

Mark Scheme (Results)

Summer 2019

Pearson Edexcel GCSE (9–1)

In English Literature (1ET0)

Paper 2: 19th-century Novel and Poetry since 1789

Edexcel and BTEC Qualifications

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

Pearson: helping people progress, everywhere

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

Summer 2019
Publications Code 1ET0_02_1906_MS
All the material in this publication is copyright
© Pearson Education Ltd 2019

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.

Paper 2 Mark Scheme

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

Component	Assessment Objectives AO1	AO2	AO3	AO4	Total mark
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 Jane's first impressions of the man, Mr Rochester, in this extract. Responses may include: • Jane's first impressions of the man are not positive. She describes how his body is concealed by his cloak. The adjective 'enveloped' suggests a hidden, secretive nature, while the 'steel' clasp suggests a hard, firm and impenetrable personality hidden behind the cloak. His darkness is contrasted with the 'daylight that still lingered' and the moon that was 'waxing bright' • the man's face is described with harsh adjectives: 'dark', 'stern' and 'heavy', providing an almost threatening first impression. The phrase 'just now' suggests that Jane understands why he would look 'ireful and thwarted' following his fall, giving him the possibility of redeeming himself • Jane observes every detail of the man and considers his age: 'past youth', 'not reached middle age', 'might be thirty-five' • she states that she has 'no fear of him' and is not even shy in his presence ('but little shyness'), showing that she is not easily alarmed and is pragmatic in her approach • Jane suggests that the man is not good-looking and because of this does not feel threatened in his presence: 'Had he been a handsome, heroic-looking young gentleman'. She lists the qualities that she finds missing in the man: 'beauty, elegance, gallantry, fascination' • Jane knows that the man has no interest in her and is self-deprecating, feeling that she is unattractive and saying that she would reject any masculine interest with the hyperbole: 'fire, lightning, or anything else that is bright but antipathetic' • Jane is even more determined to remain and offer her help due to the man's negativity. He does not smile, is not polite and is abrupt in his manner: 'the frown, the roughness of the traveller'. Jane remains polite when addressing him as 'sir' • the use of the repeated conjunction, 'If', suggests that her first impressions would have been different if his manner had been better; she would have left him as he had beckoned her to do: 'waved me to go' • first-person narrative is used to convey Jane's observations and inner-most thoughts • dialogue conveys Jane's caring and determined personality, which contrasts with Mr Rochester's abrupt and ungrateful manner. Reward all valid points.

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

Question Number	Indicative Content
1 (b)	The indicative content is not prescriptive. Reward responses that explain how people try to help others **elsewhere** in the novel. Responses may include: **The people who try to help someone else:** • Bessie, one of Mrs Reed's maids at Gateshead, and Mr Lloyd, the apothecary, try to help Jane after she has a fit in the Red Room • at Lowood, Miss Temple is kind to the pupils, particularly Jane • Helen Burns and Jane comfort each other during their difficult times at Lowood • Jane helps Mr Rochester at Thornfield Hall • Jane helps Mr Mason • Diana, Mary and St John Rivers help Jane • Jane's uncle, Mr Eyre, helps both her and the Rivers family. **How they help and why:** • Bessie is the only person at Gateshead to show Jane any warmth or affection. Mr Lloyd tries to make Jane's life happier by suggesting to Mrs Reed that she sends Jane away to school • Miss Temple listens to Jane's account of events at Gateshead and is keen to clear Jane's name of being a liar. Miss Temple asks Mr Lloyd to confirm Jane's stories of Lowood, which he does. Jane is publicly cleared of Mr Brocklehurst's accusations. This makes Jane determined to work harder and results in her being more settled. • Jane helps Mr Rochester when she discovers that his bed is on fire. She douses the bed with water and saves his life. At the end of the novel, when Jane returns to Thornfield Hall, she supports Mr Rochester and nurses him back to health • Jane helps Mason when he is attacked by Bertha. Jane nurses his injuries and waits with him until he is taken away from Thornfield Hall • Diana and Mary help Jane when they give her refuge at their home at Whitcross. Jane is also shown kindness by their maid, Hannah • St John Rivers helps Jane by telling her about a teaching post that will provide her with her own home and a source of income • Jane's uncle leaves her a fortune of twenty thousand pounds, which she shares with her newly-found cousins, the Rivers. This enables them all to be financially independent. 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 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 3
	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 Pip's unhappiness in this extract. Responses may include: • Pip is embarrassed about the appearance of his 'coarse hands' and 'common boots'. The repetition of the harsh consonant emphasises his unhappiness • the use of a contrasting repeated phrase shows how Pip has become more self-aware and unhappy since meeting Estella: 'They had never troubled me before, but they troubled me now' • Pip is unhappy that he has not had a privileged upbringing and scorns Joe for telling him that he should call 'picture-cards, Jacks' • Pip feels humiliated by Estella's treatment of him when she brings him refreshments. The simile shows how he feels as though he is treated like an animal: 'as if I were a dog in disgrace' • his unhappiness is expressed with a list of emotions: 'humiliated, hurt, spurned, offended, angry'. Pip apologises directly to the reader when he says that he cannot recall the word to express how his eyes smarted with tears, making the reader empathise even more with the character: 'sorry – I cannot hit upon the right name for the smart – God knows what its name was – that tears started to my eyes'. The use of dashes emphasises the pauses that echo his exasperation • Pip's extreme unhappiness feels both emotional and physical. He feels that Estella had deliberately wanted to harm him: 'I was wounded' • Pip's anguish is demonstrated when Estella leaves him, again evoking sympathy from the reader. He lists his actions and the use of the repeated verb 'leaned' and use of the preposition 'behind' shows how Pip is embarrassed when he cries. The sibilance of 'so sharp was the smart' echoes the distress in his voice • he admits to his own sensitivity due to the 'injustice' he has endured at the hands of his sister. The use of repetition emphasises his points: 'finely', 'injustice'. His vulnerability and naivety are emphasised with the repeated 'small' and the comparison of height with a rocking-horse and the threatening simile 'as a big-boned Irish hunter' • the extract is written in first-person narrative through Pip's recounting of events • the extract begins and ends with references to either his sister or her husband, Joe, blaming them both for his state of unhappiness rather than the actions of and his treatment by Estella. Reward all valid points.

