly that – it consists of 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 fulfill the requirements of the question. It is the examiner's responsibility to apply their professional judgment to the candidate's response in determining if the answer fulfills the requirements of the question.

Paper 2 Mark Scheme

The table below shows the number of raw marks allocated for each question in this mark scheme.

Component	Assessment Objectives				Total mark
	AO1	AO2	AO3	AO4	
Component 2: 19th-century Novel and Poetry					
Questions 1a to 7a		20			20
Questions 1b to 7b	20				20
Questions 8 to 10		15	5		20
Question 11	8	12			20

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Section A – 19th-century Novel

Jane Eyre

Question Number	Indicative Content
1 (a)	The indicative content is not prescriptive. Reward responses that explore the ways in which Brontë presents how Jane is brave in the extract. Responses may include: • the list of three describes the 'demoniac laugh' that Jane hears and which stirs her to get up: 'low, suppressed, and deep'; rather than 'rise and fasten the bolt' she is brave and confronts the disturbance; the use of dashes provides the reader with additional detail and asides • Jane is disturbed by the 'unnatural sounds' and is clearly frightened when she uses the verb 'cry', yet despite this she faces her fears and calls out 'Who is there?' • she listens intently to the movements out in the gallery and wonders who could be the source of the 'gurgled' sounds, but she is brave when she decides to venture out of her room and go to Mrs Fairfax: 'Impossible now to remain longer by myself' • she questions herself as she tries to rationalise her fear: 'Was that Grace Poole? and is she possessed with a devil?' • sensory images are used to describe the situation and the discovery of the fire: 'unnatural sound', 'air quite dim', 'filled with smoke', 'vapour' • Jane is brave and reacts without considering the dangers as she enters Mr Rochester's room; the fire is personified to emphasise the speed in which the fire took hold: 'Tongues of flame darted round the bed', 'flames which were devouring it' • the repeated and exclaimed 'Wake! wake!' demonstrates Jane's sense of urgency, realising that 'Not a moment could be lost' • the sheets are metaphorically described as 'kindling' to describe how dry and ready to burn the bedding is • Jane impulsively and bravely douses the fire with water from the 'basin and ewer'. Brontë uses religious imagery: 'baptized the couch afresh' and with her strength of faith: 'by God's aid', succeeds in extinguishing the fire • the extract begins slowly with Jane being awoken and gradually builds pace as Jane becomes aware of the danger as she 'flew back' for more water; the first-person narrative provides the reader with Jane's thoughts and reactions, showing how impulsive and brave her actions were. Reward all valid points.

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 2
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative Content
1 (b)	The indicative content is not prescriptive. Reward responses that explain how Grace Poole is presented **elsewhere** in the novel. Responses may include: **Who Grace Poole is and what she does:** • Grace Poole is the mysterious housemaid who is supposed to prevent anyone from finding out about the existence of Bertha Mason, especially Jane • she is a member of staff who lives away from all other servants on the third floor of Thornfield Hall; Jane observes her sewing • Grace Poole is Bertha Mason's keeper and nursemaid at Thornfield; her drunken carelessness frequently allows Bertha to escape • other members of the household staff, such as Leah, say that Grace Poole earns five times more than they do • she is described as being middle-aged: 'between thirty and forty' and is rather stout: 'square-made figure' with red hair and a 'plain' face; she is not as Jane had imagined her to be • Mrs Fairfax gives Grace orders, such as telling her to keep the noise down, alluding to her being the one responsible for the strange noises • once the identity of Bertha Mason is revealed, the true position of Grace Poole is understood; Grace Poole is used as a red herring to conceal the secret of Bertha Mason from both Jane and the reader. **Jane's impressions of Grace Poole:** • when Jane hears strange noises, she is told that it must be Grace Poole • Rochester misleads Jane when confirming her suspicions that the fire must have been caused by Grace Poole; Jane attempts to get Grace to confess her guilt, but is only advised to keep her room locked at night • Grace Poole is thought to be responsible for the attack on Mason, when he is stabbed; Jane considers what hold Grace has over Rochester and why she is allowed to remain at Thornfield • Jane is suspicious of Grace's motives and she is confused by how Grace appears to be pleasant when she speaks to her, the opposite to what she expects • Rochester leads Jane to believe that it is Grace Poole who is responsible for ripping her veil. It is only after the foiled marriage ceremony that Jane learns the truth about Grace Poole. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) please see page 2
	0	No rewardable material.
Level 1	1–4	• The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the text.
Level 2	5–8	• The response may be largely narrative but has some elements of personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus.
Level 3	9–12	• The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text.
Level 4	13–16	• The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points.
Level 5	17–20	• There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text.

Great Expectations

Question Number	Indicative Content
2 (a)	The indicative content is not prescriptive. Reward responses that explore how Dickens presents the weather in this extract. Responses may include: • the 'wretched weather' that is continuous - 'Day after day' - is emphasised through the repetition of 'stormy and wet' and 'mud' • the dull weather is described by using the metaphor 'a vast heavy veil', which suggests visibility was poor • the poor weather appears to be relentless and is an 'Eternity of cloud and wind' • the ferocity of the storm is conveyed with a list of examples: 'lead stripped off their roofs', 'trees had been torn up', 'sails of windmills carried away', 'shipwreck and death' • the wind is personified 'rushing up the river' and how it 'shook' the house; the hyperbole and simile 'like discharges of cannon' convey how noisy the wind was; the window cannot be opened in fear that the 'teeth of such wind' would rip it off • Pip considers that he could be in a 'storm-beaten lighthouse' when the rain 'dashed against the windows'; the smoke from the fire is blown back into the room and is personified by suggesting that it could not 'bear to go out into such a night' • the lamps are personified as they are 'shuddering', almost in shock at the weather conditions • the flames from the 'coal fires' are described with the simile 'like red-hot splashes' when blown in the rain • the sound of church bells is distorted and 'curiously flawed' by the wind that attacked it; the sounds of the bells are described with the tricolon 'some leading, some accompanying, some following' to add to the cacophony of sound; the weather is described as being malevolent, particularly as the wind 'assailed' the sound of church bells • the first person account allows the reader to understand the situation Pip was in, almost trapped inside, feeling lonely and exposed just like his rooms • the atrocious weather foreshadows the ominous late night arrival of the visitor at the end of the extract. Reward all valid points.

