Mark Scheme (Results)

Summer 2022

Pearson Edexcel GCSE in English Literature (1ET0)

Paper 2

Option 1: 19th-century Novel

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

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.

Placing a mark within a level

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

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

Component	Assessment Objectives				Total mark
	AO1	AO2	AO3	AO4	
Component 2: 19th-century Novel					
Questions 1a to 7a		20			20
Questions 1b to 7b	20				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 Helen Burns in this extract. Responses may include: • Helen Burns is presented as pragmatic, tolerant, considerate, intelligent and self-deprecating. Her faith in God helps her to endure the harsh treatment that she receives at Lowood • Jane Eyre approaches the girl and learns that her name is Helen Burns. The girls engage in conversation and Jane feels sympathy for Helen. Jane asks Helen a number of questions • Helen tells Jane that she comes from the Scottish borders, but she does not reveal the exact location. Helen hopes to return some day but accepts that 'nobody can be sure of the future', demonstrating her pragmatic nature • she is accepting of her situation and values the opportunity of gaining an education. Helen considers it would be a waste to leave Lowood without one, showing her resolve and strength of character • Jane feels that Miss Scatcherd is cruel towards Helen. Helen exclaims that she believes otherwise, 'Not at all!', and demonstrates her tolerance when suggesting that the teacher is simply 'severe' • Jane is incredulous that Helen is so accepting of her situation. Helen demonstrates endurance and patience. The alliterative 'great grief' emphasises Helen's desire to avoid causing trouble for her relations • Helen's faith in God is demonstrated when she cites the Bible: 'the Bible bids us return good for evil' • she is older and wiser than Jane. She picks up on Jane's 'could not bear it' and repeats how Jane should 'bear' the situation that they are both in. The italicised '*cannot bear*' emphasises Helen's view that it is 'weak and silly' not to accept it • Helen is self-deprecating. She lists her faults: 'slatternly', does not keep things in order, 'careless', forgets rules, reads when she should not, 'no method' • the triplet is used by Helen to describe and juxtapose Miss Scatcherd's virtues: 'naturally neat, punctual, and particular'. Reward all valid points.

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) Please see page 4
	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 education is explored **elsewhere** in the novel. Responses may include: **Who gains an education:** • Jane gains an education from reading the books in the library at Gateshead Hall • Jane, Helen and the other girls receive an education at Lowood. They gain an education often in order for them to become teachers or governesses • Jane is employed as a governess at Thornfield Hall. Her pupil, Adèle Varens, is French and the illegitimate child of Rochester's mistress, Céline Varens, who had betrayed him with another man • Jane is educated further when she lives with Diana, Mary and St John Rivers. The ladies enjoy studying together. Diana and Mary leave to take teaching positions • St John Rivers offers Jane the post of teacher at Morton School. Jane has 'twenty scholars' of varying ability and ages. Many of the girls are 'unmannered, rough, intractable, as well as ignorant' • some candidates may consider Jane's emotional, spiritual and moral education throughout the novel. **Who teaches and what is learned:** • as a child, Jane's imagination and sense of adventure are aroused by her reading. She tells Mr Brocklehurst that she sometimes enjoys reading the Bible and demonstrates her knowledge of it • Mr Brocklehurst believes that Lowood School teaches its pupils humility. The girls are constantly reminded of their lowly status and the day is predominantly filled with Bible readings interspersed with the recitation of subjects including: French, geography, arithmetic, history, writing and grammar. The girls are taught music and needlework and each girl is assigned an area of the garden to cultivate. Miss Temple introduces Jane to wider knowledge and is an inspirational teacher • Jane teaches for two years at Lowood School before moving to Thornfield Hall. Adèle Varens is taught first in the library of Thornfield but, after Mr Rochester's return, another room is set up for a school room. Jane teaches her the subjects required of a lady, which include English, music, art and sewing • Diana Rivers teaches Jane how to speak German and Jane shares her talents for art with Diana and Mary. St John asks Jane if he can teach her Hindustani to help his own mastery of the language • Jane teaches the girls of Morton, who are mostly illiterate. She hopes that she can develop their skills of 'native excellence, refinement, intelligence, [and] kind feelings'. St John Rivers visits the school daily to teach religion • Jane's character is shaped through the spiritual and moral lessons that she learns from the new situations and people she meets. Jane learns self-respect when she leaves Thornfield, fleeing from an immoral situation, and when she rejects St John's proposal, refusing to enter a loveless marriage. Reward all valid points.

	Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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

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

Great Expectations

Question Number	Indicative Content
2 (a)	The indicative content is not prescriptive. Reward responses that explore how Dickens presents the meeting between Pip and Estella in this extract. Responses may include: • the extract begins with Pip exclaiming his surprise at seeing Estella • the noun 'majesty' describes her beauty and suggests that Estella is esteemed in Pip's view • the sibilant 'saddened softened light of the once proud eyes' suggests how much Estella has changed. Repetition and contrast are used to compare how her eyes and the touch of her hand have altered over time • questions and exclamations reveal Pip's surprise at meeting Estella in the same place that they first met • Estella, at first, responds in short sentences, perhaps echoing her unhappiness and loss of vitality: 'I am greatly changed. I wonder you know me', 'I have never been here since' • repetition of 'The moon began to rise' creates an atmosphere of calm reflection. Pip recalls Magwitch's 'placid look at the white ceiling' as he neared death and he affectionately remembers Magwitch's pressure on his hand • an awkward silence exists between Pip and Estella. The verb 'break' suggests that the couple are struggling to relax with each other • the exclaimed repetitive, alliterative and plosive 'Poor, poor old place!' emphasises Estella's passion and sadness at seeing Satis House destroyed • colour imagery creates an ethereal atmosphere, 'silvery mist', which enables Pip to see that Estella is struggling not to cry. The alliterative 'touched the tears that …' suggests that Pip has compassion for her • the adjective 'wretched' emphasises Estella's past unhappiness • the couple exchange a succession of questions and answers. Their dramatic dialogue is in alternating lines, or stichomythia, during their brief exchanges • 'silent' is repeated for effect, as if to suggest that both Estella and Pip are desperate to reveal their true feelings for each other. Reward all valid points.