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

Question Number	Indicative Content
2 (b)	The indicative content is not prescriptive. Reward responses that explain how the poor treatment of others is important **elsewhere** in the novel. Responses may include: **Who is treated poorly by others:** • Pip is treated poorly by the convict, Mrs Joe, Miss Havisham and Estella • Joe is treated poorly by his wife, Mrs Joe, and Pip • Mrs Joe is treated poorly by Orlick • Miss Havisham is treated poorly by Compeyson • Estella is treated poorly by Bentley Drummle. **How characters are treated poorly by others:** • Pip receives poor treatment from the convict when he first meets him in the graveyard. The convict scares Pip and threatens him with his life: 'I'll cut your throat' • Mrs Joe is unkind to Pip when she threatens and beats him. She often uses her 'tickler' on Pip and is harsh in her treatment of both Pip and Joe • Miss Havisham shows injustice in her treatment of Pip, demanding he should 'play', and makes him a target for Estella's cruel treatment of him • Joe suffers, like Pip, from Mrs Joe's poor treatment of him. Joe confesses to Pip that he had a difficult childhood and was often beaten by his drunken father, which is why he tolerates his wife's treatment of him. Later, Pip treats Joe poorly when Joe pays him a visit in London. Pip is ashamed of his background and Joe is made to feel uncomfortable and unwelcomed • Mrs Joe is attacked by Orlick and she never recovers from her injuries. Orlick is also unkind towards Pip as he is resentful about Pip becoming Joe's apprentice and he blames Pip for losing his job at Satis House • Miss Havisham was treated poorly by Compeyson, who jilted her on her wedding day. Miss Havisham seeks her revenge on men and encourages Estella to hurt Pip's feelings: 'You can break his heart'. Compeyson is a ruthless criminal and allows Magwitch to take most of his blame and get a longer sentence • Estella marries Bentley Drummle, who is a bully and a cruel husband. They are married for eleven years until he is killed in an accident involving a horse that he had treated badly. 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 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 3
	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 fear in this extract. Responses may include: • when Poole unexpectedly arrives, Mr Utterson asks a quick succession of three questions. He realises that Poole is afraid, especially as Poole looks ill: 'What ails you?' • Poole does not waste any time with pleasantries and gets straight to the point in telling Mr Utterson that 'there is something wrong'. He is clearly distressed and in fear • Poole draws on shared knowledge of Dr Jekyll's behaviour and repeats the point: 'how he shuts himself up', 'shut up again'. The use of a dash separates the facts from opinions: 'I don't like it, sir – I wish I may die if I like it' • Poole repeats that he is afraid: 'sir, I'm afraid', 'I've been afraid for about a week'. Poole ignores Mr Utterson's questions and repeats 'I can bear it no more'. Poole's actions reflect how much he is in fear, he cannot look 'the lawyer in the face', the wine is left untasted and he stares at the floor • Mr Utterson, aware of Poole's fear, is patient and sympathetic with his unexpected visitor: 'Come … Try to tell me what it is'. He repeats 'I see' to show that he understands Poole's anguish • Poole is afraid that there has been 'foul play'. The adverb 'hoarsely' succinctly describes his dry throat • Mr Utterson is clearly disturbed and exclaims his words: 'Foul play!' Again, he asks Poole two more questions in rapid succession • Poole's use of informal language and awareness of his position as a butler ('I daren't say, sir') contrasts with Mr Utterson's more formal manner: 'be explicit. What are you afraid of?' • Poole's fear is eased when Mr Utterson does not hesitate when getting his hat and coat. There was a 'greatness of relief' in the butler's face • the description of the weather provides an ominous setting that increases the fear felt by the two men. The triplet ('wild, cold, seasonable') and the personification of the moon ('lying on her back') add to the threatening atmosphere • the extract, written in third-person, includes narrative and dialogue; the extract begins with the warmth and comfort of Mr Utterson's home and ends with a focus on the cold, adverse weather conditions. Reward all valid points.

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 3
	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 why Mr Utterson is important **elsewhere** in the novel. Responses may include: **What Mr Utterson says and does:** • the novel begins with a detailed description of Gabriel Utterson. He is described as a dull and serious man ('lean, long, dusty, dreary') with a 'loveable' good nature. Every Sunday he regularly takes a walk with his friend and distant relative, Richard Enfield, who tells him about '*The Story of the Door'* • Mr Utterson is suspicious of Hyde and realises that the compensation money Hyde paid must be from Jekyll's account: 'if I do not ask you the name of the other party, it is because I know it already'. Mr Utterson, concerned for his friend and client, Henry Jekyll, looks at his will and is alarmed with the 'obnoxious paper'. Mr Utterson decides to visit a mutual friend, Lanyon, to try to discover more about Hyde. Mr Utterson is determined to find Hyde and confront him: " 'If he be Mr Hyde,' he had thought, 'I shall be Mr Seek.' " • Mr Utterson visits Jekyll, who tries to reassure him that he can rid himself of Hyde at any time. Mr Utterson reaffirms his friendship and loyalty when he tells Jekyll that he can help him, if he needed him to: 'I make no doubt I can get you out of it' • Mr Utterson identifies the body of Sir Danvers Carew and suspects Hyde. He takes the police to Hyde's house, but Hyde has already gone. Jekyll shows Mr Utterson a letter from Hyde, but Mr Utterson suspects Jekyll has written it himself to protect Hyde • Mr Utterson is alarmed when Jekyll becomes reclusive again. He visits Lanyon who is desperately ill following a terrible shock. After Jekyll's death, Utterson learns the full story of what happened from Lanyon's letter • Mr Utterson and Enfield see Jekyll at his window and try to encourage him to take a walk with them, but are both left shocked when there is a change of expression in Jekyll of 'abject terror and despair' • Mr Utterson goes with Poole and breaks down the door of the cabinet. The men discover the body of Hyde and the full horror of the story is revealed. **What we learn about his character:** • once Enfield has told Utterson *The Story of the Door*, Mr Utterson agrees not to talk with him about the matter again, showing that Mr Utterson values people's privacy and tries to avoid gossiping • Mr Utterson is not only Jekyll's lawyer but he is also a good and loyal friend who is concerned for Jekyll's wellbeing • Mr Utterson admits to Jekyll that he does not approve of Hyde, but promises Jekyll that he will help Hyde should Jekyll die, showing that Mr Utterson is honourable and trustworthy • Mr Utterson gets his clerk, Mr Guest, to look at the letter (that Jekyll says is written by Hyde) in sworn secrecy, showing that Mr Utterson is discreet • Mr Utterson is an important character in the novel as most events are revealed by him. As a lawyer, he is a man of integrity and the reader trusts him as a reliable narrator. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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

