

Mark Scheme (Results

Summer 2018

Pearson Edexcel Level 1/Level 2
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 2018
Publications Code 1ET0_02_1806_MS
All the material in this publication is copyright
© Pearson Education Ltd 2018

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 fulfil 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 fulfils the requirements of the question.

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 the arrival of spring at Lowood in the extract. Responses may include: • spring and winter are personified, enhancing Jane's personal experiences of the seasons: 'she was indeed already come', 'its snows were melted', 'Flowers peeped out', 'Lowood shook loose its tresses' • Jane's discomfort and pain are conveyed through the use of hyperbole: 'froze the very blood in our veins' • colour imagery is used to present the beauty of nature: 'greenness grew', 'purple', 'golden-eyed', 'verdure', 'blue', 'gold' • the use of lists: 'snowdrops, crocuses…', 'elm, ash, and oak', in order to emphasise the abundance and variety of natural wonder • alliteration conveys the harshness: 'brown beds', 'girdling a great hill-hollow', 'frozen fog' and the natural beauty of the setting: 'purple peaks', 'gold gleam' • 'Hope' is personified and used to suggest the land is blessed with improvement and fills Jane with optimism: 'Hope traversed them at night… brighter traces of her steps'. Reference may be made to religious imagery: Faith, Hope and Charity • the use of contrast portrays the changes of seasons: 'sharp air' and 'cutting winds', against 'gentler breathings', 'soft western or southern gales', 'iron sky' against 'blue sky, placid sunshine', 'shrouded with snow' against 'verdure and shadow'. Contrasts also provide visual imagery of the scene: 'bright beck, full of dark stones', 'pale gold gleam in overshadowed spots' • similes are used to enhance the cruelty of the elements and the beauty of the scene: 'mists as chill as death', 'like scatterings of the sweetest lustre' • the beck in winter is described by using a list of three (tricolon): 'torrent, turbid and curbless' to emphasise its power; the unrelenting power of the beck is heightened with violence: 'tore asunder the wood', 'raving sound'; the trees by the beck are described as 'ranks of skeletons', providing militaristic imagery as if the elements are possibly at battle

	• first-person narrative is used to convey Jane's observations and the three paragraphs are in chronological order; however, the second paragraph refers back to winter, widening out from Lowood's immediate surroundings. 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 when and why Jane is in pain **elsewhere** in the novel. Responses may include: **When Jane is in pain:** • her unhappy childhood at Gateshead Hall • her personal experiences at Lowood School • the death of her good friend, Helen Burns • her belief that Mr Rochester is in love with Blanche Ingram • the abandonment of the marriage service • the flight from Thornfield and her journey to Whitcross • her fears that Rochester may be dead. **Why Jane is in pain:** • Jane experiences emotional and physical pain at Gateshead Hall through the poor treatment she receives from her aunt, Mrs Reed. As a 10-year-old orphan she feels unwanted by her aunt; John Reed terrorises Jane; he strikes her 'strongly and suddenly' and then throws a book at her: 'the pain was sharp'; when locked in the Red Room as a punishment, Jane is deeply disturbed and she has a fit • Jane is condemned and punished as a 'liar' by Mr Brocklehurst at Lowood; Jane suffers humiliation, emotional and physical pain through Brocklehurst's cruel and unjust treatment of her and the harsh conditions of the school. Jane also experiences emotional pain and loss when Helen Burns dies in her arms at Lowood • the visit of the beautiful Blanche causes Jane pain as she feels inadequate and unattractive; Jane realises the strength of her feelings for Mr Rochester, culminating in the session with the gypsy fortune teller • when Mason disrupts the wedding ceremony he reveals that Rochester is already married; Jane experiences emotional pain and turmoil at this discovery and is consumed by grief • as a result of discovering the truth about Bertha Mason, Jane flees Thornfield and travels for two days until she is set down at Whitcross; she aimlessly wanders and spends her nights in the open; desperate and near collapse, she is given shelter at the home of St John Rivers and his sisters; she suffers mental and physical exhaustion • towards the end of the novel, Jane experiences horror and emotional pain when she fears that Rochester has died in the Thornfield fire. Note: Candidates may explore either physical or emotional pain or both. They do not need to explore a range of examples; 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 following 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 relationship between Joe and Pip in this extract. Responses may include: • Pip begins by using terms of endearment when referring to Joe: 'dear old Joe' and acknowledges that Joe feels uncomfortable when Pip says that he is 'so unlike himself' • Pip compares Joe to a shy bird by using similes: 'like some extraordinary bird' with his mouth open 'as if he wanted a worm'; a metaphor is used to show how Joe feels so uncomfortable with his 'feathers ruffled' • Pip is annoyed and embarrassed with Joe's persistence in addressing him rather than speaking with Miss Havisham directly: 'was very aggravating'; Joe is totally dependent on Pip • Joe observes a manner that is described with a triplet: 'expressive of forcible argumentation, strict confidence, and great politeness'; this is repeated three times in the extract with the third time in a different order, perhaps suggesting how increasingly frustrating Pip finds Joe's behaviour • Joe uses colloquial language and refers to his relationship with Pip as one of friendship: '"as you and me were ever friends"' and that they have fun in each other's company: '"to lead