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) Please see page 4
	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 Estella is important **elsewhere** in the novel. Responses may include: **What Estella says and does:** • Estella humiliates Pip when they first meet. She is ordered to play cards with him and repeatedly comments on how Pip is common and calls him 'boy', making him cry • on Pip's second visit to Satis House, Estella taunts him and insists that he tells her that she is pretty • she allows Pip to kiss her on the cheek after he wins his fight with Herbert Pocket • Estella captivates Pip. Miss Havisham is delighted that Estella can 'break their [men's] hearts and have no mercy' • Estella is educated and accomplished. She is sent abroad for her education and her departure upsets the young Pip • on her return to London, she sends Pip a message and asks him to meet her at the coach office. She warns Pip about her lack of feelings and treats him with a mixture of friendship and formality. Pip escorts Estella to Richmond, where she will live with a lady who will introduce her to fashionable London society • Estella asks Pip to accompany her to Satis House where she and Miss Havisham quarrel. Her adoptive mother complains that Estella does not show her any affection • she encourages Bentley Drummle's attentions and, despite Pip's protestations, marries him. Estella is unhappily married to the controlling and brutal Drummle for a number of years. She eventually becomes a widow • Estella inherits Satis House but has lost her fortune to her husband, apart from the grounds that Satis House stands upon. She meets Pip in the gardens and reveals that she is going to sell the land. **The effect Estella has on Pip:** • Estella is important because she is used as a tool by Miss Havisham to seek her revenge on men. She captivates Pip but is cruel and able to make the young Pip cry • Estella's initial treatment of Pip has the effect of making him desire a better education and future. Pip is attracted to Estella and he often thinks about her • Pip is affected by Estella throughout the novel. It is later revealed that Magwitch, Pip's benefactor, is Estella's father and Molly, Jaggers' housekeeper, is her mother. Estella is important in the novel because she brings the different strands of the story together and her relationship with Pip is important from childhood into adulthood • Pip's affection for Estella deepens and matures. At the end of the novel, the once proud Estella has changed and has become humble. The ending is left open as we do not know whether they stay together. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) Please see page 4
	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 how Stevenson presents the events when Mr Utterson and Mr Enfield stop to look at Dr Jekyll's house in this extract. Responses may include: • the extract begins with Enfield demonstrating some humour in his conversation with Utterson, describing himself as an 'ass' on the discovery of the 'back way to Dr Jekyll's' house • the men stand in the court, which is described with a metonymy of doom and gloom with it being 'very cool and a little damp, and full of premature twilight'. The court is juxtaposed with the sky that, in contrast, is 'still bright with sunset' • the lexicon of confinement and entrapment provides a sense of foreboding: 'court', 'disconsolate prisoner', 'too much indoors' • Utterson exclaims his delight in seeing Jekyll at the window: 'What! Jekyll! He cried'. The verb 'cried' demonstrates his enthusiasm • Jekyll repeats that he feels unwell and full of despair: 'I am very low … very low' • Utterson uses the imperative 'Come, now' in order to encourage Jekyll to join them outside • the triple 'no, no, no' expresses Jekyll's fear of venturing outside and his resignation that he must stay isolated as the 'place is not fit' for visitors • despite his fears for Jekyll, Utterson remains undeterred. Utterson's good nature contrasts with Jekyll's 'infinite sadness of mien' • Utterson and Enfield briefly observe Jekyll's transformation. The sibilant metaphor, 'the smile was struck out of his face', emphasises the suddenness and brutality of the transformation • hyperbole is used to describe the effects the transformation has on Utterson and Enfield: 'froze the very blood' • 'glimpse' is repeated to emphasise the brevity of the moment • Utterson and Enfield are shocked by what they have witnessed. The extract is structured to provide contrasts: it begins with Enfield's and Utterson's humour and ends with their horror. Reward all valid points.

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

Question Number	Indicative Content
3 (b)	The indicative content is not prescriptive. Reward responses that explain how friendship is important **elsewhere** in the novel. Responses may include: **Which characters are friends:** • Utterson's friendships with Enfield, Lanyon and Dr Jekyll. All the friendships in the novel are between bachelors • Lanyon's friendship with Dr Jekyll • Jekyll's seemingly close friendship with Hyde. **What these friends say and do:** • Utterson is loyal to his friends. At the beginning of the novel, we are told that his 'affections, like ivy, were the growth of time'. Richard Enfield is a 'distant kinsman' to Utterson and both men are known about the town. 'It was a nut to crack for many' to understand how Utterson and Enfield are such good friends as they have little in common. The two men enjoy their regular Sunday walks together and it is on one of these walks that Enfield establishes Utterson's interest in Hyde when he tells him the story of the door • Utterson's loyalty to Jekyll prevents him from realising the reality of the situation. When Utterson meets Hyde, Utterson suggests that they have 'common friends' and comes to fear for Jekyll's life, believing that Hyde is blackmailing Jekyll. Utterson tries to persuade Jekyll to change his will and to break his association with Hyde • Utterson helps Jekyll's butler, Poole, break down the door of the cabinet in order to save Jekyll. Some may consider that Utterson shows friendship towards Poole when he goes to Utterson for help • Lanyon's close friendship with Jekyll has been strained because of Jekyll's persistent interest in 'scientific balderdash'. The rational Lanyon will not accept the direction of Jekyll's experimentation as he believes that he has become 'too fanciful … wrong in the mind' • Lanyon's lack of friendship towards Jekyll eventually costs Lanyon his life. Jekyll involves Lanyon when he asks him, as one of his oldest friends, to collect the contents of a drawer from Jekyll's cabinet. Later, Hyde goes to Lanyon and it is here that Lanyon observes his transformation to Jekyll. The shock of what he observes, which conflicts with his scientific beliefs, leads to Lanyon's death • it appears to others that Jekyll has formed a strong friendship with the mysterious Hyde. To onlookers, such as Utterson, the friendship is concerning. Jekyll's will suggests that Hyde is central to his life as he has made him the heir to his 'quarter of a million sterling'. Following the Danvers Carew murder, Jekyll vows to Utterson that he will 'never set eyes on him [Hyde] again' and that Jekyll is 'quite done with him'. Jekyll even shows Utterson a letter, allegedly written by Hyde, suggesting that Hyde has left and will not return. It is not until the end of the novel that Utterson realises the truth. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) Please see page 4
	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 how Dickens presents Scrooge's visit to the churchyard in this extract. Responses may include: • Scrooge's visit to the churchyard fills him with shock and horror. The profound effect on him makes Scrooge vow to change • the extract begins with Scrooge looking at the grave of a 'wretched man'. The adjective 'wretched' is ironic, as Scrooge does not realise that he is looking at his own grave • the ironic use of the phrase 'a worthy place' is repeated to emphasise the unkempt condition of the churchyard • the overgrown churchyard is personified: 'fat with repleted appetite' • the Spirit is also called a Ghost and Phantom, perhaps to suggest how Scrooge is unsure of exactly what his companion is • an emphasis is placed on the capitalised modal verbs 'Will be' and 'May be' • Scrooge's name is in block capitals on the tombstone so that it is plain to see who the 'wretched man' is • the italicised '*I* stresses Scrooge's incredulity when he realises that he is looking at his own 'neglected grave' • exclamations and the repeated 'no, no!' reflect Scrooge's shock • the Past, Present and Future are personified, giving status to their importance • strong verbs and participles are used to express Scrooge's fear: 'trembling', 'cried', 'clutching' • the structure of the extract is an exchange of communication, with the silent Spirit only using gestures in response to Scrooge's questions • throughout the extract, the Spirit remains 'immovable'. It is only Scrooge who is animated. There is a focus on hands throughout the extract, giving the scene a foreboding atmosphere: 'pointed downwards', 'following the finger', 'finger pointed', 'hand appeared to shake', 'kind hand trembled', 'spectral hand', 'Holding up his hands in a last prayer' • the triplet 'shrunk, collapsed and dwindled' to describe the Spirit's departure suggests that it disappears quickly. Reward all valid points.