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

A Christmas Carol

Question Number	Indicative Content
4 (a)	The indicative content is not prescriptive. Reward responses that explore the ways in which Dickens presents the last Spirit in this extract. Responses may include: • the last Spirit is given a variety of titles: 'The Phantom', 'this Spirit', 'the Ghost of Christmas Yet To Come', 'Ghost of the Future', 'Spectre' • the approach of the last Spirit is described with a triplet to give it a sinister and mysterious nature: 'slowly, gravely, silently' • the adjective 'shrouded' links with death and immediately suggests that the Spirit is totally enveloped in its 'deep black garment'. This is confirmed with another triplet when the Spirit is described as having 'its head, its face, its form' concealed by the covering • the horror of the Spirit is heightened when Scrooge can only observe 'one outstretched hand'. The hand is referred to throughout the extract as the main form of communication that the Spirit uses • colour imagery and the lexical field of death and darkness are evident throughout the extract: 'deep black', 'darkness', shadows', 'dusky shroud', 'great heap of black', 'The night is wanting' • Scrooge asks the Spirit a number of questions but the Spirit's silence fills him with fear; he is more afraid of this Spirit than any other. The Spirit 'neither spoke nor moved' and 'answered not'. Scrooge 'feared the silent shape' and 'It gave him no reply' • the sibilant 'silent shape so much' adds to the ghostly, eerie atmosphere that the Spirit creates • the Spirit observes that Scrooge's fear is making his legs 'tremble beneath him' and gives Scrooge 'time to recover', showing that there is some kindness in the Spirit • Scrooge is aware that, although he cannot see the Spirit's eyes, they are 'intently fixed upon him'. The Spirit has innate power over Scrooge • Scrooge repeats and exclaims 'Lead on!' to emphasise the urgency of his desire to learn from the Spirit what the future may hold • the use of third-person narrative provides a clear image of the scene; the use of Scrooge's words conveys his reactions, fears and desperation. Reward all valid points.

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 3
	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 fear is portrayed **elsewhere** in the novel. Responses may include: **Who shows fear:** • Scrooge • Bob Cratchit • Fred, Scrooge's nephew **When fear is shown:** • Scrooge is afraid when he sees the Ghost of Jacob Marley. The face that appears on the knocker is described as being disturbing: 'its livid colour, made it horrible'. Scrooge is determined not to show any fear, but once he is in his room he searches every part of the house for an intruder and 'double-locked himself in, which was not his custom'. As the bell begins to swing, he is filled with 'inexplicable dread'. Scrooge maintains his composure until the ghost shakes his chains at him and 'raised a frightful cry' as Scrooge falls to the floor and begs for mercy • Scrooge is afraid of the arrival of the Ghost of Christmas Past. He has been told to expect the ghost at one o'clock and he wakes at twelve, midnight. His fear is shown as he counts down the tolling bells of the clock. He is more afraid when the ghost grabs him and raises him off the ground; Scrooge fears he will fall • Scrooge fears looking at the face of the Ghost of Christmas Present, but is commanded to do so. Scrooge is shocked by what he sees, particularly when he is horrified as they travel over the 'fearful range of rocks' when the ghost takes him to the lighthouse. He is shown Ignorance and Want. Scrooge 'started back, appalled' when he sees the children as they looked as though 'devils lurked' on them rather than angels. The children 'glared out menacing' • the Ghost of Christmas Yet To Come shows Scrooge Mrs Dilber and Joe haggling over Scrooge's bedding. Scrooge 'listened to this dialogue in horror' and recoils in terror. Mrs Dilber states that Scrooge: 'frightened everyone away from him when he was alive'. When he is shown his own corpse, Scrooge hears the gnawing of rats trying to get to his body. He fears what he is shown. After being shown his own grave, he begs for redemption. 'The Spirit, stronger yet, repulsed him' and then leaves him • at the end of the novel, Scrooge fears that he may be too late to change his ways and rushes around to make amends • Bob Cratchit is afraid of his employer, Scrooge. Bob works in terrible conditions and is too frightened to ask for more coal. He must work strict hours, is paid little and has very little time off. He is too afraid to say anything as he needs his job. At the end of the novel, Scrooge teases Bob, who trembles because he thinks that Scrooge is angry with him being late • Bob Cratchit and his wife fear for the health of their son, Tiny Tim. They do not have enough money for medicines. Towards the end of the novel, Scrooge shares their fears and does everything in his power to help the child and his family • Fred, Scrooge's nephew, fears that his uncle is too miserable and tries to encourage him to celebrate Christmas Day with them. Note: Candidates may interpret fear in any reasonable way. They may include ideas from any of the above or focus on other relevant areas of the novel. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) please see page 3
	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 Miss Bingley in this extract. Responses may include: • as soon as Elizabeth leaves the room, Miss Bingley is abusive and two-faced: 'Miss Bingley began abusing her as soon as she was out of the room'. She considers herself virtuous when listing Elizabeth's faults: 'she had no conversation, no style, no taste, no beauty' • she is arrogant about her own superiority ('I could hardly keep my countenance') and shows her prejudiced views when she suggests that Elizabeth is 'a mixture of pride and impertinence' • her comments are spiteful, critical and emphatic: 'Why must *she* be scampering', 'hair so untidy, so blowsy!' • Miss Bingley is manipulative when trying to make Darcy think negatively of Elizabeth by emphasising specific words: 'you would not wish to see *your sister* make such an exhibition' • when considering how far Elizabeth has walked, she adds emphasis of her disapproval by building up the distance covered: 'To walk three miles, or four miles, or five miles, or whatever it is' • she is opinionated and shocked about what she sees as Elizabeth's 'conceited independence' and lack of decorum: 'a most country town indifference to decorum', showing that Miss Bingley considers Elizabeth's actions unbecoming of a well-bred woman, such as herself • Miss Bingley likes to make fun of Darcy as well as Elizabeth. She mocks him when she suggests that he admires Elizabeth's 'fine eyes'. She speaks in 'half whisper' but intends to be heard. At first she suggests that Elizabeth has 'no beauty' but then accepts that 'her fine eyes' are worthy of Darcy's 'admiration', showing that she contradicts herself • Miss Bingley cannot compete with Darcy's quick replies and she appears lost for words: 'A short pause followed this speech' • when Mrs Hurst confirms that the Bennets have an uncle 'somewhere near Cheapside', Miss Bingley cannot contain herself as she finds this highly amusing: 'That is capital' • the extract is predominantly dialogue between the characters with minimal narration. Darcy interjects when Miss Bingley criticises Elizabeth: 'Certainly not'. Reward all valid points.