to larks"' • Joe is very close to Pip and only wants what makes him happy; he would not force him to become an apprentice and would have attended to his objections and he repeats: '"it were the wish of your own hart"' • Pip's frustration is increased as Miss Havisham questions Joe; despite Pip making 'faces and gestures', Joe is oblivious to Pip's discomfort • Joe voices his surprise at Pip even though it is Miss Havisham who asks if he has brought the necessary papers with him; because Joe insists on speaking to him alone, Pip senses that Joe feels a little indignant: '"Well, Pip, you know"' as if it were 'unreasonable' • the extract begins with Pip's affection for Joe and ends with him feeling ashamed of him; the use of the dash and italics emphasises Pip's firm belief and affirmation that he is ashamed of Joe: '- I *know* I was ashamed of him' • the extract is written in the first-person narrative through Pip's recount of events; the use of dialogue adds humour; the narrative provides the reader with Pip's innermost thoughts and observations. 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 why friendship is important **elsewhere** in the novel. Responses may include: **Characters who are friends in the novel:** • Joe and Pip • Pip and Biddy • Pip and Herbert Pocket • Pip and Wemmick • Pip and Magwitch • Pip and Estella. **How friendship is demonstrated:** • the friendship between Pip and Joe is lifelong despite its being tested when Pip behaves shamefully towards Joe, once Pip becomes a gentleman and resides in London. It is Joe who is a true friend to Pip throughout the novel. He supports him regardless of Pip's poor behaviour, nursing him back to health and even repaying his debts • Biddy is a simple, kind-hearted country girl, who first befriends Pip when they attend school together; it is Biddy who Pip turns to for advice when he is insulted by Estella. After Mrs. Joe is attacked and becomes an invalid, Biddy moves into Pip's home to care for her. Throughout most of the novel, Biddy represents the opposite of Estella: she is plain, kind, moral, and of Pip's own social class. It is too late for Pip to marry Biddy, when she marries Joe, but Pip continues to wish them both well • the friendship between Pip and his roommate, Herbert Pocket, can be traced back to the boys' childhood. They first meet in the garden of Satis House, when Herbert challenged Pip to a fight. Years later, they meet again in London, and Herbert becomes Pip's best friend and key companion after Pip's elevation to the status of gentleman. Herbert nicknames Pip 'Handel'. The reader sees Pip sharing some of his innermost thoughts and feelings on Estella. Herbert knows Pip well and has always known that Pip 'adored' Estella • Jaggers's clerk and Pip's friend, Wemmick, is one of Dickens's unusual characters; at work, he is hard, cynical and sarcastic yet at home in Walworth, Dickens crafts Wemmick as a jovial, wry and a tender caretaker of his 'Aged Parent'; he invites Pip to his home and wedding; Pip benefits from his relationship with Wemmick • some candidates may consider the developing relationship towards the end of Magwitch's life between Pip and Magwitch to be a close bond of friendship; Magwitch demonstrates his friendship towards Pip by being his benefactor and caring about Pip's development as a gentleman • despite the earlier difficulties of their relationship, a friendship develops between Pip and Estella towards the end of the novel. Note: Candidates do not need to explore a range of examples; 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 following 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 what Utterson and Poole experience in this extract. Responses may include: • Poole breaks down the door to the cabinet; the strength of the blow is described with a hyperbole: 'the blow shook the building'; the door is personified ('door leaped against the lock and hinges'); a metaphor is used to describe the destruction of the red door as the 'flame bounded'; the 'excellent workmanship' is observed • sensory images are used to convey both Utterson and Poole's observations as their senses are alerted in the face of fear: the sounds of 'a dismal screech'; the implied soft touch of 'red baize'; 'a strong smell of kernels' • contrasts are used to convey the noise of breaking down the door and the quiet homely sounds from the fire and the kettle: 'riot and the stillness'; the superlative 'quietest' is used to emphasise how still the room actually is • the men are described as they 'peered in' a little apprehensively ('stood back a little'); the men observe and list the personified items: 'quiet lamplight', 'fire glowing and chattering', 'kettle singing' and the normal appearance, apart from the chemicals, of 'things laid out for tea' • the men approach the body apprehensively and dare not make any sound as they draw 'near on tiptoe'; the men turn 'it' rather than 'him' on his back. Once they realise that 'it' is Hyde, they observe that his clothes are too big and appear to be of the 'doctor's bigness' • a metaphor is used to describe Hyde's body: 'the cords of his face'; they observe some 'semblance of life' in the body as it twitches, but Utterson knows that they are looking at a 'self-destroyer' • Utterson takes charge of the situation and knows it is too late to save Hyde or to have him punished for his crimes ('whether to save or punish') and assumes Jekyll must be dead • the men are determined to find Jekyll's body and proceed to search the various rooms; they observe the theatre and the findings of their observations provide the reader with a visual presentation of the layout of the rooms, corridors and cupboards that 'had stood long unopened' • contrasts of light and dark, space and enclosed areas ('lighted from above', 'dark closets and a spacious cellar') provide a setting that has dualities, just like its owner, and provide an ideal setting for suspense and horror • the extract, written in the third-person, includes narrative and one short paragraph of dialogue; the extract begins and ends with a focus on closed doors. 