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) Please see page 4
	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 being kind is portrayed **elsewhere** in the novel. Responses may include: **Who shows kindness to others:** • Scrooge's nephew, Fred • the charity collectors • Marley's ghost and the Spirits • Scrooge's sister, Fan • Fezziwig • Belle • the Cratchit family • Scrooge. **How kindness is demonstrated:** • Scrooge's nephew, Fred, shows kindness towards his uncle when he visits him at the beginning of the novel. Fred remains cheerful, despite his uncle's rebuff. Fred invites his uncle to Christmas dinner, but the invitation is declined. Later, when with the Spirit, Scrooge observes Fred and his family playing games, Fred insists on toasting his uncle • the charity collectors demonstrate kindness for others when collecting for the poor and destitute, informing Scrooge that 'hundreds of thousands are in want of common comforts' • it can be argued that Marley's ghost demonstrates kindness when he visits Scrooge to warn him that he must change to give him hope of escaping Marley's fate. The Spirits demonstrate kindness by warning Scrooge of his fate should he not change • in the past, Scrooge's sister, Fan, shows her love and kindness towards her brother when she visits him at boarding school; she embraces and kisses him. She suggests that their father is 'much kinder than he used to be' and encourages her older brother to come home • also in the past, Fezziwig demonstrates his kindness when he orders his apprentices, including Scrooge, to clear the workspace and prepare for a Christmas party. When other guests arrive and the feast begins, Fezziwig's generosity and kindness are shown • Belle shows kindness when she releases Scrooge from their engagement and wishes him happiness in the future • all members of the Cratchit family are kind to each other. The Ghost of Christmas Present takes Scrooge to see the family who, despite their hardships and difficulties, show kindness, even when Bob Cratchit raises a toast to Scrooge. Tiny Tim is the epitome of kindness when he tells his father that he hopes that others have seen him in church as it would remind them of 'who made lame beggars walk and blind men see'. Tiny Tim cares about others and, despite his poor health, asks for God's blessing on everyone • Scrooge finally demonstrates kindness to others at the end of the novel. Not only does he provide the Cratchit family with the biggest turkey he can buy, but also shows kindness to the boy he sends to get it. Scrooge shows kindness to Bob by giving him a pay rise and by becoming a second father to Tiny Tim. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) Please see page 4
	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 Wickham in this extract. Responses may include: • Wickham appears to be very knowledgeable and informed about Darcy's estate, describing it as 'noble'. He wishes to impress Elizabeth by informing her of his close connections with Darcy's family • the use of dashes suggests a short pause in Wickham's thoughts • the modal verb 'may' is used by Wickham to encourage Elizabeth's increasingly negative view of Darcy: 'You may well be surprised' • Wickham stresses the poor reception he received from Darcy by describing it as 'very cold' • he appears to be unassuming. Italics are used for emphasis: 'I have no right to give *my* opinion'. Wickham appears humble, claiming that he is 'not qualified' to give his opinions • he claims to have known Darcy for 'too long and too well'. The repeated use of the adverb places emphasis on the monosyllabic words • Wickham accepts he is biased: 'impossible for *me* to be impartial'. The use of alliteration and italics places emphasis on his view • he enjoys hearing Elizabeth's negative views of Darcy: 'I cannot pretend to be sorry' • he appears self-important and bitter, as is shown by the emphasised pronouns: '*my*', '*me*', '*he*', '*him*' • despite claiming he has no right to express his views about Darcy, Wickham is only too happy to do so: 'after a short interruption', 'at the next opportunity of speaking' • Wickham is envious of Darcy's reputation when he claims that 'the world is blinded by his [Darcy's] fortune and consequence' • he is in agreement with and encourages Elizabeth's negative view of Darcy: 'Wickham only shook his head' • he is curious to know how long Darcy will be 'in the neighbourhood'. He admits that he and Darcy are 'not on friendly terms' and appears to be proud and confident when he exclaims: 'Oh! no – it is not for *me* to be driven away'. Reward all valid points.