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 3
	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 how prejudice is important **elsewhere** in the novel. Responses may include: **Which characters have prejudiced views:** • prejudiced views are shown by Elizabeth when she first meets Darcy. Elizabeth also has strong views about Mr Collins and Lady Catherine de Bourgh • following the ball, Mrs Bennet voices her prejudice of Darcy, but these prejudices are forgotten when Darcy's proposal is accepted by Elizabeth • Wickham is prejudiced against Darcy when he lies to Elizabeth about him • Darcy demonstrates an initial prejudice against the Bennet family • Miss Bingley continues to demonstrate her prejudiced views of Elizabeth and the Bennet family • Mr Collins gives his opinions about Lady Catherine and her daughter and airs his prejudiced views about other 'young women' • Lady Catherine makes her prejudiced views of Elizabeth known when Elizabeth visits Rosings. **How prejudice is shown:** • prejudice is demonstrated by several characters when they judge people on their first impressions and preconceptions • Darcy appears to be prejudiced against those he meets at the Meryton Ball. He is 'looked at with great admiration' but his 'manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud, to be above his company, and above being pleased', which then prejudices others against him • Elizabeth shows her prejudiced views about Darcy after he insults her at the ball. Elizabeth overhears Darcy telling Bingley that she is: 'tolerable; but not handsome enough to tempt *me*'. She allows her prejudiced views of him to escalate when she believes what Wickham tells her about him. Later in the novel, Darcy tells Elizabeth that she tries 'wilfully to misunderstand everybody'. It is not until she learns the truth that she realises her prejudiced views are wrong and feels ashamed about her misjudgements: 'how despicably have I acted. I, who have prided myself on my discernment!' • Miss Bingley is jealous of Darcy paying Elizabeth attention and ridicules Elizabeth's family and her looks when out walking at Netherfield. She tries to provoke Darcy into disliking Elizabeth: 'conceit and impertinence, which your lady possesses', 'what painter could do justice to those beautiful eyes?' • Mr Collins speaks highly of Lady Catherine and her daughter. He boasts about his two visits to Rosings and does not consider Lady Catherine to be proud as many others believe: '*he* had never seen anything but affability in her'. He holds prejudiced opinions that young women lack intelligence and moral seriousness when he comments on 'how little young ladies are interested in books of a serious stamp' after Lydia interrupts him reading Fordyce's Sermons • Lady Catherine shows prejudice towards anyone who is below her social standing. This is particularly evident when Elizabeth and the party dine at Rosings. Lady Catherine makes everyone feel inferior and is alarmed to discover that Elizabeth does not have a governess. She takes a dislike to Elizabeth's independence, confidence and directness • the novel uses prejudice to illustrate the damage it can do and how prejudice is a part of a person's moral development. Once prejudice is overcome, characters, such as Elizabeth and Darcy, find happiness, whereas others, such as Lady Catherine, refuse to change their opinions and isolate themselves. Note: Candidates do not need to explore all areas; they may consider one or two in greater detail. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) please see page 3
	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 Dolly Winthrop in this extract. Responses may include: • Dolly does not give Silas much opportunity to speak. When she is admitted to his house she removes 'the white cloth that covered her lard-cakes'. The white cloth could symbolise purity and have religious connotations • she is sympathetic for Silas's situation as, although she is a lively woman, she addresses Silas gravely and sighs 'gently'. She is kind and caring • Dolly is a stereotypical housewife of the time who cares for her husband and children; she bakes the family's bread and provides a variety of food for her husband. She is proud of her lard-cakes because she repeats that they have 'turned out' well: 'better nor common' • she speaks in dialect and uses colloquialisms: 'men's stomichs are made so comical'. She has simple pleasures, enjoying a 'bit o' bread' from 'one year's end to the other' • Dolly is religious as she makes reference to God and decorates her lard-cakes with an abbreviation, the letters I.H.S., which are the letters 'on the pulpit-cloth at church', even though she does not understand what the letters are or what they mean. She believes that the letters must represent goodness 'else they wouldn't be in the church' • Dolly addresses her son, Aaron, affectionately. She uses the term of endearment 'dear'. Despite his young age, she asks him if he knows what the letters are • Dolly cannot read ('I can't read 'em myself') and shows her surprise when Silas reads the letters 'Well, to be sure, you can read 'em off'. She repeats 'many and many' to emphasise how often her husband, Ben, has read the letters to her • she is a loving and patient mother. When her shy son, Aaron, persists in hiding behind her chair, she scolds him 'mildly' • Dolly is kind, thoughtful, generous and respectful towards Silas: 'I hope they'll bring good to you, Master Marner, for it's wi' that will I brought you the cakes' • dialogue and third-person narrative structure convey the characters' thoughts and actions; the reader empathises with Silas and a positive view of Dolly Winthrop is created because she has a charitable nature and shows kindness towards Silas. Reward all valid points.