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 terror is shown **elsewhere** in the novel. Responses may include: **When terror occurs:** • Enfield's account of how he observed Hyde trample over the girl • the murder of Sir Danvers Carew • Utterson and Enfield almost witnessing a transformation in the 'Incident at the Window' • Poole's fear and the terror felt by the maids at Jekyll's home • Dr Lanyon's Narrative: events before or after the given extract • examples of the terror experienced and revealed in 'Henry Jekyll's Full Statement of the Case', such as the terror experienced by Jekyll when he is transformed into Hyde in Regent's Park without taking the potion. **The effects of this terror:** • 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; Utterson's interest is piqued and that night he has a nightmare of Hyde trampling over the child • the murder of Sir Danvers Carew creates public outcry; the maid is disturbed by what she has witnessed; 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 • 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 is more determined than ever to help his friend, Jekyll • Poole, in fear for Jekyll's life, seeks Utterson's help; when they arrive at the house, a maid 'wept loudly' • Dr Lanyon describes how he witnessed Hyde's transformation; the sheer terror and shock of the event lead to Lanyon's premature death • Jekyll battles to keep Hyde subdued but he is overcome by him; Jekyll provides an account of Sir Danvers Carew's murder and of his own terror and disgust; Hyde is in 'terror of the gallows' but Jekyll knows that the only way to rid himself of Hyde is to take his own life. 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 following 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 Scrooge's happiness in this extract. Responses may include: • Scrooge's happiness and excitement are shown through the use of exclamatory sentences: 'Yes!', '… to make amends in!' and many other examples • repeated phrases and listing convey Scrooge's disbelief of his good fortune, relief and happiness: 'The bed was his own, the room was his own … Time before him was his own' • active verbs convey the speed in which Scrooge reacts to his realisation that he has time to change: 'scrambled', 'fluttered'; the repeated 'frisked' and 'frisking' • the use of verb tenses and modal verbs echo Scrooge's determination to change: 'They are not torn down', 'They are here', 'They will be' • Scrooge is so happy that he struggles to dress himself properly; a range of verbs, present participles and listing of his chaotic efforts convey his excitement: 'turning', 'putting', 'tearing', 'mislaying', 'making'; Dickens describes him as 'a perfect Laocoön', suggesting that he is contorting himself as he puts his stockings on, alternatively, his stockings get tangled round his legs like the sea serpents around Laocoön in Greek mythology • Scrooge describes his feelings with a run of clichéd similes: 'light as a feather', 'happy as an angel', 'merry as a school-boy', 'giddy as a drunken man' • Scrooge's happiness is conveyed by the growing intensity of his laugh and the triplet: 'splendid laugh', 'illustrious laugh', 'The father of a long, long line of brilliant laughs!' • the final paragraph illustrates how Scrooge has become breathless through his joy, excitement and exertions; the short sentences, exclamations and repetition combine to present a humorous effect on the reader and they share in Scrooge's happiness: 'I'm quite a baby. Never mind. I don't care. I'd rather be a baby. Hallo! Whoop! Hallo here!' • child-like language and onomatopoeia convey Scrooge's delight: 'Hallo here! Whoop! Hallo!' • the use of the third-person narrative provides a clear image of the scene; the use of dialogue provides Scrooge's reactions and clearly conveys his happiness. 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 good will is portrayed **elsewhere** in the novel. Responses may include: **Who is kind to others:** • Fred • the two gentlemen collecting for charity • Mr Fezziwig • Belle and other minor characters • Bob Cratchit and his family • Scrooge. **What these characters try to do for others:** • Fred is Scrooge's nephew, a kind-hearted young man who loves Christmas and is full of goodwill. 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 welcome him into his home • the two gentlemen collecting money for charity have good intentions of helping the poor and destitute 'who suffer greatly'; they try to persuade Scrooge to donate in order for them to provide the poor with food, drink and warmth. Scrooge refuses to help and considers the poor 'idle' and undeserving and believes that they should either be in prison or a workhouse • Mr Fezziwig is kind to his employees, including Scrooge and Dick Wilkins, when he decides to make the warehouse ready for a Christmas party • Belle is kind to Scrooge, her fiancé; she releases him from their engagement as she knows that he loves money more than her; Belle is unselfish in her desire for Scrooge's happiness. Other minor characters that show kindness and compassion for others include the lighthouse keepers who remain cheerful in their work, despite it being Christmas; they work in terrible weather conditions in order to protect the lives of others • Bob Cratchit is a loving, caring and kind husband and father, despite the challenges that he faces and the suffering his family experiences. His youngest child, Tiny Tim, is six years old and has been crippled from birth, but we are not told what illness he has suffered from; sympathy is evoked for this child. 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'. 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, yet they are kind to each other • Scrooge changes at the end of the novel by becoming kind towards others; he is 'better than his word' becoming like a second father to Tiny Tim and a good employer to Bob Cratchit; Scrooge embraces family life and he 'knew how to keep Christmas well'.