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 2
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative Content
2 (b)	The indicative content is not prescriptive. Reward responses that explain how settings are important **elsewhere** in the novel. Responses may include: **The different locations:** • the marsh and graveyard • Joe and Mrs Joe's home and the forge • Satis House • London • the River Thames • the prison. **How important they are in the novel**: • the marsh and graveyard – where we first meet Pip at his family's graves and where he first meets the convict; Pip's kindness to the convict, who is later revealed as Magwitch or Provis, results in Pip's great expectations and journey to become a gentleman • Joe and Mrs Joe's home and the forge – set the scene for Pip's apprenticeship; the forge provides contrasts with the settings of Satis House and London; the home is described as adequate but is also where Mrs Joe is attacked • Satis House – where Pip is sent to 'play', to entertain Miss Havisham's 'sick fancy', and where he meets Estella and Herbert. Pip thinks it is through Miss Havisham's generosity that he is provided with a future in London • London – where Pip is made a 'gentleman' and where he lives beyond his means. It is in London that Pip learns to appreciate his humble home with Joe and that Magwitch reveals that he is Pip's benefactor; London's changing cityscape is conveyed through Pip's narrative • the River Thames is important as it is the means of escape for Magwitch; it is also the river where Magwitch had originally escaped from one of the prisoner ships that moored at the Thames estuary • the prison is an important setting, as this is where Magwitch/Provis dies; just before Magwitch dies Pip tells him that his daughter, Estella, is alive and that he (Pip) loves her; Magwitch dies happy and content. A contrast is created between the bleakness of the prison and the warmth of the emotions. Note: Candidates do not need to explore a range of important settings; they may consider one or two in greater detail. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) please see page 2
	0	No rewardable material.
Level 1	1–4	• The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the text.
Level 2	5–8	• The response may be largely narrative but has some elements of personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus.
Level 3	9–12	• The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text.
Level 4	13–16	• The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points.
Level 5	17–20	• There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text.

Dr Jekyll and Mr Hyde

Question Number	Indicative Content
3 (a)	The indicative content is not prescriptive. Reward responses that explore the ways in which Stevenson presents Jekyll's request for help in this extract. Responses may include: • Jekyll begins by acknowledging that he and Lanyon have had their differences, but flatters him by referring to him as 'one of my eldest friends' and saying that he holds him in 'affection' • Jekyll almost admits to being a sycophant when he suspects that Lanyon will, after his 'preface', suspect that Jekyll wants something from him • there is a sense of ambiguity as Jekyll does not explain why he needs help, leaving the reader questioning why Jekyll is desperately seeking Lanyon's help and intensifying the situation; Jekyll cannot guarantee that Lanyon will be doing something 'dishonourable' – Jekyll states: 'Judge for yourself' • Jekyll repeats 'my life, my honour, my reason' to emphasise his desperate plea for help and says that he would 'sacrifice' his 'fortune' or 'left hand' if Lanyon were to need his help • Jekyll states 'I am lost' without his help, a euphemism for his likely death; Lanyon is placed in an impossible situation where he feels he cannot refuse to help • a sense of urgency is established: 'take a cab, unless your carriage should be actually at the door' • a set of directions and instructions are given, and the importance of following these is stressed; Jekyll has clearly thought about every possible scenario, as he has even given time for unexpected delays: 'amount of margin' • the use of italics emphasises the importance of keeping the contents of the drawer intact: 'as it stands' repeats this message • an air of secrecy and mystery is established: 'go in alone', when…', 'to be alone in your consulting room', 'At midnight', 'admit with your own hand … a man who will present himself in my name' • the epistolary nature of the narrative presents Jekyll's earnest request and gives the reader of the letter an insight into Jekyll's fears and desperate situation. Reward all valid points.

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 2
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative Content
3 (b)	The indicative content is not prescriptive. Reward responses that explain how characters try to help others **elsewhere** in the novel. Responses may include: **Who needs, gives or offers the help:** • Enfield helps when the child is trampled over by the man • Utterson fears for Jekyll's safety, believing he is being blackmailed by Hyde. After a visit to discuss matters with Lanyon, Utterson decides to 'seek' Hyde and confront him; his fears renewed, Utterson visits Jekyll • after Sir Danvers Carew's murder, Utterson helps Inspector Newcomen by taking him to where Hyde lives; later, Utterson returns to Jekyll, again to offer his help • in the 'Incident at the Window', both Utterson and Enfield offer friendly help and advice; they try to encourage Jekyll to join them on their walk in order to improve his health • Poole goes to Utterson for help as he is afraid for his master's safety • by agreeing to help Jekyll, Lanyon ultimately dies of shock. **How help is accepted or rejected:** • Enfield chases the man who trampled over the child and brings him back to the scene where a crowd has gathered; Enfield secures compensation for the family • Jekyll declines Utterson's offer of help, saying that he can 'be rid of Mr Hyde' whenever he chooses • Hyde has fled from Jekyll's house, but evidence is found of Hyde's guilt when the Inspector finds the other half of the broken stick; the Inspector is convinced that the fugitive will be caught; later, Utterson's offers of help are once again rejected by Jekyll • Jekyll refuses to walk with Utterson and Enfield; Utterson and Enfield are left stunned in silence after catching a glimpse of something shocking happening to Jekyll at the window • Utterson goes with Poole to the cabinet, where they break down the door; the help has arrived too late; Hyde's body is found and Jekyll is missing. Utterson takes documents that are left for him to read – Utterson reads about what Lanyon witnessed and 'Henry Jekyll's Full Statement of the Case' and learns the truth about Jekyll's death. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) please see page 2
	0	No rewardable material.
Level 1	1–4	• The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the text.
Level 2	5–8	• The response may be largely narrative but has some elements of personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus.
Level 3	9–12	• The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text.
Level 4	13–16	• The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points.
Level 5	17–20	• There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text.

A Christmas Carol

Question Number	Indicative Content
4 (a)	The indicative content is not prescriptive. Reward responses that explore the ways in which Dickens presents the two children, Ignorance and Want, in this extract. Responses may include: • Scrooge looks closely and asks whether it is 'a foot or a claw!' he can see at the bottom of the Spirit's robe; the Spirit shockingly confirms it is a foot, but, as it has hardly any flesh on it, he admits it does look like a claw • a list of negative adjectives describes the first appearance of the two children: 'wretched, abject, frightful, hideous, miserable'; the words need no elaboration and are blunt; there is nothing positive said about the children in the description • the children are desperate as they 'clung upon' the Spirit's robes and were 'prostrate, too, in their humility' • the use of a simile describes the children's shrivelled skin: 'like that of age' and the hyperbole heightens their discomfort: 'pulled them into shreds' • Scrooge would like to comment that they 'were fine children', but he is so shocked that he knows he cannot; he is left speechless • the Spirit says the children are a product of 'Man'; the Spirit is appealing for humanity and is saying that it is Man that has created the conditions of Ignorance and Want • the simple, unemotional sentences convey the children's names; they are used as an allegory to present Dickens' warning to society; the Spirit warns that the boy is to be feared more, as he will descend into a life of crime or 'Doom', unless something is done to prevent it; the Spirit warns that Scrooge must avoid 'factious purposes' • Scrooge takes pity on the children, asking if there is 'no refuge or resource'; the Spirit reminds Scrooge of his own words with rhetorical questions, 'Are there no prisons?', 'Are there no workhouses?' that make Scrooge and the reader question their consciences and behaviour towards the poor and needy • the extract is framed within a 15-minute timescale; it begins at 'three quarters past eleven' and concludes as 'The bell struck twelve' • the use of third person narrative provides a clear image of the scene; the use of dialogue provides Scrooge's reactions and the Spirit's moral warning. Reward all valid points.