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

Question Number	Indicative Content
6 (b)	The indicative content is not prescriptive. Reward responses that explain the importance of religion **elsewhere** in the novel. Responses may include: **Where religion is central to events in the novel:** • before he moved to Raveloe, Silas Marner was a man of 'ardent faith' and attended 'the church assembling in Lantern Yard', an evangelical Christian group. The church at Lantern Yard ascribes supernatural explanations to Silas's fits • Silas loses his faith when he is falsely accused of stealing church money, which had been taken by his friend, William Dane. Silas is not supported by his fiancée, Sarah, who eventually marries William. Silas believes that God will give him justice and clear his name, but after being persecuted for a crime he did not commit, he feels that God has deserted him • Silas is exiled from Lantern Yard and moves to Raveloe where he lives and works in isolation. It is not until after his money is stolen, when he is shown kindness by the community, and the discovery of Eppie, that Silas begins to re-find his faith in humanity • sixteen years after Eppie was christened, Silas is seen as a regular attender at Sunday services and has become a devoted member of Raveloe Church • when Silas returns to Lantern Yard, it serves as a symbol for the past. The church has disappeared and a factory stands in its place. The ministers and parishioners have gone and no-one remembers what it was like. **Why religious faith is important:** • Silas's loss of faith serves to isolate him from the rest of the community at Raveloe. The community live and work according to their faith. Raveloe follows the official Anglican religion and the church serves as the centre for the community • the novel could be considered an allegory of Christian salvation, particularly as Eppie appears at Silas's house just after Christmas. Silas is not sure about Eppie's christening but he promises Dolly that he will do what is best for Eppie, according to the expectations of the community and Raveloe Church. Silas tells Godfrey Cass that God recognises Eppie as Silas's daughter and that she has been his blessing • Silas's regained faith is different from that of Lantern Yard. It is never specifically identified, but it is a personal faith that provides him with comfort during times of difficulty. Silas was unaware of the connection between religion and Christmas. Dolly begs him to attend church and to abstain from working on Sundays • religious faith in Raveloe is more often about the goodness, trust and kindness that the community show towards each other. The words 'Christ' and 'Jesus' only feature in the carol that Aaron's sings to Silas. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) please see page 3
	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 relationship with Henry Clerval in this extract. Responses may include: • Victor Frankenstein's relationship with Henry Clerval is close; they are good friends. Frankenstein's admiration for Clerval is emphasised throughout the extract and Clerval is presented as if almost super-human with his vast range of skills, understanding and ability. Knowing his friend well, and realising that he needs a diversion, Clerval suggests that they should go walking, an activity that Frankenstein 'acceded with pleasure' • Frankenstein uses the adjective 'favourite' to describe his friend: 'always been my favourite companion' • the two weeks spent walking improve Frankenstein's health and he enjoys the time spent and the conversations he has with Henry. Clerval has a positive effect on Frankenstein who says that he has 'better feelings of my heart' and how he is taught to love nature and the 'cheerful faces of children' again • Frankenstein exclaims his gratitude and appreciation of his friend: 'Excellent friend! how sincerely did you love me' • Frankenstein considers Clerval to be of higher intellect: 'and endeavour to elevate my mind until it was on a level with your own!', 'truly astonishing' • he acknowledges that Clerval's 'gentleness and affection warmed and opened my senses' the pairings elevate the friendship. Frankenstein then gives examples of how his senses were awoken with vivid imagery: 'verdant fields', 'flowers of spring bloomed' • Clerval supports and enjoys Frankenstein's rejuvenation: 'Henry rejoiced in my gaiety, and sincerely sympathised'. The sibilance emphasises Clerval's support • Henry goes to great lengths, even to a point of exhaustion, in order to entertain his friend: 'exerted himself to amuse me'. Frankenstein is in awe of Clerval's abilities: 'The resources of his mind were truly astonishing' and he is portrayed as a man who could invent wondrous stories and recite poetry. Reference is made to 'Persian and Arabic writers' which alludes to the stories of *Ali Baba and the Forty Thieves* and others included in *One Thousand and One Nights* • Clerval is able to engage Frankenstein in deep conversations and arguments, which he supports and handles with 'great ingenuity' • events are in chronological order. The extract begins with Frankenstein waiting for a letter 'daily' and ends with Frankenstein feeling happy and refreshed. The time span is just over two weeks ('We passed a fortnight'). Events are conveyed in first-person narrative and do not include any dialogue between the two men. Reward all valid points.

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 3
	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 letters **elsewhere** in the novel. Responses may include: **Who writes and sends the letters:** • Walton • Elizabeth Lavenza • Victor Frankenstein • Alphonse Frankenstein **Why these letters are important to the story:** • letters are very important in the novel. The epistolary novel is in frame narrative structure, beginning and ending with Robert Walton's letters to his sister, Margaret Saville. Walton is one of the three narrators of the novel who relates some of Victor Frankenstein's letters in the account. The letters provide credibility to Victor Frankenstein's story and the use of multiple narratives provides different viewpoints and perspectives • Walton's first letter is dated 11 December and is sent from St Petersburg, Russia. This letter informs Margaret that he is about to set off on his dangerous voyage to the North Pole. His descriptions of the North Pole are almost poetic and romantic in nature. Walton is hoping to explore unexplored territory. Walton's ambitions parallel Frankenstein's • Walton's second and third letters inform his sister of his loneliness but he maintains his determination and confidence of achieving his goal • Walton's fourth letter describes how Walton and his crew rescue a stranger, Frankenstein, from the ice. Walton warns Frankenstein of the danger of knowledge and tells him that: 'You seek knowledge and wisdom, as I once did; and I ardently hope that the gratification of your wishes may not be a serpent to sting you'. The fourth letter ends by telling the sister that Frankenstein will tell him his story the next day and Walton is intent on writing it down • Clerval delivers a letter to Frankenstein from Elizabeth. Elizabeth is concerned for Frankenstein's health and assures him of her love. The letter provides a contrast to the events. At the beginning of her letter, she refers to the letters she has received from Clerval: 'the constant letters of dear kind Henry'. Frankenstein immediately writes her a letter in reply, assuring her that he is much improved • Frankenstein's father, Alphonse, writes a letter informing his elder son of William's death. He begs Frankenstein to return home to console Elizabeth • in Ireland, the creature murders Clerval. Frankenstein is blamed for his murder and is imprisoned. Elizabeth's letter consoles Frankenstein in his despair • Elizabeth's letter to Frankenstein about their forthcoming marriage reminds Frankenstein of the creature's threat 'I will be with you on your wedding-night'. Two weeks later, Frankenstein returns to Geneva and the couple are married. The creature murders Elizabeth, and Frankenstein is filled with grief and vows 'diabolical vengeance' • the novel concludes with Walton's final letters to his sister, informing her of Frankenstein's and the creature's demise. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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