	Note: Candidates do not need to explore a range of characters; they may consider one or two in greater detail. The Ghosts may also be considered. 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 following 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 relationship between Mr. and Mrs. Bennet in this extract. Responses may include: • Mrs Bennet uses a possessive pronoun and repeats a term of endearment when she addresses her husband: '"My dear Mr. Bennet"' • Mr. Bennet is indifferent in his response to his wife: 'made no answer' • Mrs. Bennet is disappointed and cannot believe her husband's apparent lack of interest; she is clearly impatient to tell him about their new neighbour: 'cried his wife impatiently' • the use of italics ('"*You* want to tell me"') for emphasis suggests that Mr. Bennet knows his wife so well and that she is going to tell him all about their new neighbour whether he wants her to or not • Mrs. Bennet goes into unnecessary detail about the '"man of large fortune"', possibly what Mr. Bennet feared. Mrs. Bennet makes it sound as though the information is essential for her husband to know: '"you must know"' • Mr. Bennet only asks basic, succinct questions: '"What is his name?"', '"Is he married or single?"' • Mrs. Bennet is preoccupied with the thought of finding suitable, wealthy husbands for her daughters, whereas Mr. Bennet is not as obsessed about marriage and wealth as his wife and likes to tease her: '"How can it affect them?"' • Mrs. Bennet is quite focused on marrying one of her daughters to Mr. Bingley and finds her husband frustratingly '"tiresome"'; Mr. Bennet responds by being deliberately obtuse when he once again teases his wife: '"Is that his design in settling here?"' • Mrs. Bennet feels that it is social decorum that Mr. Bennet visits Bingley as soon as he arrives, but Mr. Bennet continues to tease his wife and flatters her when he suggests that she is '"handsome as any of them"' when he says they could go without him; perhaps he prefers not to upset his wife and to keep the peace; the relationship is one of tolerance and playful mocking as far as Mr. Bennet is concerned • the extract begins with some of the most famous lines in literature and provides an introduction to the main themes in the novel: marriage, money and Mrs Bennet's intentions. The dialogue between Mr. and Mrs. Bennet is mostly in question and answer format; minimal narrative is used during their exchange. 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 financial wealth **elsewhere** in the novel. Responses may include: **How financial wealth is shown:** • the Bennet family is comfortable and owns Longbourn; Mr Bennet has an annual income of two thousand pounds • Darcy is immensely rich and owns Pemberley Estate; he has a large annual income of ten thousand pounds. Bingley's financial wealth is demonstrated when he rents Netherfield Estate; Miss Bingley will also have thirty thousand pounds • Wickham has inherited a thousand pounds from Darcy's father and has received a further three thousand from Darcy • Sir William Lucas is a good friend of the Bennets and owns Lucas Lodge near Meryton; Sir Lucas made a fortune in trade and gained his knighthood when he was a mayor but gave up his business and retired • Lady Catherine de Bourgh owns Rosings; she demonstrates her wealth by being ostentatious; she feels as though her authority is unquestionable and her wealth has made her full of arrogance and pride. **Why having money is important:** • Mrs Bennet is desperate to find her daughters wealthy husbands as the entail means that Mr Collins, as the nearest male relative, will take ownership of Longbourn so they will have a bleak future • having financial wealth is important for gaining as well as maintaining rank in the social hierarchy; social improvement for women was often secured by marrying someone of higher social status. Elizabeth secures her future and elevation of social status for her and her family when she marries Darcy. Bingley and his sisters have a high social status though the family wealth was made through trade, which was normally looked down on by members of old-established families such as that of Lady Catherine and Darcy • the importance of money adds to the novel's realism and the social hierarchy; not everyone had money, such as Lydia who says she would like to 'treat' her sisters but needs to borrow money from them instead • Wickham had tried to get more money from Darcy and when this was refused, Wickham tried to elope with Darcy's sister in order to gain her money; Darcy has to clear Wickham's debts and buy his commission in order to save the Bennet family's reputation when Lydia elopes with Wickham. Darcy also has to pay him Lydia's dowry so that Wickham appears to be an honourable man when he marries Lydia • Sir William Lucas does not have a large fortune as he is unable to offer a large dowry for Charlotte when she marries Mr Collins. As Charlotte is twenty-seven years of age she marries so as not to become a burden on her male relatives. Note: Candidates do not need to explore all areas; 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 following 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 Eppie's feelings about her life with Silas Marner in this extract. Responses may include: • Eppie stresses that her life with Silas Marner is happy and her closeness to him is apparent; she emotionally and metaphorically stresses that she will 'cleave' or cling to Marner for '"as long as he lives"' • Eppie's use of colloquial language is filled with 'faithful affection' for Silas: '"I can't think o' no"', '"he's took care of me"' • many of her sentences begin with '"And"', providing an almost child-like and innocent quality about her • Silas warns Eppie that she must be "'sure'" of her decision as she could have a better life with Godfrey and Nancy Cass; he repeats the word '"poor"' to emphasise the consequences of her choice: '"poor folks"', '"poor clothes and things"' • Eppie respectfully addresses Silas as '"father"' and assures him that she is not used to '"fine things"' and would feel uncomfortable with them; a list of three is used by Eppie when she gives Silas examples: '"put on things"', '"ride in a gig"', '"sit in a place at church"' • Eppie fears that her friends would think she was too good for them if she chose to live a privileged life; she would be unhappy; a rhetorical question is used to emphasise how much losing her friends would hurt her: '"What could *I* care for then?"' • Godfrey knows that he and Nancy will not be able to persuade Eppie to live with them and possibly knows that what Eppie says is true; his disappointment is shown when 'his eyes were fixed on the floor'; the lure of money and wealth cannot tempt Eppie • Nancy tries to change Eppie's mind by using emotive and persuasive language; she uses terms of endearment ('"my dear child"') and suggests it is Eppie's '"duty"' to live with her '"lawful father"' as they will all have to make sacrifices: '"perhaps something to be given up on more sides than one"' • strong adverbs ('impetuously', 'passionately') describe Eppie's impulsive feelings when she stresses that she only has one father and one home and that she will look after him in her turn • dialogue and third-person narrative structure convey the characters' thoughts and actions; the reader empathises with Eppie and Silas. 