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 2
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative Content
4 (b)	The indicative content is not prescriptive. Reward responses that explain how children are portrayed **elsewhere** in the novel. Responses may include: **Who the children are:** • most candidates will focus on Tiny Tim • Peter and Martha Cratchit • Scrooge and his sister, Fan • some candidates may consider Scrooge's nephew, Fred • the boy who collects the turkey. **What life is like for these children:** • Tiny Tim is Bob Cratchit's youngest child and is six years old; Tiny Tim is crippled from birth, but we are not told what illness he has suffered from; sympathy is evoked for this child as he is presented as being angelic and significant in Scrooge's desire to reform. Tiny Tim does not complain about his suffering and even hopes that people will see him in church on Christmas Day, to remind them about Jesus who 'made lame beggars walk, and blind men see'. Tiny Tim is symbolic of Scrooge's choices in life; the Ghost of Christmas Present shows Scrooge how poor the Cratchit family is and how they can ill afford to provide him with medicine or treatment; the Ghost of Christmas Yet to Come shows Scrooge that Tiny Tim has died, which has a profound effect upon Scrooge. At the end of the novella, Dickens makes it clear that Tiny Tim does not die and that Scrooge becomes almost a second father to him. Tiny Tim's words are synonymous with the message of the novella: 'God bless Us, Every One!', which he says at Christmas dinner; Dickens repeats this phrase at the end of the novella in celebration of Scrooge's change of ways • Peter Cratchit is Bob Cratchit's oldest son, who inherits his father's stiff-collared shirt for Christmas. Martha Cratchit is Bob's oldest daughter, who works in a milliner's shop; the children live a simple life and are grateful for what they have • Scrooge and his sister, Fan; the Ghost of Christmas Past takes Scrooge back to his childhood; Scrooge recalls being alone at boarding school, neglected by friends, and is then shown his lonely younger self reading by a feeble fire; Scrooge fondly recalls and gets excited about 'Ali Baba' and 'Robin Crusoe'; Fan, Scrooge's affectionate younger sister, enters the room and informs her brother that their father is 'much kinder than he used to be', suggesting that Scrooge recalls some bad experiences of childhood; Scrooge was scared of his schoolmaster who glared at him with 'ferocious condescension'; Fan dies when she is still young and has one child, Fred • Fred is Scrooge's nephew, a kind-hearted young man who loves Christmas. He invites Scrooge to his Christmas party every year, only for his invitations to be rejected. Fred longs for his uncle Scrooge to be warmer and wants to embrace him into his home • the boy who collects the turkey for Scrooge is the first child to be shown any kindness by him; the boy is out on Christmas morning in his 'Sunday [best] clothes'; Scrooge beckons the boy to go to the Poulterer's to buy the 'prize Turkey' and offers him 'half-a-crown' if he can do this within five minutes; the boy remarks that the turkey is bigger than he is. Note: Candidates do not need to explore a range of characters; they may consider one or two in greater detail. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) please see page 2
	0	No rewardable material.
Level 1	1–4	• The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the text.
Level 2	5–8	• The response may be largely narrative but has some elements of personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus.
Level 3	9–12	• The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text.
Level 4	13–16	• The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points.
Level 5	17–20	• There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text.

Pride and Prejudice

Question Number	Indicative Content
5 (a)	The indicative content is not prescriptive. Reward responses that explore how Austen presents the reactions to Elizabeth's engagement to Darcy in this extract. Responses may include: • Mr Bennet's letter to Mr Collins is short and to the point: there are no embellishments; it is clear from the brief content that Lady Catherine has objected to Elizabeth's engagement to Darcy and that Mr Collins has not been forthcoming for fear of upsetting her; there is dry humour in the letter when Mr Bennet suggests that Darcy has 'more to give' • Caroline Bingley's reaction to Jane's engagement to her brother provides a contrast, especially to Miss Darcy's reaction to Darcy's engagement to Elizabeth. Miss Bingley is 'insincere' in her congratulations, but Jane is 'not deceived' • Miss Darcy is elated about the news of her brother's engagement; she is so happy that 'Four sides of paper were insufficient' to express her delight • the Collinses are divided in their support of Elizabeth's engagement to Darcy; Mr Collins must show his support for Lady Catherine, whilst Charlotte is 'really rejoicing' in the match; the use of alliteration helps to emphasise her support • Elizabeth pities Darcy when he must endure the 'parading and obsequious civility' of Mr Collins; the use of 'obsequious' presents Mr Collins as being subservient and grovelling in his manner towards Darcy – perhaps realising that Darcy does have 'more to give' • Sir William Lucas is happy for Elizabeth and Darcy and uses a metaphor when he compliments Darcy on 'carrying away the brightest jewel of the country' • Mrs Philips is just like her sister, Mrs Bennet, as she is just as embarrassing and foolish; she is so much in 'awe' of Darcy, she can barely speak; the use of italics suggests that when she '*did* speak' it caused even more embarrassment, as it was 'vulgar' • the use of contrasting opinions, supporting or opposing the engagement, create a sense of satisfaction for the reader, as those who oppose the engagement are those who are the least sympathetically portrayed • the use of epistolary narrative conveys personal thoughts, adds to the drama and reveals aspects of character • the third person narrative provides the reader with an insight and summary of the various views and reactions to Elizabeth's engagement to Darcy. Reward all valid points.