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

Section B, Part 1 – Poetry Anthology

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

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

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

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

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

Question Number	Indicative Content
8 Relationships	The indicative content is not prescriptive. Reward responses that explain how Lord Byron presents admiration for another person in *She Walks in Beauty* and compare this to a substantial extent with a second poem. Responses may include: ***She Walks in Beauty*** **Form and structure (AO2):** • the poem is written in lyric form comprising of three stanzas of six lines to convey the poet's admiration for the woman • the reader is presented with a biased view of the woman. The poem begins with the woman's outward appearance and towards the end considers the inner beauty of her nature: 'days in goodness spent' • there is a regular rhythm and a regular rhyme scheme, perhaps suggesting the regularity of the poet's walk and the woman's perfection • the use of enjambement suggests that the poet cannot pause for breath when showing his admiration for the woman. **The poet's language and ideas (AO2):** • the poet conveys his admiration for the woman by using a simile to compare her beauty with a clear night's sky: 'like the night / Of cloudless climes and starry skies' • alliteration emphasises the woman's beauty: 'cloudless climes', 'starry skies', 'gaudy day denies', 'Which waves' • assonance is used at the end of lines in the first stanza, perhaps to draw attention to and emphasise the brightness of the woman's eyes: 'night', 'skies', 'bright', 'eyes', 'light', 'denies' • antithesis may convey the poet's awe and admiration for the woman: 'One shade the more, one ray the less' • contrasts of light and dark enhance the woman's beauty: 'dark and bright', 'light' and 'gaudy', 'shade' and 'ray'; the woman's 'raven tress' , 'softly lightens o'er her face' • archaic language provides a sense of time and setting: 'o'er' • admiration is shown with reference to the woman's 'grace', her 'serenely sweet' expression and her look that is 'So soft, so calm, yet eloquent'. Every aspect of the woman is admired • the language suggests that it is love at first sight. Love is not mentioned until it is exclaimed in the final line: 'A heart whose love is innocent!' **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 as it conveys personal emotions. George Gordon 6th Lord Byron (1788–1824) was one of the Romantic poets. Others included: Percy Bysshe Shelley (1792–1822), John Keats (1795–1821), Wordsworth (1770–1850) and Samuel Taylor Coleridge (1772–1834)

	• the poem is in lyric form as it was originally intended to be set to music. It is from a collection called *Hebrew Melodies* (1815) • who the poem is about is not revealed, but the poem was possibly inspired by a woman that Byron saw at a party in London. The woman was in mourning and was wearing a black dress embellished with sequins, which could explain the meaning of the first two lines of the poem • Byron had a number of stormy relationships and was described by Lady Caroline Lamb as being 'mad, bad and dangerous to know'. Byron was attracted to his half-sister, Augusta Leigh, and this led to his downfall in London society. The relationship destroyed Byron's brief marriage to Annabella Milbanke (1815–16) and Byron permanently exiled himself from England in 1816. Byron was a constant philanderer, but he never divorced Annabella and his letters to her suggest that he always held her in high affection. 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 admiration for another person 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 admire and consider the beauty of a woman. Byron's woman remains anonymous but was attributed to someone that Byron had met and admired. Keats's woman is a femme fatal and possesses mythical power over the knight. Byron's woman has a kind heart, but Keats's woman is heartless and without mercy. (AO2) • Keats includes other people's views of the woman, whereas Byron's view of the woman is personal. Both poets use archaic language and colour imagery. (AO2) • Byron structures his poem in lyric form of three six-line stanzas. Keats writes in the form of medieval ballad. The ballad is written in twelve quatrains. Both poets use a regular rhythm and rhyme scheme and both draw on the Romantic themes of heartfelt emotions and nature. (AO2) • Both poets, Keats and Byron, were Romantic poets. Both poems were written in the same decade (1814 and 1819). The poets were rivals. Byron had a privileged background and an ancestral title. Byron was an accomplished and acclaimed poet. Keats struggled financially and his work was savagely criticised by the well-known critics of his day. Critics advised Keats to leave poetry to the likes of Byron, which added to Keats's dislike of his rival. Byron described Keats as a 'Cockney' 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. **NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.**
Level 3	9–12	• The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. • The response shows a sound understanding of form and structure and links them to their effect. • There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader. • Relevant subject terminology is used to support examples given. • There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.
Level 4	13–16	• The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems. • Analysis of form and structure and their effect is sustained. • The candidate comments effectively on the poets' use of language and its effect on the reader. • Relevant subject terminology is used accurately and appropriately to develop ideas. • There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.
Level 5	17–20	• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered. • There is perceptive grasp of form and structure and their effect. • The response offers a cohesive evaluation of the poets' language and its effect on the reader. • Relevant subject terminology is integrated and precise. • There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.