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 presentation of Nancy's character **elsewhere** in the novel. Responses may include: **Nancy's relationship with Godfrey Cass:** • Squire Cass believes that Nancy Lammeter would be the perfect wife for his son, Godfrey, as the Red House would benefit from having a mistress who could look after the house as well as the Lammeters do their own • Nancy considers Godfrey to have weaknesses in character, as his moral values of rectitude, thrift and hard work appear to differ so much from her own; she had her own 'unalterable little code' of moral correctness • both Nancy and Godfrey are drawn to each other, but Nancy is unaware that Godfrey is already married to Molly Farren, Eppie's birth mother. It is not until Molly has died that Godfrey can pursue a relationship with Nancy • at first Nancy is 'determined not to marry' Godfrey, but she likes the attention he bestows on her; she eventually marries him and is a model wife who loves him dearly • when Godfrey confesses to Nancy about his past, she is forgiving and understanding; she does not show anger but demonstrates a kind and caring personality • Nancy and Godfrey cannot have children of their own; when Nancy's strong principles stop them from adopting a child, she tries to show her love for Godfrey in any way that she can. It is through love and sympathy for Godfrey that she eventually suggests that they should try to persuade Eppie to live with them. **What Nancy says and does:** • Nancy matures throughout the course of the novel; she is both charming and graceful and is admired for her beauty; she is from a wealthy family but is happy to do jobs such as making the butter and cheese • she is superstitious when she says she will not do something if, after three successive tries, something fails • Nancy has strong beliefs about how both she and her sister, Priscilla, should dress and behave in front of people; she believes they should wear similar clothes and adornments • she has strict moral principles and believes in maintaining a good reputation; she believes that adoption is wrong as it goes against God's will or plan. 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 following 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 Frankenstein's experiences in this extract. Responses may include: • Frankenstein is determined to be alone and undisturbed: 'parted from my friend', 'remote spot', 'work in solitude' and uses the superlative 'remotest' in order to emphasise his isolation • the repetition of 'miserable' emphasises the barren landscape and conditions and Frankenstein's unhappiness: 'miserable cows', 'miserable fare', 'miserable huts', 'miserable penury' • the five inhabitants of the island have very little and are near to starving with their 'gaunt and scraggy limbs' and they are living in 'squalid poverty'. Their miserable existence is ironically conveyed by suggesting that a simple diet of 'Vegetables and bread' is an indulgence. They have only cows and oatmeal, and even fresh water has to be brought from the mainland • the condition of the dilapidated hut that Frankenstein hires is described with a triplet: 'thatch had fallen in, the walls were unplastered, and the door was off its hinges' • active verbs convey Frankenstein's pragmatic approach to his task: 'I ordered it to be repaired, bought some furniture, and took possession' • Frankenstein's action in hiring, repairing and furnishing is not even met with welcome, 'surprise' or gratitude as he is 'hardly thanked'. The cottagers show little emotion as they are 'benumbed' and their senses are 'blunt' • colour imagery provides contrasts: the implied dull colours of the island ('barren', 'oatmeal', 'stony') reflect Frankenstein's experiences and his negative frame of mind, whereas the blue and green imagery describing Switzerland is vibrant and heart-lifting: 'blue and gentle sky' • the use of contrast and comparison of the island's landscape with that of Switzerland conveys Frankenstein's feelings of loneliness and longing for home; the waves are personified ('roared and dashed at') and are compared with the lakes of Switzerland that ripple gently and are described with a simile 'as the play of a lively infant' • the first-person narrative recounts Frankenstein's memories of his negative experiences on the remote island • events are in chronological order, with Frankenstein leaving the mainland, his first impressions of the island, the description of the hut and cottagers, the daily routine and contrasts and finally Frankenstein's declaration of his dislike for his experience. 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 suffering **elsewhere** in the novel. Responses may include: **Characters who are unhappy or distressed:** • Victor Frankenstein • the creature • Elizabeth Lavenza • the Frankenstein family • Justine Moritz • the De Lacey family. **Why these characters suffer:** • the novel is full of characters who are suffering from either physical or emotional exhaustion, isolation or loss, often due to the choices they make. Victor Frankenstein chooses to bring suffering upon himself when he isolates himself in his obsession with creating the creature; Frankenstein is a doomed protagonist: his creation disgusts him and when he abandons him he cannot prevent the trail of suffering and death that ensues • the creature is suffering as he is lonely and isolated: he wants a companion. The creature's suffering results in hate, anger and revenge; the hideously ugly creature is shunned by others and his feeling of abandonment leads him to seeking revenge on Frankenstein and his loved ones • Elizabeth has suffered throughout her life: she is adopted by the Frankenstein family when Frankenstein's mother rescues her from destitution; Elizabeth suffers as she is left behind and ignored when Victor embarks on creating life; she suffers owing to Frankenstein's choices but remains loyal to him; Elizabeth is murdered by the creature on her honeymoon • the Frankenstein family suffers because of Frankenstein's actions: William, Victor's youngest brother, is strangled by the creature because the creature wants to hurt Victor for abandoning him. William's death deeply affects Victor who suffers from tremendous guilt. **Alphonse,** Victor's father, suffers from illness, possibly owing to his old age and severe depression caused by the loss of his loved ones. Victor's mother, Caroline Beaufort, dies from scarlet fever contracted from Elizabeth when she is 17 • Justine Moritz, the Frankenstein family's housekeeper, suffers when she is falsely accused of and executed for William's death • the De Lacey family has suffered exile from France; they make the creature suffer when they reject him. Other characters may be considered. 