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 2
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative Content
5 (b)	The indicative content is not prescriptive. Reward responses that explain the importance of letters **elsewhere** in the novel. Responses may include: **Who sends the letters:** • Mr Collins' letters to Mr Bennet • Jane's letters to Elizabeth • Elizabeth's letters to Mrs Gardiner • Darcy's letters to Elizabeth • Mrs Gardiner's letter to Elizabeth. **Why the letters are important:** • the first letter in the novel is from Mr Collins announcing his arrival. His later letters advise Mr Bennet to 'throw off' Lydia and he comments on gossip that Elizabeth will shortly be engaged to Mr Darcy. The pedantic tone of his letters and his references to Lady Catherine create humour • Jane's letters to Elizabeth reveal her character and further the plot. She writes telling Elizabeth about her visit to London. The nature of the letters also reveals the relationship between the two sisters. Jane tells her everything and admits that Elizabeth was right about Caroline Bingley's false friendship, revealed by Caroline's brief and hypocritical letters. Austen uses it to condense Jane's story into a concise form, to give the reader a clear picture of events • Elizabeth receives two letters from Jane when visiting Pemberley with the Gardiners. One informs her of Lydia's elopement with details of their plan to go to Gretna Green. The letters also have a dramatic shock effect on readers and give further insight into Lydia's frivolous nature. The letter brings Elizabeth the realisation that the shame will mean no repeat of Darcy's proposal. The letter makes Elizabeth realise she loves him • Elizabeth's letter to Mrs Gardiner, her aunt, shows their close relationship. She explains that Mr Wickham no longer seems romantically interested in her and now has the newly rich Miss King in his sights. Elizabeth's honest outpouring to Mrs Gardiner, saying that she cannot actually have been in love with Mr Wickham, shows the depth of trust there is between them. Mrs Gardiner fulfils an almost maternal role. The reader is well informed as a result of these letters • Darcy's letter to Elizabeth is polite, but her initial reaction to it is with strong prejudice against him. He confesses that he separated Bingley from Jane because he thought she did not have strong feelings for him. He also explains his past involvement with Wickham. Darcy's emotions are conveyed in this letter, which is heartfelt. This letter is a turning point • Mrs Gardiner's letter towards the end of the novel explains the outcome of Darcy's involvement in Lydia and Wickham's eventual marriage • candidates need not write about all of the letters. Some may argue that the epistolary device was a means of creating drama, furthering the plot and revealing themes and aspects of character. Note: Candidates do not need to explore all of the letters; they may consider two or three in greater detail. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) please see page 2
	0	No rewardable material.
Level 1	1–4	• The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the text.
Level 2	5–8	• The response may be largely narrative but has some elements of personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus.
Level 3	9–12	• The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text.
Level 4	13–16	• The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points.
Level 5	17–20	• There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text.

Silas Marner

Question Number	Indicative Content
6 (a)	The indicative content is not prescriptive. Reward responses that explore how Eliot presents Silas Marner's obsession with money in this extract. Responses may include: • the list of coins: 'the guineas, the crowns, and the half-crowns'; this helps to emphasise the 'heap' that had accumulated • Marner works 'sixteen hours a day' spending as little as possible • the use of rhetorical questions posed by the narrator engages the reader to consider how those who hoard have 'no purpose beyond it' • the use of alliteration in 'marking moments' and in the repeated, sibilant 'straight strokes', emphasises the force of the obsession with deliberate, sharp marks • the repetition of 'repeating' and 'repetition' emphasises growing obsession and desire; Marner is obsessed, wanting his hoard of coins to make equal piles and 'squares'; the repetition of 'weaving, weaving', emphasises the mundane nature of Marner's work and life • the metaphor of a spider spinning his web is used to describe Marner's obsession: 'the end of his web' • the coins are described as his 'familiars', suggesting that Marner is bewitched by them and he knows the coins individually • his obsession is described as 'the satisfaction of a thirst to him' to portray the importance of the coins - they are his life • the coins are personified as he draws them out in order to 'enjoy their companionship'; Marner tries to rationalise his obsession, believing that 'hoarding was common in country districts' • the third person narrative structure conveys Marner's actions and beliefs and also directly invites the reader to question whether his actions were those of a rational man. Reward all valid points.

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 2
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative Content
6 (b)	The indicative content is not prescriptive. Reward responses that explain the importance of secrets **elsewhere** in the novel. Responses may include: **Who has secrets:** • William Dane keeps his theft a secret in Lantern Yard • Dunstan has secret gambling debts • Godfrey is secretly married to barmaid Molly Farren • Dunstan's theft of Silas Marner's money • Godfrey's secret child and Molly's secret addiction to opium. **The effects that secrets have on the characters:** • William Dane frames Marner for the theft of church money, resulting in Marner being expelled from his church and his fiancée marrying William; Marner moves to Raveloe • Godfrey is blackmailed by Dunstan, who insists that the tenant's rent that Godfrey has collected is given to him • Dunstan threatens to tell their father, Squire Cass, of Godfrey's secret marriage; Godfrey is forced into selling his horse, Wildfire, but before this happens Dunstan has an accident whilst hunting and the horse dies; Dunstan begins walking home and sees Silas Marner's cottage • Dunstan steals Silas Marner's money and disappears; Marner gains sympathy from the villagers and their attitude towards him changes • Molly Farren seeks revenge on Godfrey and intends to reveal herself as Godfrey's secret wife to the family; she has their daughter with her; she collapses in the snow and the child wanders into Silas Marner's cottage where his life is totally changed for the better; Godfrey recognises the child and knows that Silas Marner is keeping her, but he continues to keep this a secret until the end of the novel. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) please see page 2
	0	No rewardable material.
Level 1	1–4	• The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the text.
Level 2	5–8	• The response may be largely narrative but has some elements of personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus.
Level 3	9–12	• The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text.
Level 4	13–16	• The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points.
Level 5	17–20	• There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text.

Frankenstein

Question Number	Indicative Content
7 (a)	The indicative content is not prescriptive. Reward responses that explore how Shelley presents the creature's experiences in this extract. Responses may include: • when the creature awakens, he finds himself in the dark; he is cold, 'half-frightened' and 'so desolate'; the creature is damp due to the 'dews of night' and describes himself with the triplet: 'poor, helpless, miserable'; he is in physical and emotional pain: 'feeling pain invade me on all sides' • euphemisms describe the rising sun: 'Soon a gentle light', 'beheld a radiant form rise'; the sunlight provides the creature with light: 'enlightened my path' • sensory images are used throughout the extract; senses are heightened as the creature experiences day-break: 'innumerable sounds rung in my ears', 'on all sides various scents saluted me' • lists of emotions and sensations describe the creature's sense of confusion: 'I felt light, and hunger, and thirst, and darkness; innumerable sounds…' • the creature remains in the forest for some days, as he experiences 'Several changes of day and night'; he experiences the changing size of the moon as the 'orb of night had greatly lessened' • contrasts are used to emphasise the creature's experiences; the light and dark of day and night; the 'clear stream' and the 'trees that shaded' the creature • the birds are described as 'little winged animals', as the creature experiences new things, he learns more about his surroundings; the birdsong delights the creature • the creature's own sounds frighten him as he finds them 'uncouth and inarticulate' when juxtaposed with the sounds of the birds • as the creature remains in the forest, he learns to distinguish different plants and birds; the creature experiences a gradual education, as 'every day additional ideas' are gathered • the first person narrative recounts the creature's experiences and is addressed to Frankenstein - 'your apartment' - to make him aware of what the creature had to endure, what he experienced and what he learned. Reward all valid points.