Question Number	Indicative Content
9 **Conflict**	The indicative content is not prescriptive. Reward responses that explain how Carole Satyamurti presents powerful images in *War Photographer* and compare this to a substantial extent with a second poem. Responses may include: ***War Photographer*** **Form and structure (AO2):** • the poem is written in five stanzas of varying length and is in free verse • the poem begins in the present and then focuses on the past. The poem is brought back to the present and concludes with the poet's reflections about the random nature of suffering • the poem focuses on pain and suffering, and how each war is individual and includes personal suffering. Ideas are conveyed using conversational language to illustrate the poet's thoughts on the subject • the use of dashes break the lines of thought and often introduce a change of example • the tone of the poem becomes darker and more shocking as it progresses. **The poet's language and ideas (AO2):** • the poem explores the arbitrary nature of war and suffering; it is not about a specific war. The poem begins with reference to a photograph viewed by people and how we are oblivious to events and wars occurring around the world with the triple: 'people eat, sleep, love normally' • the war photographer must 'seek out the tragic', knowing that bad things sell newspapers. The photograph will capture a moment in time and is used to 'convince you / this is how things are', as if the reader is sceptical • happier images are presented with photographs taken at Ascot. This powerful image provides contrasts that are juxtaposed with the horrors that are to follow. The girls at Ascot represent the wealthy and ignorant who appear to be oblivious to the suffering elsewhere • a change of tone occurs in the third stanza when the poet gives a powerful image of the horrors of seeing a 'small girl / staggering down some devastated street' carrying a baby. The sibilant 'She saw me seeing her' enhances the impact of what the war photographer sees and captures. Eye contact is made and the war photographer understands the girl's plight • alliteration is used for graphic effect: 'shattered the stones'. The reference to 'the first bomb' implies that more are to follow • the girl has seen too much horror for her age. Her mouth is 'too small for her dark scream' and a cliffhanger is created by the use of ellipsis when she 'began to run …'. There is some ambiguity with whether or not the child and baby survive • the photograph taken is a powerful image but it conceals the true horror of war. The reference to 'arbitrary as a blood stain on a wall' is a shocking image that is ambiguous. Perhaps the blood on the wall is that of the small girl and the baby she had carried and dropped.

	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 written from the point of view of a war photographer reflecting on the horrors of war and how a photograph can hide the truth • Carole Satyamurti's poetry often deals with difficult subjects such as cancer and the fragility of life. Her poems often trigger philosophical reflections on subjects that are often uncomfortable to think about • Carole Satyamurti is a poet, sociologist and translator, who lives and works in London. She has an interest in psychoanalysis and the understanding of the stories people tell about themselves, whether in their autobiography or in conversation • Satyamurti has won a number of prizes for her works, including the National Poetry Competition in 1986, and a Cholmondeley Award in 2000, and is known for her modern adaptation of the ancient Indian epic narrative poem, the Mahabharata (2015). 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 powerful images in a relevant way. For example, if candidates choose the poem *Belfast Confetti*, by Ciaran Carson, 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 the experiences of modern conflict and both use powerful images to convey their ideas (AO2) • Carson uses metaphors throughout the poem (*Belfast Confetti*) and refers to a specific conflict and location, whereas Satyamurti uses contrasts to give more impact to the horrors of war. Satyamurti does not refer to any one specific conflict. Both poets use dashes and ellipsis in their poems and both leave the reader on a cliff hanger, wondering whether the subjects of the poems escape the conflicts unharmed. (AO2) • Satyamurti structures her poem in five stanzas of free verse to present the powerful images captured by the war photographer. Carson structures his poem in free verse with two stanzas of different lengths. (AO2) • Both Satyamurti and Carson write about war and conflict. The poems were written just three years apart. Satyamurti explores the experience of war through the eyes of the war photographer and the images that the readers of newspapers see. Carson grew up during the troubles in Northern Ireland and his powerful images are from personal experience. Both poets have won a number of awards. (AO3)

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

Question Number	Indicative Content
10 Time and Place	The indicative content is not prescriptive. Reward responses that explain how Wordsworth presents feelings about a place in *Composed upon Westminster Bridge, September 3, 1802* and compare this to a substantial extent with a second poem. Responses may include: ***Composed upon Westminster Bridge, September 3, 1802*** **Form and structure (AO2):** • the poem is a Petrarchan sonnet that describes London and the River Thames as Wordsworth viewed them from Westminster Bridge early one morning • the poem is written in first-person narrative, providing a personal heart-felt account of the experience • anticipation is created for the reader as the subject of the poem ('This City') is not revealed until the fourth line • the reader discovers the beauty of the scene as Wordsworth views it for himself. **The poet's language and ideas (AO2):** • the opening line makes a suggestion that there is nothing more appealing than the view of London that he sees from the bridge: 'Earth has not anything to show more fair' • the poet suggests that anyone who does not appreciate the scene as much as he does must be dull: 'Dull would he be of soul' • London is described positively as a place of beauty and power: 'so touching in its majesty', 'his first splendour', 'that mighty heart' • nature is personified, providing an almost magical atmosphere: the sun 'In his first splendour', the river that 'glideth at his own sweet will'. The city is personified as it wears 'The beauty of the morning' and its 'mighty heart is lying still' • a list is used to describe what is seen and to show the diversity of what the city has to offer: 'Ships, towers, domes, theatres, and temples lie' • the poet is in awe and suggests that the city is even superior to nature: 'not anything to show more fair', 'Never did sun more beautifully steep', 'never felt, a calm so deep!' • the poet's appreciation for the scene and its effect on him is exclaimed: 'a calm so deep!' The power is heightened with 'Dear God!', showing an almost spiritual effect on him. **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 was first published in the collection *Poems in Two Volumes* in 1807. The poem was written about an experience that took place on July 31, 1802, during a trip to France with Wordsworth's sister, Dorothy Wordsworth • the poem is a sonnet, most commonly associated with love poetry, which reflects Wordsworth's feelings for the place. This poem was unusual for a Romantic poet, as the Romantic poets tended to reject the confines of a formal structure • it was rare for London to be 'smokeless' at the time. London was often full of smoke and fumes from the houses and factories

	• William Wordsworth was one of the Romantic poets. He was Poet Laureate from 1843 until his death on 23 April 1850. The poetry of the Romantic poets tended to focus on nature, the lives of ordinary people and the landscape. It was unusual for a Romantic poet to write so passionately about a city. 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 feelings about a place in a relevant way. For example, if candidates choose the poem *London*, by William Blake, 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 poems are about London. Blake's poem is the antithesis of Wordsworth's. Blake portrays a very negative view of London whereas Wordsworth is in awe of the beautiful city. • Blake's poem was published in 1794 in *The Songs of Experience*. Wordsworth published his poem in 1807. • Blake uses repetition and negative vocabulary whereas Wordsworth uses personification and positive language. • Wordsworth admires the river that he sees as free to go where it pleases: 'The river glideth at his own sweet will', whereas Blake suggests that even the Thames is owned and controlled by others: 'Near where the charter'd Thames does flow'. • Both poems have religious connotations. Wordsworth praises God and Blake offers prophesies of the terrible things that might happen unless the city changes ('Every black'ning Church appalls', 'blights with plagues').