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 following 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 explore how Wordsworth presents loss in *A Complaint* and which compare this to a substantial extent with a second poem. Responses may include: ***A Complaint*** **Form and structure (AO2):** • the title is ambiguous as it could be literally referring to making 'A Complaint' about the loss of love or it could be a medical or emotional complaint, such as a broken heart • strong emotions convey the pain of the loss of love in three stanzas of equal length and regular rhyming pattern; the sextets are written in iambic tetrameter • the loss is conveyed in the first-person narrative; 'I am poor' is a matter-of-fact statement full of emotion; we assume the speaker is Wordsworth • the poem is written in direct address to the lost lover: 'Your love' • the use of dashes, which becomes more frequent in the final stanza, and questions give the effect of a pause and time for reflection on the effects of the loss. **The poet's language and ideas (AO2):** • the phrase 'and I am poor' is a metaphor to express helplessness and resignation to loss • strong symbolic and metaphorical imagery of 'A fountain' and water convey the love for the persona: 'the very door / Of my fond heart' • the water is personified: 'only business was to flow', 'not taking heed', 'waters sleep' • alliteration emphasises the depth of love felt and lost: 'A fountain at my fond heart's door' • pairs of exclamatory sentences and questions provide contrasts to how he felt happy and grateful when in love and how he feels 'comfortless' following the loss of love: '…did I count!', 'all bliss above!', 'What have I?', 'dare to tell?' • a list of three adjectives describes the love as 'murmuring, sparkling, living', but this is then lost in the 'comfortless and hidden well' • the loss of love is conveyed by the metaphorical imagery of stagnant water; water that is no longer easily available: 'the waters sleep / In silence and obscurity' • the repetition of 'my fond heart' and 'poor' emphasise the sorrow that loss brings.

	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: • the poem is typical of that of the Romantic movement; Wordsworth (1770-1850) was one of the Romantic poets; others included: Samuel Taylor Coleridge (1772-1834), George Gordon, 6th Lord Byron (1788-1824), Percy Bysshe Shelley (1792-1822) and John Keats (1795-1821) • the speaker or the person to whom the poem is addressed is not made clear; it could be about the loss of Wordsworth's close friend, Coleridge, who helped Wordsworth launch the Romantic Age with their 'Lyrical Ballads' (1798), or it could be about Lucy, but is not one of the five 'Lucy' poems written between 1798-1801. Lucy was an idealised character and whether she was imaginary or real has never been established; some academics believe Lucy is based on Wordsworth's sister, Dorothy • Wordsworth was no stranger to the loss of family and friends; in 1802 he married Mary Hutchinson and they had five children; three of these children predeceased Wordsworth and Mary • Wordsworth became British Poet Laureate in 1843, a post he initially declined due to his old age. In 1847 he stopped writing new material following the death of his daughter, Dora. 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 loss is presented in a relevant way. For example, if candidates choose the poem *La Belle Dame Sans Merci*, 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 present the loss of a loved one; Wordsworth and the 'knight-at-arms' both experience emotional pain. (AO2) • Wordsworth uses water imagery to present the loss; Keats uses fairy-tale symbolism of seasons, colours, dreams and sleep. (AO2) • Keats writes in ballad form and Wordsworth presents his 'Complaint' in three stanzas; both poets employ a regular rhythm to present their ideas; both use dashes, questions and exclamatory sentences. (AO2) • Wordsworth and Keats were both 'Romantic poets'; both wrote about love and the love of nature; Keats admired Wordsworth's work. (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.
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 explore how Blake presents anger in *A Poison Tree* and which compare this to a substantial extent with a second poem. Responses may include: ***A Poison Tree*** **Form and structure (AO2):** • the title and the complete poem is an extended metaphor; the well-tended poison tree represents growing hate and anger; when he is angry with his friend, he can tell him and the anger dissipates. When he is angry with his foe, he cannot tell him so it festers and grows into the metaphorical poison tree • the poem is written in four quatrains that each have a pair of rhyming couplets • there are two turning points. The first turning point is when the speaker explains how he handles a difficult situation; the second is in the last two lines when his reactions are revealed • the ending is ambiguous: we are not to know the reason why he is 'glad' to see his 'foe' is dead. **The poet's language and ideas (AO2):** • the language is deceptively simple with many monosyllabic words • anger is personified: 'I told my wrath' but when he tries to conceal his anger, his 'wrath did grow' • the anger intensifies and the phrase 'I was angry' is repeated to emphasise this • the use of opposites (antithesis) shows how he deals with his anger in different ways: 'I told my wrath', 'I told it not' • he deliberately cultivates the metaphorical tree by watering it with 'tears', 'smiles' and 'deceitful wiles' • the biblical symbolism of the 'apple' links to the Garden of Eden; the poisoned apple represents his growing anger; the apple is a common fruit and anger is a common emotion • the verb 'stole' could have two meanings: the 'enemy' could have quietly crept into the garden or the apple was stolen; there is a sense of deception ('deceitful wiles') and the action of the 'foe' who 'stole' into the garden • 'outstretch'd' can be seen as a euphemism to represent death.