Level	**Mark**	**Descriptor – Bullets 1 and 2 – AO2 (20 marks)** **please see page 2**
	0	No rewardable material.

Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative Content
7 (b)	The indicative content is not prescriptive. Reward responses that explain the importance of loneliness **elsewhere** in the novel. Responses may include: **Characters who are lonely or isolated** • Walton is lonely and has chosen to isolate himself on his voyage • Victor Frankenstein isolates himself from his friends and family • Elizabeth is left feeling alone when Victor is preoccupied with his creation • the creature is lonely and isolated elsewhere in the novel; the creature is not evil, it is the loneliness and isolation that result in hate, anger and revenge. **Why these characters are lonely:** • the novel is full of characters who suffer from either physical or emotional isolation, often due to the choices they make • Walton initially chooses isolation in order to explore the frozen wastelands; he eventually wishes that he had a companion • Victor Frankenstein chooses to isolate himself in his obsession with creating the creature; he chooses remote, isolated locations, such as travelling to Scotland and the Orkney Islands • Elizabeth is left to feel alone when Victor ignores her during his creation of the creature; her isolation is due to Frankenstein's choices • the creature desperately wants a companion and seeks out Frankenstein to beg him to create another creature; the creature's loneliness is not of his own choosing: his isolation has been imposed on him by others' alienation; the creature's self-imposed isolation near the De Laceys' cottage torments him • when Frankenstein destroys the creature's companion, the creature embarks on seeking revenge and warns Victor that he will be with him on his wedding night, resulting in tragic consequences. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

In responses to the question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) please see page 2
	0	No rewardable material.
Level 1	1–4	• The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the text.
Level 2	5–8	• The response may be largely narrative but has some elements of personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus.
Level 3	9–12	• The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text.
Level 4	13–16	• The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points.
Level 5	17–20	• There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text.

Section B, Part 1 – Poetry Anthology

In responses to Questions 8, 9, and 10, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a response comparing the poems. Comparison is not directly associated with a discrete assessment objective. However, candidates must answer the question set, and provide sufficient evidence to meet the requirements of the assessment objectives through their comparison including the poets' use of language, form and structure (AO2), and the contexts in which the poems were written (AO3).

The coverage of the two poems need not be equally weighted but the second poem should have substantial treatment. Responses that are considerably unbalanced will not be able to access Level 3, where explanation of writers' ideas and perspectives is required alongside a wide range of comparisons between texts.

Examiners must reward all reasonable, valid points and comments that show an understanding and comparison of the two poems and all the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point and may be rewarded for a comparatively small number of points if they are effectively developed and supported by well-chosen textual evidence.

The following indicative content illustrates some points that candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments that are well explained and substantiated.

Question Number	Indicative Content
8 Relationships	The indicative content is not prescriptive. Reward responses that explain how Duffy presents strong feelings in *Valentine* and compare this to a substantial extent with a second poem. Responses may include: ***Valentine*** **Form and structure (AO2):** • strong feelings are expressed in free verse; often the stanzas are only one line long, perhaps indicative of the simple, unsentimental tone, but also they emphasise what the message is not and are structurally important at the start and middle of the poem • the strong feelings are personal as they are conveyed in first person narrative; 'I give you an onion' is a matter-of-fact statement • the poem is written in direct address to the reader • run-on lines provide a tone that is conversational and relaxed; there are also many strong end-stopped lines: there is a contrast between these simple, complete statements and the more poetic elaboration in the lines with enjambement. **The poet's language and ideas (AO2):** • strong feelings are conveyed through the use of an ordinary object, an onion. It is an unusual and striking symbol of love and its many forms; the onion is an extended metaphor for love • consonance is used, particularly with the use of the 'n', 'onion', 'scent will cling to your fingers', possibly as a constant reminder of the 'onion' being a symbol of love • the use of alliteration strengthens the feeling of honesty: 'I'm trying to be truthful'; the 'cute card' and 'red rose' reflect clichéd ideas of Valentine gifts • strong feelings shown through the use of sibilance mimic the sound of a kiss and is an example of onomatopoeia: 'Its fierce kiss will stay on your lips' • a sense of danger is presented with 'blind you with tears', 'fierce kiss', 'Lethal' and 'knife', suggesting that love is not always romantic; the use of commands and imperative verbs 'Here', 'Take it', show that the speaker appears to be in control • repetition of 'I give you an onion' provides structure and reinforces the idea of a genuine token of love • the 'platinum loops' of the onion symbolise a wedding ring, but this is offered as an option as it is followed with 'if you like' • the repetition of 'cling' suggests that the 'love' is both dangerous and long lasting. **Context points (AO3) may be of various kinds and should relate**

	to the poems and question. The following are examples, but there are many other possibilities: • Duffy challenges the stereotypical, clichéd gifts given on Valentine's Day; she wants to express her thoughts more honestly in order for a relationship to work; conventional ideas are criticised • the poet provides a complex view of romantic love and demonstrates a distrust for romance; her ideas are often cynical ('for as long as we are') and bitter ('cling to your knife'), but also humorous ('I give you an onion') or that marriage is a negative experience ('Lethal') • Duffy challenges the idea of marriage, when she suggests that marriage is only an option. Duffy chooses to use an irregular form and structure to break the traditional, conventional ways of conveying love (such as a sonnet) – just like the giving of the onion • Carol Anne Duffy is currently the British Poet Laureate, a post she gained in 2009 and which runs for 10 years; as Poet Laureate, she is commissioned to write poems for special events and occasions. Reward all valid points. **The second poem:** For the second poem, candidates may choose ANY ONE other appropriate poem from the Relationships anthology collection for comparative treatment. The chosen poem must allow the candidate to explore how strong feelings are presented in a relevant way. For example, if candidates choose the poem *Sonnet 43*, by Elizabeth Barrett Browning, they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses. **(These are purely illustrative, since other poems may well be selected.)** • Whereas Duffy presents her ideas in free verse and breaks tradition, Barrett Browning uses the traditional sonnet form to declare her love; however, both poets are similar in that they both do not follow strict poetic form. (AO2) • Barrett Browning views love as everlasting: 'I shall love thee better after death'. However, Duffy states that love will last 'for as long as we are'. (AO2) • Both poets use repetition and both refer to the 'tears' shed when people are in love. (AO2) • Duffy is a prominent modern poet, whereas Barrett Browning is a prominent Victorian poet; she married the poet Robert Browning to whom the poem is addressed; both poets address their partners directly. (AO3)