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) Please see page 4
	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 pride is explored **elsewhere** in the novel. Responses may include: **Who demonstrates pride:** • Elizabeth • Darcy • Lady Catherine de Bourgh • Mr Collins • Mrs Bennet. **When pride is shown:** • Elizabeth's pride prevents her from seeing Darcy's qualities and true nature, as well as affecting her judgement, as she initially admires Wickham. Ultimately, after learning of Wickham's actions, she realises the error in her view of him and recognises the role pride has played: 'I, who have prided myself on my discernment!' • Elizabeth's pride is hurt by Darcy at the ball, which has the effect of turning her against him as she is protective of her family • Mr Darcy's pride stems from his high social status and this makes him aloof and unapproachable. He looks down on the Bennets and his naturally reserved nature makes him appear even more distant: 'his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud; to be above his company' • Lady Catherine's pride is overwhelming and results in her inflated view of her own power and importance. She simply cannot understand why Darcy would choose Elizabeth over her own daughter, Anne. She asks Darcy: 'Heaven and earth! – of what are you thinking?' • Mr Collins is proud of his position under the patronage of Lady Catherine and boasts of their relationship whenever the opportunity arises. His pride is restricted, however, as in the company of his social superiors he becomes humble • Mrs Bennet's pride leads her to the foolish obsession with marrying off her daughters at all costs. The approach she takes to this end has the effect of alienating the very people she seeks to attract as potential suitors for her daughters. Her pride in the knowledge of Lydia's popularity with the officers illustrates her poor parenting and short-sightedness, as she allows Lydia to spend too much time with them. She is proud of Lydia's marriage to Wickham, despite the circumstances. At the end of the novel she is proud of her well-married daughters, Elizabeth and Jane: 'With what delighted pride she afterwards visited Mrs Bingley, and talked of Mrs Darcy, may be guessed'. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) Please see page 4
	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 the search for Lantern Yard in this extract. Responses may include: • the extract follows Silas's and Eppie's difficult search for Lantern Yard. The extract is full of directions that the couple take: 'many turnings', 'third turning on the left', 'way we must go', 'left again', 'straight for'ard', 'next to the o'erhanging window'. The setting has changed beyond recognition since Silas was last there. Getting near to Lantern Yard has been difficult with many wrong turns taken • the pair first reach Prison Street. The prison walls are described with the negative adjective 'grim' but, in contrast, Silas is cheered by the sight of the walls as they help him to get his bearings • Eppie is shocked by the drab setting and exclaims her negative view of it, 'O, what a dark ugly place!', and compares the prison to the Workhouse • Silas draws comparisons between Prison Street and Lantern Yard, telling Eppie that Lantern Yard is not a big street. He says that the shops in Prison Street have changed and are unfamiliar • the dialogue throughout the journey is colloquial: 'I never was easy i' this street', 'nick in the road', 'I couldn't ha' thought as any folks lived i' this way' • Eppie describes the stifling atmosphere and comments on how close people live together. She contrasts the squalid, overcrowded town with how pretty the Stone-pits will look on their return • Eliot draws on olfactory senses when Silas remarks: 'smells bad. I can't think as it usened to smell so' • negative adjectives describe the people looking out from 'gloomy' doorways, 'sallow, begrimed', suggesting how impoverished they are • we are given the exact time that Eppie and Silas approach Lantern Yard: 'week-day noon' • rather than their finding the chapel, a factory stands in its place. The verb 'streaming' describes the people coming out of it, suggesting a large number • Silas is shocked to see how Lantern Yard has changed. Eppie has to 'speak again and again' before the agitated Silas can answer her. Reward all valid points.

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) Please see page 4
	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 change **elsewhere** in the novel. Responses may include: **What changes occur:** • changes for Silas are both emotional and physical. Silas changes when he leaves Lantern Yard and goes to live at Raveloe • country life is resistant to change and the Raveloe community stick to their traditions. Initially, the newcomer, Silas, is viewed with suspicion; however, once they learn about the theft of Silas's gold, their attitudes to him change. Silas, who was once ignored by the villagers, eventually becomes admired and respected by them • Molly Farren wants change. She travels to Raveloe to reveal herself as Godfrey's wife • Silas changes once Eppie comes into his life. Silas believes that his lost gold has been transformed into Eppie • Godfrey Cass changes throughout the novel. His feelings for Molly Farren have changed and he now desires to marry Nancy Lammeter. On his discovery of Eppie, he does not reveal that he is her biological father and rejects her, yet sixteen years later he tells the truth and tries to persuade her to live with him. Godfrey decides that his lies and secrets should be revealed and he eventually tells Nancy the truth • Eppie refuses to accept the offer from Godfrey Cass to live with him and his wife, Nancy: 'I don't want any change … I should like to go on … just as we are' • towards the end of the novel, Silas and Eppie go to find Lantern Yard, but the area has changed beyond recognition and Lantern Yard has disappeared, brought about by the effects of the Industrial Revolution. **The effects of change:** • Silas's experiences have the effect of changing him from being a friendly, trusting man to one who is bitter and lonely. Silas leaves Lantern Yard after being falsely accused of theft by his best friend, William Dane. He learns that his fiancée, Sarah, has been unfaithful and is in a relationship with Dane • a once pious man, Silas loses his faith in God when he is expelled from his chapel, but this faith is regained once his trust in others is re-established. One of the villagers, Dolly Winthrop, is instrumental in reintroducing Silas to the church • Silas's loss of faith affects him. He becomes obsessed with weaving and hoarding gold. Rather than giving money to the church, he keeps it hidden and enjoys counting it • Molly Farren dies en route to the Cass family following an opium overdose, with the effect that her child, Eppie, wanders into Silas's cottage • Eppie's arrival changes Silas's life for the better. Silas feels blessed by having the child living with him and this leads to his regaining his faith in God • Godfrey Cass comes to believe that he has lost Nancy owing to past mistakes and faults; it is only when Molly dies that he is free to marry her. Molly's death has a profound effect on Godfrey and his life gradually improves. Once he reveals his past secrets to Nancy, he can have a clear conscience and he learns that money cannot buy everything. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) Please see page 4
	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 return to Geneva in this extract. Responses may include: • Frankenstein repeats 'My country', adding the qualifier 'beloved'. His love and enthusiasm for his home country are clearly evident and he speaks directly to it • he lists three of the country's virtues: 'thy streams, thy mountains … thy lovely lake' • a sense of foreboding is evoked as 'grief and fear' increase. Dark colour imagery supports his increasing fear: 'Night also closed around', 'dark mountains', 'gloomily', 'dim scene of evil' • Frankenstein's restlessness is contrasted with the sky that is 'serene' • the lightning is personified: 'I saw the lightnings playing on the summit' • adverbs 'rapidly', 'slowly' and 'quickly' describe the different aspects of the approaching weather • the onomatopoeic 'crash' and 'echoed' accentuate the violence of the approaching storm • the lake is described with the simile 'like a vast sheet of fire' • the alliterative 'faint flashes' and 'darkened … disclosed' describe other storms in the distance • Frankenstein is in awe of the power of nature, describing it with the metaphor 'This noble war in the sky', which elevates his spirits • various locations are referred to and listed throughout the extract, suggesting an assured geographical knowledge • the extract concludes with Frankenstein exclaiming his thoughts, professing both his love for William and his lamentation: 'William, dear angel! this is thy funeral, this thy dirge!' Reward all valid points.