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:

- Blake's poem was originally beautifully illustrated; he earned his living by being an engraver and illustrator
- Blake believed that it was important to speak about one's emotions, such as anger, as by repressing feelings it could lead to self-destruction
- amongst other works, Blake published two volumes of poems: *Songs of Innocence* (1789) and *Songs of Experience* (1794); these two collections provide contrasts of childhood innocence and adult experience; *Songs of Innocence* tend to be more optimistic and positive whereas *Songs of Experience* tend to be pessimistic and negative; *A Poison Tree* is from the *Songs of Experience* collection
- Blake's poetry did not gain much recognition until after his death in 1827; he is now recognised by some as part of the Romantic Movement.

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 anger in a relevant way. For example, if candidates choose the poem *Catrin*, by Gillian Clarke, 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 experiences of being angry: Blake repeats and emphasises his anger for his 'foe' but the reason is not revealed ('I was angry', 'wrath'), whereas Clarke speaks of her own and her daughter's anger and the reasons for it ('our struggle to become / Separate', 'Defiant glare… may you skate… one more hour'). (AO2)
- Blake uses an extended metaphor throughout the poem, whereas Clarke uses different metaphors to exemplify her ideas ('tight / Red rope', 'I am fighting / You off'). (AO2)
- Blake structures his poem in four quatrains and rhyming couplets to demonstrate the growing anger and the outcome, Clarke structures her poem in free verse with two stanzas of different lengths to reflect two different times when there have been confrontation and anger. (AO2)
- Both Blake and Clarke write about nature and strong emotions; the poems are almost two hundred years apart; many of Clarke's poems are autobiographical whereas Blake's poems are more detached; Blake's poetry was not well known during his lifetime, whereas Clarke is a celebrated contemporary poet. (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.
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 explore how Dickinson presents a journey in *I started Early – Took my Dog* and compare this to a substantial extent with a second poem. Responses may include: ***I started Early – Took my Dog*** **Form and structure (AO2):** • the poet decides to take a journey and to visit the sea to walk her dog on the beach. The tone is matter-of-fact, as if reporting the event to whoever is reading or listening • the poem is structured in 12 quatrains with each second and fourth line rhyming; the lines are not equal and come in waves, perhaps to mimic the ebb and flow of the sea • the poem is told from the viewpoint of a woman walking her dog; the sea is personified as a male full of aggression • the first-person narrative recounts a journey taken; after a seemingly carefree opening there is a turning point in stanza three; the turn makes the woman realise the tide is coming in fast • there is no punctuation, except for the frequent use of a dash. Perhaps the dash is used in order to present the waves of thought or to reflect the terror of the possibility that the sea may engulf her and sweep her away. Many words in the poem are given capital letters as if to suggest disorder and panic; the unconventional use of punctuation is typical of Dickinson's poems. **The poet's language and ideas (AO2):** • metaphors convey many of the woman's thoughts; 'I started Early' could literally mean the journey started early in the morning or perhaps could suggest it is an experience earlier in her life; the sea is described almost like a house with a 'Basement' and 'Upper Floor' • alliteration creates powerful images perhaps to reflect the pounding of the sea: 'Hempen Hands', 'Man moved Me', 'till the Tide'; sibilance almost echoes the sound of the sea; 'past my simple Shoe' • the sea is personified as a powerful man: 'But no Man moved Me – till the Tide'; some see this poem as a metaphorical journey about her sexuality • the rapidity of the rising tide is conveyed through repetition and quick succession of the lines: 'Went past my…', 'And past my' • the woman is in fear that she will be swallowed up by the sea and conveys her fears with hyperbole: 'He would eat me up' • despite her fleeing in terror the sea is in quick pursuit: 'He followed – close behind'; the breaking of the wave and its foam are described with colour imagery and metaphors: 'his Silver Heel', 'overflow with Pearl' • the town is contrasted as it is 'Solid'; the adjective is used to represent the safety of the literal solid ground

	• the final lines suggest that she completes her journey and feels that she has had a lucky escape; the sea acknowledges her escape by 'bowing – with a Mighty look' and the sea 'withdrew'; the sea is personified as a man who is amazed by her power. **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:** • Emily Dickinson's poems, particularly her later ones, used the sea as a symbol for death; perhaps this poem is suggesting she has had a lucky escape from death; many of Dickinson's earlier poems are morbid and are often about death and the ways people died • some candidates may consider the sexual undertones of the poem that reflect Dickinson's own anxieties about men, love and sex; she spent much of her life in privacy and seclusion; she is thought by many to have had a powerful lesbian relationship • Emily Dickinson was an American poet. She was the daughter of a successful family; she was born in 1830 and died in 1886. She was influenced by the works of: Ralph Waldo Emerson, William Blake and Elizabeth Barrett Browning • Emily Dickinson wrote hundreds of poems but very few were published before her death. 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 a journey is presented. For example, if candidates choose the poem *Adlestrop*, by Edward Thomas, 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 present their thoughts in the first-person narrative and both recount personal events that occurred at a particular location. (AO2) • Both poems have similar structure as they are written in quatrains and rhyme alternately; Dickinson's poem is two stanzas longer; both poets use dashes to create pauses. (AO2) • Thomas uses contrasts of the noise of the engine ('steam hissed') and the stillness of the station ('the bare platform'); Dickinson contrasts the fast moving sea with the 'Solid Town'. (AO2) • Both poets draw on the power of nature to describe their settings. (AO2) • Dickinson is an American female poet and Thomas is English; Thomas was killed in action during World War I (1917); Dickinson died in 1886 after a long illness; both had experienced suffering and the loss of loved ones in their lives. Thomas only began writing poetry in 1914 and he became a respected war poet, whereas when Dickinson died nearly 1800 poems were discovered. (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**