Level	Mark (20 marks)	Descriptor Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	• There is little or no comparison of the two poems. • Identification of form and structure is minimal. • There is little awareness of the language used by the poets. • Little evidence of relevant subject terminology. • There is little awareness of context and little comment on the relationship between poems and context.
Level 2	5–8	• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems. • There is some comment on the form and structure of the poems. • Some awareness of the poets' use of language is shown, but without development. • Limited use of relevant subject terminology to support examples given. • There is some awareness of relevant context and some comment on the relationship between poems and context. **NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.**
Level 3	9–12	• The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. • The response shows a sound understanding of form and structure and links them to their effect. • There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader. • Relevant subject terminology is used to support examples given. • There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.
Level 4	13–16	• The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems. • Analysis of form and structure and their effect is sustained. • The candidate comments effectively on the poets' use of language and its effect on the reader. • Relevant subject terminology is used accurately and appropriately to develop ideas. • There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.
Level 5	17–20	• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered. • There is perceptive grasp of form and structure and their effect. • The response offers a cohesive evaluation of the poets' language and its effect on the reader. • Relevant subject terminology is integrated and precise. • There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.

Question Number	Indicative Content
9 **Conflict**	The indicative content is not prescriptive. Reward responses that explain how Carson presents the experience of conflict in *Belfast Confetti* and compare this to a substantial extent with a second poem. Responses may include: ***Belfast Confetti*** **Form and structure (AO2):** • the poem is written in long lines; the lines are irregular, spilling over into the next line on the page, possibly to reflect the confusion of the conflict • there is no set metre or rhythm as the poem is meant to be read with confusion, reflecting the actual experience of the riot • through the confusion, the narrative tells of the speaker's attempt to escape the riot and reach a checkpoint; there is a change of tense between the two stanzas • rather than starting the poem with questions, the poem ends with three in quick succession. **The poet's language and ideas (AO2):** • the title 'Belfast Confetti' is a metaphor; the city of Belfast is in turmoil; 'confetti' is normally showered over a newly-married couple, but here the confetti represents the shrapnel from a bomb; the title is also alliterative perhaps to imitate the sound of gun fire • the contents of the makeshift bomb used by the rioters are listed: 'Nuts, bolts, nails, car-keys'; these items are balanced with the equipment used by the riot police: 'A Saracen, Kremlin-2 mesh. Makrolon face-shields. Walkie-talkies'. The items show how well-armed the riot police are when compared to the rioters who only have basic weapons • the use of ellipses ('rapid fire…') represents bullets being fired • the use throughout of metaphorical punctuation marks to express the experience of conflict suggests that the writer finds it difficult to put his thoughts together in order to describe the chaos ('I was trying to complete a sentence in my head'); he has many words, but cannot form them into coherent sentences; the fragmentation ('fount of broken type') of words and thoughts reflects the confusion of the situation on the ground; the 'stops and colons' express the experience of being trapped with no way of escape from an area well-known: 'I know this labyrinth so well' • the use of 'labyrinth' describes the maze of streets and serves to enhance the confusion of the situation • technical language is used to describe the riot police equipment: 'a Saracen' (a tank), 'Kremlin-2 mesh' (a wire mesh covering the tank), 'Makrolon' (a high performance, sustainable plastic used for face shields) • the writer is faced with numerous questions by the riot police at the checkpoint; the 'fusillade' suggests that the questions are in rapid succession.

	Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities: • Ciaran Carson grew up in Belfast during 'the Troubles' in Northern Ireland; conflict began in the 1960s between Catholics and Protestants and escalated into violence, as experienced by Carson • the names of the streets: 'Balaclava, Raglan, Inkerman, Odessa Street, Crimea Street', are all names after generals from, and battles of, the Crimean War; Carson likens the riot to that of a battle in a bigger war • Britain sent troops into Northern Ireland to bring an end to the violent clashes that occurred throughout the 1970s-1990s; the IRA was fighting to bring an end to British rule • the poem won the Irish Times Irish Literature Prize for Poetry in 1990. Reward all valid points. **The second poem:** For the second poem, candidates may choose ANY ONE other appropriate poem from the Conflict anthology collection for comparative treatment. The chosen poem must allow the candidate to explore experiences of conflict in a relevant way. For example, if candidates choose the poem *Exposure*, by Wilfred Owen, they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses. **(These are purely illustrative, since other poems may well be selected.)** • Both poets consider their personal experiences of conflict, despair and confusion: Owen repeats the use of pronouns ('Our', 'us', 'we') to share the collective suffering, whereas Carson speaks of his own confusion ('I was', 'I know'). (AO2) • Owen uses rhetorical questions; the soldiers question why they are in the trenches: 'What are we doing here?', 'Is it that we are dying?'; Carson uses questions 'My name? Where am I coming from? Where am I going?'; both poets demonstrate the confusion of conflict experienced. (AO2) • Whereas Owen structures his poem in eight five-line stanzas with a regular rhyming pattern in order to demonstrate the unchanging situation in the trenches, Carson structures his poem in two stanzas of different lengths to reflect the confusion during the conflict. (AO2) • Both poems consider the experiences of conflict from personal experience; Carson reflects on the riots in Belfast and Owen presents the horror of the trenches during World War I. (AO3)

Level	Mark (20 marks)	Descriptor Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	• There is little or no comparison of the two poems. • Identification of form and structure is minimal. • There is little awareness of the language used by the poets. • Little evidence of relevant subject terminology. • There is little awareness of context and little comment on the relationship between poems and context.
Level 2	5–8	• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems. • There is some comment on the form and structure of the poems. • Some awareness of the poets' use of language is shown, but without development. • Limited use of relevant subject terminology to support examples given. • There is some awareness of relevant context and some comment on the relationship between poems and context. **NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.**
Level 3	9–12	• The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. • The response shows a sound understanding of form and structure and links them to their effect. • There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader. • Relevant subject terminology is used to support examples given. • There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.
Level 4	13–16	• The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems. • Analysis of form and structure and their effect is sustained. • The candidate comments effectively on the poets' use of language and its effect on the reader. • Relevant subject terminology is used accurately and appropriately to develop ideas. • There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.
Level 5	17–20	• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered. • There is perceptive grasp of form and structure and their effect. • The response offers a cohesive evaluation of the poets' language and its effect on the reader. • Relevant subject terminology is integrated and precise. • There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.