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) Please see page 4
	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 fear **elsewhere** in the novel. Responses may include: **Which characters are afraid:** • Robert Walton and his crew • Victor Frankenstein • Henry Clerval • Elizabeth Lavenza • the creature. **Why they are afraid:** • Walton initially believes that he will conquer all fears of danger or death as he embarks on his voyage, but he later confesses that he is 'half fearful' of the adventure. He is afraid that his sister will not believe the story that he is about to relate. Walton is also fearful for Frankenstein's health. Walton's crew are afraid for their safety when they are trapped by the ice and Walton fears a mutiny • Frankenstein becomes increasingly afraid of seeing his creation. He fears that it will pursue him in the streets when going to meet Clerval, 'My heart palpitated in the sickness of fear', and he is even more fearful of Clerval seeing the creature • Frankenstein's apprehension of what the creature will do increases as he fears for the safety of his family. He contemplates taking his own life following William's murder to escape the torment the creature instils in him • in revenge for Frankenstein's destroying his companion, the creature murders Clerval. Frankenstein's fear intensifies as the creature threatens that he will be there on the night of Frankenstein's wedding to Elizabeth. Following the deaths of William, Clerval and Elizabeth, Frankenstein seeks vengeance and becomes intent on destroying the creature • Clerval is fearful for Frankenstein's health and encourages him to enjoy time walking with him and enjoying the beauty of nature. When Frankenstein journeys to the Orkneys to create a companion for the creature, Clerval pleads with him to return • Elizabeth is fearful for Justine and the outcome of the trial, but Justine places her faith in God and is not afraid to die. Elizabeth also fears for Frankenstein's health and helps him to recover • the creature, repulsed by his own reflection, is fearful that he be seen whilst taking refuge in a hovel at the De Laceys'. The creature admits that he fears the idea of death and existing without relations or friends. Felix beats the creature and, in revenge for the ill-treatment he has received, the creature is intent on creating fear for others: 'If I cannot inspire love, I will cause fear!'

	Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) Please see page 4
	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.

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Mark Scheme (Results)

Summer 2022

Pearson Edexcel GCSE in English Literature (1ET0)

Paper 2

Option 2: Poetry since 1789

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

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.

Placing a mark within a level

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

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

Component	Assessment Objectives				Total mark
	AO1	AO2	AO3	AO4	
Component 2: Poetry					
Questions 1 to 4		15	5		20
Question 5	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.

Part 1 – Poetry Anthology

In responses to Questions 1, 2, 3 and 4 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	Indicative Content

Number	
1 **Relationships**	The indicative content is not prescriptive. Reward responses that explore how changes in relationships are presented in *One Flesh* and which compare this to a substantial extent with a second poem. Responses may include: ***One Flesh*** **Form and structure (AO2):** • the poem is written in three six-line stanzas that explore the changed relationship of the speaker's elderly parents. The parents have become physically and emotionally distanced and the regular structure could reflect routine, possibly entrapment, or the monotony of the relationship • a sombre tone and the speaker's despair are evident; there is tenderness for the parents and a sense of sadness as, in old age, passion between the parents appears to have been lost • the regular rhyming pattern perhaps suggests that the marriage is steady and full of routine, despite the changes. The deviation of rhyme in the last two lines perhaps reflects the more detached relationship • the use of caesura breaks the speaker's different thoughts and observations and enhances the parents' separation • dashes capture the awkwardness that has emerged in the relationship. **The poet's language and ideas (AO2):** • the title of the poem has religious connotations linked to the view of marriage in the Bible. This is later supported with the terms 'confession' and 'Chastity'. 'Chastity' is personified, as if almost being a threat • the poem reflects how the parents have grown apart: 'Lying apart now, each in a separate bed' • the simile, 'she like a girl dreaming of childhood', suggests that the mother wants to return to a happier time. Both parents appear to wait for 'Some new event' • contrasts of light and dark add to the sombre tone and suggest that there could be similar years ahead: 'keeping the light on late', 'shadows overhead' • fricatives emphasise the bitterness: 'Tossed up like flotsam from a former passion'. The noun 'flotsam' suggests that the marriage is broken or vulnerable • 'former passion' indicates that the relationship was once loving. 'Passion' and 'fire' juxtapose with the coldness that has now developed: 'How cool they lie', 'grown cold' • repetition of 'Strangely' emphasises how delicate the relationship has become • the comparison 'like a thread' suggests that the relationship is fragile, but a bond still exists between the parents • the metaphoric 'time itself's a feather' further reflects the delicacy that has come with old age.