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 the month of May in Poem 1: *The Month of May* and Poem 2: *British Weather.* Responses may include: **The ideas in the poems:** **Poem 1: *The Month of May*** • the poet is inspired to write the poem from an earlier poem written by Thomas Dekker: *'O! the month of May, the merry month of May …'*; the alliterative sentence is repeated throughout the poem to mirror Dekker's ideas • the poet suggests that the month of May is 'quickly past' and needs to be enjoyed while it lasts • the month of May is described as being full of beauty, colour and life: 'I saw a hundred shades of green', 'everything that Man made was outclassed', 'hello pink and white and farewell grey' • the month of May has made the poet feel happy and optimistic: 'spirits are no longer overcast', 'The world is glorious' • the poet compares the beauty of May with the month of December and urges everyone to go out and enjoy the moment. **Poem 2: *British Weather*** • the poet states that the month of May 'is cold and grey' and wet • he suggests that life in the month is 'like a long disease' • the month of May is described as being drab and dull and a pessimistic view of the month is presented; the flowers try to be 'optimistic' but they are 'beaten down' by the bad weather • he suggests that 'nothing seems to be much fun' • the poem ends with sarcasm and irony: 'this is the marvellous British Spring!'. **The poets' use of language:** **Poem 1: *The Month of May*** • antithesis is used to emphasise the quickly passing month of May: 'So long awaited, and so quickly past', 'summers come, the summers go' • hyperbole is used to emphasise how green everything is: 'I saw a hundred shades' • colour imagery is used to present the bright colours of May: 'green', 'pink' and 'white' that are contrasted with the 'grey' of winter • 'Fa la la la la' emphasises the sing-song effect of the poem

	• imperative verbs are used in the triplet: 'So *carpe diem*, gather buds, make hay' • the use of repetition and italics emphasises the determination to enjoy the month of May while it lasts: 'make hay' (an adage normally completed by 'while the sun shines'), 'now *is* the time'. **Poem 2: *British Weather*** • alliteration is used in the opening line ('merry month of May') to introduce the subject of the poem and this is juxtaposed in the second line with the opposite description • dull colour imagery is used to describe the month of May: 'cold and grey', 'watery sun' • onomatopoeia is used to reflect the sound of the rain: 'dripping' • similes are used throughout the poem to enhance the feeling of negativity: 'life is like a long disease', 'like ghouls', 'exciting as a piece of string' • the 'storm clouds', birds and flowers are personified as if nature is in battle with the elements: 'hover round', 'they're fools', 'optimistic flowers' • the use of a dash and exclamation in the final stanza conveys the poet's disappointment in the weather and the month when he once again ironically states it is 'the marvellous British Spring!'. **The poets' use of form and structure:** **Poem 1: *The Month of May*** • the poem is a villanelle consisting of 19 lines of five tercets and a quatrain; there are two refrains and two repeated rhymes • 'The month of May' is repeated throughout the poem to emphasise the joy that the month brings • brackets (parentheses) are used to provide an aside when the poet talks directly to the reader in a more relaxed and humorous way: '(Tried to be modern but it didn't last)' • the use of caesura in the final stanza places emphasis on the bold statement 'The world is glorious'. **Poem 2: *British Weather*** • the poem is written in three quatrains, each one consisting of two pairs of rhyming couplets; there is a regular rhythm (iambic tetrameter) • 'the merry month of May' is used as a cliché and reasons are given to explain why the month is not 'merry' at all; the first and last lines include ironic positive phrases ('merry month of May', 'Marvellous British Spring!') • the poem is written in one sentence punctuated with commas and a dash to convey the poet's spontaneous trail of thoughts about the month and the weather

	• the poet conveys his negative thoughts about the month and adopts a cynical viewpoint throughout the poem, perhaps reflecting his negative view of life. **Comparative points:** Many of the points above may be used to show the contrasting ways in which the poets present the month of May. 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 responses: • both poets present their thoughts about the 'merry month of May' and both draw on the line of a famous poem by Thomas Dekker; the line is a cliché • Cope presents an optimistic and happy view of the month ('spirits are no longer overcast') whereas Ewart is pessimistic ('life is like a long disease') • both poets use colour imagery: Cope refers to the bright colours of May ('green', 'pink', 'white') but Ewart sees everything as 'grey'; both poets refer to the colour of 'grey', but one uses it for winter and the other for May • both poets use formal structure and form in their poems: Cope writes a villanelle with five tercets and a quatrain which is in iambic pentameter; the villanelle and its antiquity as a form might be seen as appropriate to echo Dekker's poem. Cope's final stanza has two poetic references from the past: Horace ('*carpe diem*') and Herrick ('Now is the time'). Ewart has chosen to use three quatrains with pairs of rhyming couplets in iambic tetrameter. The iambic tetrameter is a short, punchy line, which perhaps works well for brief ironic statements. 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