Question Number	Indicative Content
10 Time and Place	The indicative content is not prescriptive. Reward responses that explain how Alvi uses different senses in *Presents from my Aunts in Pakistan* and compare this to a substantial extent with a second poem. Responses may include: ***Presents from my Aunts in Pakistan*** **Form and structure (AO2):** • the poem, full of sensory images, is written in free verse; the stanza lengths vary, possibly to reflect the random series of recollections and images running through the speaker's mind • memories both recent and distant are enhanced through the use of sensory descriptions; first person narrative provides a personal reflection on her culture • the use of enjambement emphasises points, such as the colour of the salwar kameez ('peacock-blue') or the isolation ('felt myself alone'); there is deliberate avoidance of fixed lines and an irregular layout of the poem • the poem is in three sections: the first stanzas convey the visual images of the presents the aunts sent from Pakistan; the second section reveals her friend's reaction to her salwar kameez; the final stanzas recall memories of travelling to England from Pakistan • the use of complex interweaving of time and place throughout the poem makes it, at times, difficult to establish whether she is in the past or present, in Pakistan or England; the salwar kameez is also intricately patterned and 'interweaved', providing strong visual images. **The poet's language and ideas (AO2):** • the poet describes the clothes that she receives by using colour imagery; she describes the vibrant colours of the salwar kameez sent to her by her 'Aunts in Pakistan': 'peacock-blue', 'orange', 'Candy-striped', 'apple-green'; 'silver' and 'gold' are used to describe items from India and Pakistan, which contrast with 'denim and corduroy' and the dull 'tin boat' played with in the 'grandmother's dining-room' • the use of similes creates bright and vivid visual images: 'like an orange split open', 'like stained glass'. The effect of these similes allow the reader to visualise the bright, bold colours that are familiar in everyday objects; the bright, rich colours of Pakistan contrast with the drab, dull colours of England • different senses are aroused with the use of different fruits that appeal to the olfactory sense: 'like an orange split open', 'apple-green' • the use of tactile descriptions provides a range of textures: 'embossed', 'stiff', 'satin-silken top', 'denim and corduroy', 'My costume clung to me', 'camel-skin', 'throbbing', 'tissue' • auditory senses are heightened with the onomatopoeic 'snapped' bangles

	and the 'screaming' due to the 'Prickly heat' • the use of metaphors and sensory images conveys the writer's feeling of unease; when the speaker says 'I was aflame', the clothes feel uncomfortable to wear and support the idea that the clothes 'clung' to her; by 'staring through fretwork' the speaker feels distanced and separated • images of pain reflect emotional feelings, the bangles 'snapped, drew blood'; the 'parents' camel-skin lamp' and the 'cruelty'; her mother's 'cherished' jewellery was 'stolen from' their car • the poem is full of contrasts: England and Pakistan; different clothes; the wealthy aunts and the 'beggars, sweeper-girls'. **Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities:** • culture-specific references, such as: 'salwar kameez', the traditional 'embossed slippers' and 'bangles'; changes in fashions; 'Marks and Spencers'; aunts being screened from male visitors • references to 'silver' for single or young girls and 'gold' for married women • immigration in the 1950s and mixed race marriages ('my English Grandmother's dining-room'), which led to many feeling they were of 'no fixed nationality' • the unrest in Pakistan ('there was conflict, a fractured land') leading to mass migration • the reference to 'the Shalimar Gardens' in Lahore – a UNESCO world heritage site established during the Mughal Empire. Reward all valid points. **The second poem:** For the second poem, candidates may choose ANY ONE other appropriate poem from the Time and Place anthology collection for comparative treatment. The chosen poem must allow the candidate to explore how different senses are used. For example, if candidates choose the poem *To Autumn*, by John Keats, they might make such points as the following, but will be required to provide evidence of AO2 and AO3 in responses. **(These are purely illustrative, since other poems may well be selected.)** • Both poets use the senses to convey striking images; Keats makes greater use of auditory images, such as 'the songs of Spring', 'a wilful choir', 'loud bleat', 'redbreast whistles', 'swallows twitter', whereas Alvi uses more examples of colour imagery: 'peacock-blue', 'gold and black'. (AO2) • Keats focuses on a specific time of the year and uses sensory images to help the reader visualise the beauty of the season; Alvi considers different places and uses the senses to convey the comparisons of clothing, possessions and places. (AO2) • Alvi and Keats both use a wide range of poetic techniques and rich imagery; Keats personifies Autumn and addresses the season directly; Alvi

	is more direct in her poem and tells the reader about her personal experiences; Keats and Alvi both reflect on the passing of time and changes in life. (AO2) • Keats' poem is in the form of an ode and is structured in three 11-lined stanzas of mostly iambic pentameter; Alvi's poem is written in free verse and seven stanzas of varying lengths. (AO2) • Both poets write about personal experiences; Keats, as a Romantic poet, demonstrated an appreciation for the beauty of nature and how the use of the senses could influence human emotion; Alvi presents the contrasts of two cultures through her use of sensory descriptions – her life in England and her cultural heritage of Pakistan. (AO3)

Level	Mark (20 marks)	Descriptor Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	• There is little or no comparison of the two poems. • Identification of form and structure is minimal. • There is little awareness of the language used by the poets. • Little evidence of relevant subject terminology. • There is little awareness of context and little comment on the relationship between poems and context.
Level 2	5–8	• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems. • There is some comment on the form and structure of the poems. • Some awareness of the poets' use of language is shown, but without development. • Limited use of relevant subject terminology to support examples given. • There is some awareness of relevant context and some comment on the relationship between poems and context. **NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.**
Level 3	9–12	• The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. • The response shows a sound understanding of form and structure and links them to their effect. • There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader. • Relevant subject terminology is used to support examples given. • There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.
Level 4	13–16	• The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems. • Analysis of form and structure and their effect is sustained. • The candidate comments effectively on the poets' use of language and its effect on the reader. • Relevant subject terminology is used accurately and appropriately to develop ideas. • There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.
Level 5	17–20	• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered. • There is perceptive grasp of form and structure and their effect. • The response offers a cohesive evaluation of the poets' language and its effect on the reader. • Relevant subject terminology is integrated and precise. • There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.

Section B, Part 2 – Unseen Poetry

In responses to Question 11, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a response comparing the poems. Comparison is not directly associated with a discrete assessment objective. However, candidates must answer the question set, and provide sufficient evidence to meet the requirements of the assessment objectives through their comparison including use of a critical style and an informed personal response (AO1), and the poets' uses of language, form and structure (AO2).

Responses that are considerably unbalanced will not be able to access Level 3, where explanation of writers' ideas and perspectives is required alongside a wide range of comparisons between texts.

Examiners must reward all reasonable, valid points and comments that show an understanding and comparison of the two poems and all the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point and may be rewarded for a comparatively small number of points if they are effectively developed and supported by well-chosen textual evidence.

The following indicative content illustrates some points that candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments that are well explained and substantiated.