	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 personal and is about Jennings' observations of her parents' changed relationship • Jennings and her parents were devout Roman Catholics, where marriage is considered a life-long commitment and divorce seldom accepted. Elizabeth Jennings never married. • the poem, written in 1966, reflects a time when society became more permissive and open about relationships and sex • much of Jennings' poetry focuses on spiritual and emotional topics, such as suffering, relationships, loneliness and religious faith. 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 changes in relationships in a relevant way. For example, if candidates choose the poem *Neutral Tones* by Thomas Hardy, 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 personal and explore changes in relationships. *Neutral Tones* is about the speaker's changing relationship with a lover and *One Flesh* is about the changed relationship of the speaker's parents. (AO2) • The poets use religious connotations and metaphors. (AO2) • *Neutral Tones* has a cyclical structure whereas *One Flesh* is linear. (AO2) • The poems both have a bitter, sombre tone. The changing relationship in *Neutral Tones* is final, whereas in *One Flesh* the parents remain together. (AO2) • Hardy was a Victorian realist and considered many beliefs about marriage, religion and education were constraining. Hardy wrote *Neutral Tones* in 1867 (first published in 1898), before his unhappy marriage to Emma. Jennings often included spiritual themes in her poems. Jennings never married. (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
2 Conflict	The indicative content is not prescriptive. Reward responses that explore how a problem is presented in *No Problem* and which compare this to a substantial extent with a second poem. Responses may include: ***No Problem*** **Form and structure (AO2):** • the poem is in two stanzas and is influenced by Jamaican music and dialect • the tone of the poem varies from defiant to humorous. The second stanza begins with a more serious tone, perhaps suggesting that the negative impacts of racism can have long-term consequences. The poem ends on a humorous note showing how the speaker is not racist by inverting the usual cliché: 'Sum of me best friends are white', which also gives hope that not everyone is racist • the Jamaican accent, musicality and rhythm are heard through live performance • the refrain, 'I am not de problem', is repeated throughout the poem but, at the end of the poem, the 'I' is replaced with 'Black', emphasising the racial issue: 'Black is not de problem'. **The poet's language and ideas (AO2):** • the personal pronoun, 'I', is repeated, reflecting the personal nature of the poem • Jamaican patois or creole is used throughout the poem and spellings of words are often phonetic: 'An juss fe de record' • the poem focuses on the problems of racism the speaker, Zephaniah, experienced as a child. He faced 'silly playground taunts / An racist stunts'. The adjective 'silly' shows that as he gets older he can reflect on others' poor treatment of him without anger • 'on the run' can have different meanings, perhaps suggesting Zephaniah literally ran to escape the taunts or that, because of his race, it is believed that he can run fast • there is a suggestion of institutionalised racism with the teachers stereotyping him. They consider him only good enough for athletics or dancing: 'I am branded athletic', 'I can do more dan dance' • it is suggested that others are the problem by not allowing Zephaniah to be himself • 'I greet yu wid a smile' demonstrates the speaker's good intentions and refusal to be stereotyped with the metaphoric, 'Yu put me in a pigeon hole / But I am versatile' • the idiom, 'no chips on me shoulders', suggests that the Zephaniah is not bitter about the injustices he has faced but he is raising awareness of the problem of racism. The joke in the last two lines supports the lack of bitterness: 'An juss fe de record, / Sum of me best friends are white'. **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:**

	• Benjamin Zephaniah was born in Birmingham where he experienced racism. The poem is autobiographical. He struggled with academic studies because of his dyslexia and left school at the age of 13, unable to read or write • the reference to Timbuktu demonstrates Zephaniah's knowledge of a significant location of learning. Timbuktu is in Mali, Africa. The city is host to an ancient centre of learning and the Islamic university, Sankore Madrasah, which was the first university in the world, was established there in 13 BC • Zephaniah appeals to England: 'Mother country get it right'. This possibly makes reference to England's colonial past and the treatment of black people. 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 how a problem is presented in a relevant way. For example, if candidates choose the poem *What Were They Like?* by Denise Levertov, 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 write about the problems and difficulties faced by people of different cultures and traditions. Zephaniah is speaking about the problems of racism and Levertov the problems of the devastating effects that war has had on the Vietnamese people and culture. (AO2) • Zephaniah expresses his thoughts in a defiant and humorous way, whereas Levertov's poem is more serious and shocking. (AO2) • Levertov's poem uses an unusual structure of questions and answers with two unidentified speakers in the poem. Levertov uses a series of questions first and then all the answers to illustrate the interviewer's lack of understanding. The answers are given by someone who describes the problems and horrors experienced during and in the aftermath of war. Zephaniah's poem is structured in two unequal stanzas with one speaker. Both poems explore the problem of a lack of cultural understanding. (AO2) • Levertov, an anti-war activist, explores the effects of the Vietnam War (1955-75). Zephaniah has gained a reputation for speaking on local and international issues. He is influenced by what he calls 'street politics'. (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
3 **Time and Place**	The indicative content is not prescriptive. Reward responses that explore how personal experiences are presented in *Stewart Island* and compare this to a substantial extent with a second poem. Responses may include: ***Stewart Island*** **Form and structure (AO2):** • the personal experiences of the speaker are presented in one stanza of eighteen lines of free verse • the poem begins with direct speech • the use of caesura gives the poem a conversational tone. The speaker suggests that the beautiful island is not all that it appears to be • the use of the colon suggests that even the speaker has to admit that the island is beautiful, but only on the surface • parenthesis or aside provides the reader with additional information about the hotel manager's wife and adds some sardonic humour: '(she / ran off with one that autumn)'. **The poet's language and ideas (AO2):** • the speaker begins with the words of a hotel manager's wife who praises Stewart Island's beauty. Her words start with 'But' suggesting she is defending the island against criticism. Ironically, we subsequently learn that the woman 'ran off' with a Maori fisherman later in the year, perhaps an indication that even she was not totally happy on the island • the use of the hard and heartfelt verb 'bear' suggests that the speaker could never live in such a place • the adjective 'True' indicates that the speaker accepts that the island has its appeal, and lists the island's virtues, but uses few adjectives: 'fine bay, / all hills and atmosphere; white / sand, and bush down to the sea's edge; / oyster boats too'. The description makes the island sound idyllic to most people • the speaker continues by listing a number of the island's drawbacks: 'too cold to swim', 'bitten by sandflies', the seagull that jabbed 'its claws and beak' into her son's head. The last two drawbacks are harmful for the children and confirm the speaker's intention to 'leave the country' • negative adjectives, such as 'cold', suggest the speaker's opinion of the island. Aggressive verbs suggest that the island is hostile and dangerous: 'bitten', 'jetted', 'jab' • the adjective 'mad' disrupts the serene scene: 'a mad seagull jetted down' • the poem ends with a declarative sentence: 'I had already / decided to leave the country'.