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

Section B, Part 2 – Unseen Poetry

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

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

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

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

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

Question Number	Indicative Content
11. Unseen Poetry	The indicative content is not prescriptive. Reward responses that compare the ways the writers present their thoughts about shopping in Poem 1: *Childhood memories – Shopping in the 1940s* and Poem 2: *Shopping.* Responses may include: **The ideas in the poems:** **Poem 1: *Childhood memories – Shopping in the 1940s*** • the poet remembers what shopping was like in the 1940s. The poet reminisces about the different types of shops that were available and how you had to go to different shops to get each item • the poet says that some shops 'were empty' whilst others were busy with queues of people. The poet describes the queues and how people would wait in the rain without 'an umbrella / or a raincoat' • there is a suggestion of hardship and community spirit: 'all huddle together', 'People could not afford', 'Anyone lucky enough', 'eat for survival' • the poet comments that people had to be patient and wait for a long time in order to get the things needed on the shopping list • shopping is seen with 'great satisfaction' and achievement when very few items were available and obtained: 'A morning well spent' • the shopping would only provide the family with just enough to survive for a day or two. **Poem 2: *Shopping*** • the poet begins with a statement confessing that she is 'guilty of buying too little food'. It becomes clear that this is her choice rather than a necessity • the poet lists the few items that she buys and says that her husband complains and asks her why she does not buy more. Even though she would like to buy more, she admits that she wanders the 'supermarket aisles' as if in a trance • the poet describes the unappealing pre-packed meat with its 'chunky red odours' that are kept 'behind the cellophane', perhaps suggesting the idea of entrapment. Memories of 'spritely apples' suggest that the poet has enjoyed shopping in the past • the poet explains her lack of interest in shopping. She cannot be tempted by the lady who reluctantly offers her samples • even though the supermarket shelves are bulging, the supermarket is uninspiring and almost threatening. The poet feels lost and intimidated in the large supermarket.

The poets' use of language:

Poem 1: *Childhood memories – Shopping in the 1940s*

- the poet lists the different kinds of shops: 'dairies, fruit shops, / Butcheries …'. The lack of adjectives reflects the drabness and austerity of the time. The last shop on the list is a sweet shop, which suggests it was an important shop for the poet who would have been a child in the 1940s
- the sibilant 'Shops that sold sweets / Sometimes the shelves and shops' supports the snake-like imagery in the poem
- the repeated metaphor of a 'Snaking queue' provides strong visual imagery
- the lengths of queues are emphasised with a hyperbole: 'great distances'
- contrasts are used to compare when the shops were empty of customers and stock with other times when they were busy: 'Sometimes the shelves and shops were empty', 'At other times'
- specific numbers are used, some in figures and others written. The numerals succinctly summarise the number of items obtained: '5 or 6 items from 4 to 5 different shops'.

Poem 2: *Shopping*

- the poet begins with a confessional statement: 'I'm guilty of buying too little food'
- the items are listed and the number bought is in number form: '1 carton milk / 1 carton juice / 1 half chicken'. The omission of the preposition 'of' makes the shopping list sound more tedious
- a colloquialism is used to describe the poet's husband with affection: 'my old man'
- the simile 'blank as a zombie' provides a contemporary comparison
- the repetition of 'Between' suggests a distance almost as if battle lines are drawn between the shelf and the poet with her trolley
- the trolley is personified, suggesting that the trolley is ready to fight the battle with the bulging shelf: 'the nerve of my trolley'
- hyperbole is used to convey the poet's emotion: 'I'm always paralysed'.

The poets' use of form and structure:

Poem 1: *Childhood memories – Shopping in the 1940s*

- the poet reminisces and directly addresses the reader in free verse. The poet begins by setting the scene and showing how different things were in the 1940s, with the shops that 'specialised then'
- the poet begins with the adverb 'Firstly'. The first stanza explains what types of shops there were in the 1940s before continuing with what the shopping experience was like during the time. The first stanza suggests that the reader would not have experienced life in the 1940s
- the poem is punctuated throughout
- caesura is used in the fourth stanza, providing a pause between thoughts and a division between the statement and the actions of others

	• hardship and austerity are themes throughout the poem: 'shelves and shops were empty', 'no customers', 'against the wall if there was one', 'People could not afford', 'Anyone lucky enough to have', 'eat for survival'. • the tone begins optimistically but ends with a stark and shocking statement: 'Would have enough to eat for survival'. **Poem 2: *Shopping*** • the poem is written in free-verse of varying stanza lengths, perhaps to reflect the turmoil that the poet feels when she goes shopping • the use of the abbreviation 'veg' makes the tone of the poem more informal • lack of punctuation, except for apostrophes, convey the poet's thoughts in a stream of consciousness, perhaps reflecting the poet's panic when faced with so many choices • the poem begins with many monosyllabic words until the arrival at the supermarket when the words become more complex, perhaps suggesting the overwhelming choice available. **Comparative points:** Many of the points above may be used to show the contrasting ways in which the poets present their thoughts about shopping. 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 their shopping experiences. Poem 1 refers to shopping in the 1940s and Poem 2 refers to shopping in a supermarket. Both poems are written in free verse • in Poem 1 the poet remembers not being able to buy large amounts because items were not available and there was no choice, whereas in Poem 2 there is plenty available but the poet chooses not to buy it • the poet in Poem 1 finds that shopping gives 'great satisfaction' and a sense of achievement, but the poet in Poem 2 is overwhelmed by her shopping experience and she does not enjoy it: 'I'm always paralysed' • both poets use numbers. The poet in Poem 1 must visit several shops in order to buy '5 or 6 items' from '4 to 5 different shops', whereas in Poem 2 the poet only has to visit one shop, the supermarket, in order to buy her limited requirements. 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.