Question Number	Indicative Content
11 Unseen Poetry	The indicative content is not prescriptive. Reward responses that compare the ways the writers present cats in Poem 1: *Cat* and Poem 2: *Cats.* Responses may include: **The ideas in the poems:** **Poem 1: *Cat*** • the poet suggests the cat is 'unfussy', yet she gets everything she 'wants' • the poet admits to being like a 'night porter', letting the cat in during 'the small hours' • the cat is clever, perhaps hiding from her owner to avoid being put back outside • the cat has lived with the poet for a number of years: 'celebrate the years between us' • the cat loves to be stroked: 'to that fondness she purrs assent'. **Poem 2: *Cats*** • the poem begins by stating that 'Cats are contradictions' and describes contrasting features throughout the poem, giving examples of how they are contradictions • the poet refers to their place in history and their distant wild cousins ('of the East', 'Scimitar and sphinx', 'Leopard, lion, lynx') • the cats have become domesticated and spoilt ('Upon the cushioned West') yet still cause terror: 'With leaf and wing / A-flutter' • at night, the cats return to their wild nature ('Midnight-wild') • cats are described as intelligent and 'morning-wise'. **The poets' use of language:** **Poem 1: *Cat*** • a list is used to say what the cat gets: 'Food, cushions, fires, the run of the garden', suggesting that the cat is spoilt • the use of idioms gives the poem a conversational tone: 'the small hours' • the use of alliteration 'grumble, grimly' emphasises the poet's muttering; 'As on a beech-bole, on bracken' – alliteration and a simile are used here to provide a contrast of colour • the use of onomatopoeia and repetition, 'purrs assent', conveys the cat's content • the cat is cunning and anthropomorphised as it 'Plays hide and seek'.

Poem 2: *Cats*

- the nature of the cat presents a number of juxtapositions: the 'Velvet-padded; / Snowflake-gentle paw' turns into a 'fist of pins'; the fur is one moment like 'silk' the next 'bristled fur'; 'Sunlight striped with shade'; 'Midnight-Wild' and 'Morning-wise' to show how 'Cats are contradictions'
- the trees are personified: 'frightened glade', ' trees afraid', 'leaf and wind / a-flutter' to emphasise the terror the cats can bring to a peaceful setting
- sensory images express the wide range of ideas, perhaps to emphasise the strong senses that cats possess: 'velvet', 'silk', 'movement in the fern', 'Deaf to echoing cries', 'Blind to the light'
- colour imagery is used throughout the poem with black and white images being referred to in the first and last stanzas; most colours are magical and mystical – just like the cats: 'Snowflake', 'Black', 'Sunlight striped with shade', 'Moss-footed', 'amber glint', 'jade', 'mottled', 'phosphorescent', 'white'
- the use of sibilance echoes the hissing and spitting of cats ('Scimitar and sphinx; / Sunlight striped with shade') and the alliterative list of wild cats ('Leopard, lion, lynx') enhances their prowling nature; 'spit' is also onomatopoeic.

The poets' use of form and structure:

Poem 1: *Cat*

- the poem is written in two seven-lined stanzas (septets). The poem conveys love for the cat
- the poem is written in free verse and in first-person narrative
- the poem is conversational and uses mostly simple language
- the lines of the poem are different lengths, some might see this as perhaps resembling the whiskers of the cat.

Poem 2: *Cats*

- the poem is written in four stanzas of varying lengths
- the poem begins with a statement and provides reasons why cats are 'contradictions'; contrasts and comparisons are made throughout the poem and ideas are juxtaposed; the wild and tame nature of cats is observed
- some lines rhyme within each stanza, but this is not regular throughout the poem, perhaps deliberately in order to convey the 'contradictions'
- the poem is written in third-person narrative so that ideas are conveyed from an omniscient narrator, following the cats' development and their every move.

	Comparative points: Many of the points above may be used to show the contrasting ways in which the poets present cats. Some specific comparisons that may be made (which are not exhaustive) are the following. In all cases, candidates must provide evidence to meet both AO1 and AO2 in their responses: • both poets show their admiration for cats. Poem 1 considers a domestic cat, whereas Poem 2 considers both domestic and wild cats • both poems refer to 'amber' eyes and to cats returning to natural environments (with references to 'trees', 'beech-bole', 'meadow grass') • the cat in Poem 1 returns in the 'small hours', whereas the cats in Poem 2 are 'Midnight-wild' at night • Poem 1 considers the poet's relationship with one cat, whereas Poem 2 is a more generalised presentation of the cat family and the behaviour of cats • Poem 1 is in first-person narrative, giving a personal account of a cat, whereas Poem 2 is in third-person narrative and provides a wider perspective. Reward all valid points.

Level	Mark (20 marks)	Descriptor – Bullet 1 (Comparison), Bullets 2 and 3– AO1 (8 marks), Bullets 4, 5 and 6 – AO2 (12 marks)
	0	No rewardable material.
Level 1	1–4	● There is little or no comparison of the two poems. ● The response is simple with little personal response and little relevant supporting reference to the text. ● There is little evidence of a critical style and little relevant supporting reference to the text. ● Identification of form and structure is minimal. ● There is little awareness of the language used by the poets. ● Little evidence of relevant subject terminology.
Level 2	5–8	● There are some underdeveloped comparisons and contrasts presented, with obvious similarities and differences, supported with some ideas from the poems. ● The response may be largely narrative but has some elements of a personal response; there is some reference to the text without consistent or secure focus. ● There is some evidence of a critical style. There is some reference to the text without consistent or secure focus. ● There is some comment on the form and structure of the poems. ● Some awareness of the poets' use of language is shown, but without development. ● Limited use of relevant subject terminology to support examples given. **NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered.**
Level 3	9–12	● The response compares and contrasts a range of points and considers some similarities and differences between the poems. ● The response shows a relevant personal response, soundly related to the text with focused supporting textual references. ● There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. ● The response shows a sound understanding of form and structure and links them to their effect. ● There is clear awareness, with sound examples, of how the poets use language and of its effect on the reader. ● Relevant subject terminology is used to support examples given.
Level 4	13–16	● The response compares and contrasts the poems effectively, considering a wide range of similarities and differences, and ideas are supported throughout with relevant examples from both poems and contrasting a wide range of points. ● The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. ● The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. ● Analysis of form and structure and their effect is sustained. ● The candidate comments effectively on the poets' use of language and its effect on the reader. ● Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	● The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and differences between the poems considered. ● There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. ● A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. ● There is perceptive grasp of form and structure and their effect. ● The response offers a cohesive evaluation of the poets' language and its effects on the reader. ● Relevant subject terminology is integrated and precise.

Pearson Education Limited. Registered company number 872828
with its registered office at 80 Strand, London, WC2R 0RL, United Kingdom