	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 autobiographical. Fleur Adcock is from New Zealand and now lives in England. The poem describes what she feels is wrong with Stewart Island and the children mentioned are most likely to be Adcock's own. Adcock left New Zealand before the poem was written; the poem is reflecting back on her personal experiences there • Stewart Island, also known as Rakiura, is New Zealand's third biggest island and is about 30km south of the South Island. Much of the island is a National Park and the area is rich in Maori heritage. The island was once an important settlement for whalers and sealers, many of whom married Maori women (perhaps explaining why the Maori fishermen have Scottish names) • much of Adcock's poetry tends to explore themes of place (such as *Stewart Island*), relationships, identity and the lives of women. Adcock has won many awards, has written ten books of poetry and holds an honorary Doctorate from Victoria University, Wellington. She gained an OBE in 1996. 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 personal experiences in a relevant way. For example, if candidates choose the poem *Nothing's Changed* by Tatamkhulu Afrika, 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 present personal experiences. Afrika writes to express his anger about what he experiences on his return visit to District Six after the end of apartheid, whereas Adcock writes about her unpleasant experience of Stewart Island. (AO2) • Afrika describes the scene in detail using sensual imagery, whereas Adcock uses very few adjectives to describe the island. (AO2) • both poets suggest that everything is not as it seems and they have negative personal experiences. Afrika states that 'Nothing's changed' and Adcock has 'decided to leave the country' (AO2) • Afrika's poem is presented in six stanzas, perhaps to reflect District Six, whereas Adcock's poem is in one stanza, perhaps to reflect one island. (AO2) • Adcock is from New Zealand and now lives in England. Many of her poems are about personal experiences and relationships. Afrika is South African. He was born in Egypt and was orphaned when he was two years old. Afrika often wrote about his personal experiences, such as those as a prisoner of war during the Second World War. (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
4 Belonging	The indicative content is not prescriptive. Reward responses that explore how a sense of belonging is presented in *Island Man* and compare this to a substantial extent with a second poem. Responses may include: ***Island Man*** **Form and structure (AO2):** • the poem is about an 'island man' who feels, in his dreams, that he belongs on an idyllic island but in reality finds himself waking up in London. The poem contrasts the settings of a colourful, possibly Caribbean, island with the grey and dull city of London • the poem is structured in varying stanza lengths and contains nineteen lines, with some words separated or indented for effect • the poem begins with one single word, 'Morning', to emphasise that the man has woken with the dream still 'in his head' of his homeland, a place, as the title suggests, where he feels that he belongs • the first half of the poem is about the island and the second is about London; the two parts are broken by the separated and repeated word 'groggily groggily' • the poem lacks any punctuation so that ideas flow from one to the other in a stream of consciousness. **The poet's language and ideas (AO2):** • the 'island man' dreams of where he belongs, waking to the sights and sounds of 'blue surf'. Colour imagery is used to compare the 'blue surf', the sun and the 'small emerald island' with the 'grey metallic soar' of London. The use of the word 'emerald' suggests that the island is precious • sound imagery is used to describe the sea with its 'steady breaking and wombing'. The verb 'wombing' suggests maternal comfort and security; 'wild seabirds' is given a line for the reader to imagine the scene and the sounds associated with the birds • the calm image of 'fishermen pushing out to sea' contrasts with the man who 'heaves himself' out of bed. Life on the island is presented as calmer and more beneficial because it is where he feels he belongs • the adverb 'defiantly' describes how the sun is rebellious and insists on defying darkness • the 'sands', representing the busy roads of London, are not golden but 'grey metallic'. Whereas the blue surf is steady, the grey of London soars with noise. The gentle, peaceful island is the total opposite to the hectic, noisy existence in London • the repetition of 'muffling' suggests the dull and repetitive nature of London life, further supported with the last line: 'Another London day' • the metaphor 'crumpled pillow waves' could suggest that the creases in the man's pillow resemble those of the island's waves • the man is reluctant to leave the island of his dream, where he belongs. The verb 'heaves' makes the task appear to be a struggle.

	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: • Grace Nichols was born in Guyana and has lived in Britain since 1977. Much of her poetry is influenced by Caribbean rhythms, culture and folklore. She has produced a number of books of poetry, which are widely studied and enjoyed. Her partner is the poet, John Agard • the island man could represent one of the many who emigrated to Britain in the 1950s in the hope of a better life. The thoughts explored in the poem could reflect Nichols' own feelings when she moved to England • in some printed versions of the poem, the title carries a subheading in Nichols' own words: 'for a Caribbean island man in London who still wakes up to the sound of the sea'. The version in our anthology does not have this subtitle, so we can accept that the island could be anywhere. Reward all valid points. **The second poem:** For the second poem, candidates may choose ANY ONE other appropriate poem from the Belonging anthology collection for comparative treatment. The chosen poem must allow the candidate to explore a sense of belonging in a relevant way. For example, if candidates choose the poem *The Émigrée* by Carol Rumens, 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 people who feel as though they belong elsewhere and think about their homeland with fondness. Nichols presents the feelings of an island man now living in London and how he dreams of being back in his homeland and 'his small emerald island', whereas Rumens' speaker recalls memories of a country she had to leave as a child. Island man possibly came to England by choice, whereas the speaker in *The Émigrée* was forced to leave for political or social reasons. (AO2) • Both poems use contrasts. Nichols compares the calming 'sound of the blue surf' in the Caribbean with the abrasive 'metallic soar' in London; Rumens contrasts memories of her country, 'the bright, filled paperweight' and how it may be now: 'time rolls its tanks', 'sick with tyrants'. (AO2) • Both poets use metaphors. Nichols refers to the 'crumpled pillow waves' whereas Rumens describes how she cannot forget her childhood language, even though it may now be banned, as 'it tastes of sunlight' and she will have 'every coloured molecule of it'. (AO2) • Both poems leave the place where the speakers feel as though they belong unnamed, suggesting that these locations could be anywhere, representative of anyone, or a figment of the imagination. The poems can be relevant to any person who has left their homeland. (AO2) • Nichols moved from Guyana to Britain in the 1970s. Both poets draw on their experiences of other cultures and traditions in their works and explore how it feels to be a refugee or immigrant. Rumens has published fourteen collections of poetry and has also written plays and a novel. She currently selects the 'Poem of the Week' for *The Guardian* newspaper. (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.

Part 2 – Unseen Poetry

In responses to Question 5, 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
5 Unseen Poetry	The indicative content is not prescriptive. Reward responses that compare the ways the writers present grandmothers in Poem 1: *Grannie* and Poem 2: *Seeing Granny.* Responses may include: **The ideas in the poems:** **Poem 1: *Grannie*** • the poem recalls fond memories of the speaker's grandmother when he was six and when he is an adult • the speaker describes a close relationship with the grandmother: he lived with her for two years, but the speaker does not reveal why he went to live elsewhere when he was eight. In the first stanza, the speaker talks of the way she would 'never scold', always had a smile that was 'like a warm, protective shawl' • the second stanza explores in more detail how the grandmother was protective and supportive; her size seemed to keep him safe • stanza three moves to adulthood when the speaker returns from war as an injured soldier and is hospitalised near to where his grandmother lives • both the grandmother and the speaker struggle with mobility. The speaker is 'very lame' from his injuries and the grandmother 'hobbled through the ward' when she visits him • the final stanza explores how the grandmother visits him in hospital and how her change of appearance, from his memories of her in childhood, is a shock to the speaker; however, the love and bond between them remains unchanged: 'And then she smiled: and love lit up the day'. **Poem 2: *Seeing Granny*** • the title suggests that the poem is about a young child visiting the grandmother. The only viewpoint is that of the child; the grandmother's thoughts and feelings are not explored. The poem mainly focuses on what the grandmother does and how • the grandmother's love for the child is evident with her 'loving tree-root hands', her wish to feed the child and her eager questions • however, the child's view of this is negative as these visits are not enjoyed. The speaker describes her 'Toothless' kisses, how she 'bruises your face', how she forcibly feeds the child with unappealing food, 'boiled pudding', and her relentless questioning • there is an ironic link between how the grandmother metaphorically 'milks' the child 'dry of answers' about the present of a goat which could potentially give milk.

The poets' use of language:

Poem 1: *Grannie*

- the olfactory sensory image, 'her faint scent / Of lavender', portrays a stereotypical view of the grandmother
- the sibilant 'smile seemed, somehow' reflects the calming and protective nature of the grandmother
- the alliterative simile, 'whole world like a warm, protective shawl', presents the grandmother as being loved by the speaker
- adjectives in the triplet 'so tall, so wide, so large' emphasise how the grandmother was large in stature from the child's perspective; the idea is repeated in the metaphor 'Stand mountainous between me and my fear'. Despite this, the grandmother is 'so gentle'. The repeated use of 'so' adds strength to the point
- 'Years later', the exclamation, 'Huge grannie was so small!', conveys the speaker's initial shock of seeing his aged grandmother
- the 'dark cold day' is metaphorically 'lit up' by the grandmother
- the importance of the grandmother's smile is repeated. At the beginning of the poem, her smile conveys the security she provided and at the end demonstrates her love.

Poem 2: *Seeing Granny*

- the poem begins with the adjective 'Toothless' to describe the grandmother's mouth when she kisses the grandchild. Together with her 'fleshy lips', the child presents the kiss as unwelcome
- a simile 'like mouth / of a bottle, all wet' creates negative tactile imagery
- hyperbole, 'She bruises your face', exaggerates the grandmother's heavy hands that are described with the metaphor, 'two / loving tree-root hands'. The reference to tree roots could be symbolic of family roots
- the imperative 'makes' suggests that the grandmother is forceful and expects the child to sit still with the verb 'fixed'
- the metaphoric colloquialism, 'stuffs you', supports the informality of the poem and suggests that the grandmother's portions of food were too much
- the adjective 'boiled' makes the pudding seem tasteless
- alliteration in 'feed / on her food' makes the grandmother's food sound unappealing
- 'She milks / you dry of answers' is both metaphorical and humorous in tone and links to the goat given to the child. The reference to 'milk' possibly has maternal links.

The poets' use of form and structure:

Poem 1: *Grannie*

- the poem is written in four stanzas each with seven lines. There is a regular rhyming pattern and rhythm in iambic pentameter, perhaps to reflect the reliability, love and consistency of the grandmother's affections
- first-person narrative and the use of caesura give the poem a conversational tone. The poem is written in the past tense

	• childhood memories are recalled in the first two stanzas. There is a turning point in the second half of the poem with the speaker's moving to memories in adulthood with the discourse marker, 'Years later'. The first two stanzas mostly concentrate on the grandmother's nature, the third explains how they were re-united and the last one focuses on her physical presence, until the last line • the speaker describes how the grandmother 'praised' when he/she was good and 'never punished' when bad. The grandmother's physical appearance is contrasted in the second and last stanzas from the 'so tall, so wide, so large' to the 'tiny, frail, old lady'. **Poem 2: *Seeing Granny*** • the poem consists of four short stanzas, two with four lines and two with three, perhaps reflecting the child-like narrative • use of caesura creates a conversational tone with the list of the grandmother's actions. The use of the present tense suggests that the grandmother never changes • each sentence has the action of the grandmother: 'kisses', 'bruises', 'stuffs', 'watches', 'milks' • several lines begin with 'She'. There is some detachment between the grandmother and the grandchild. **Comparative points:** Many of the points above may be used to show the contrasting ways in which the poets present their thoughts about grandmothers. 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 poems explore the relationships between grandmothers and their grandchildren. Poem 1, *Grannie,* is more affectionate in tone than Poem 2, *Seeing Granny* • both poets use similes and vivid imagery. The simile in *Grannie* describes the grandmother's warmth and protection, whereas the simile in *Seeing Granny* presents a more negative image: 'like a mouth / of a bottle, all wet' • Poem 1 explores the perspective of the grandchild at different ages, whereas Poem 2 only considers the viewpoint of the young child • *Grannie* is written in the past tense and is more reflective and distanced, whereas *Seeing Granny* is in the present and feels more immediate. 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.

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