

Mark Scheme (Results)

Summer 2023

Pearson Edexcel GCSE
In English Literature (1ET0)
Paper 2: 19th-century Novel and 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: 19th-century Novel and Poetry					
Questions 1a to 7a		20			20
Questions 1b to 7b	20				20
Questions 8 to 11		15	5		20
Question 12	8	12			20

AO1	Read, understand and respond to texts. Candidates 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 what Jane Eyre sees and hears in this extract. Responses may include: • Jane Eyre describes the moonlight as 'full and bright'. In parenthesis, she clarifies why: '(for the night was fine)' • the moon is personified: 'looked in at me', 'her glorious gaze roused me', 'her disc – silver-white and crystal clear'. The moon's beauty is tempered by solemnity: 'beautiful, but too solemn' • Jane hears a shocking noise, which the reader knows by her monosyllabic exclamatory outburst: 'Good God! What a cry!' • the night is described as being ripped apart by 'a savage, a sharp, a shrilly sound'. The use of the repeated 'a' and sibilance emphasises the horror of terrifying noise • hyperbole is used to describe Jane's reaction to the sound: 'My pulse stopped: my heart stood still; my stretched arm was paralysed' • Jane uses an analogy, when describing the 'fearful shriek' as being worse than the sound of the 'wildest-winged condor on the Andes' and adding whatever had made the sound would have to rest before it was repeated • Jane locates the sound as coming from the room above her own. The repeated 'overhead' emphasises Jane's disbelief when she also hears a 'struggle' and a 'half-smothered voice' shout out • she hears the desperate, repeated call: 'Help! help! help!' • the person in need asks desperate questions 'Will no one come?' and further struggles are heard. The pairing of the continuous participles 'staggering and stamping' heard through the alliterative, plosive 'plank and plaster', create an atmosphere of violence and fear • repetition is used again when the person under attack shouts for Rochester. The panic is conveyed with exclamations • Jane describes the sounds occurring above as someone goes to help. The violent noises, 'step stamped', 'something fell', juxtaposed with the 'silence', add tension • there is a cacophony of confused and terrified voices as others investigate the source of the noise, conveyed through a list of various people asking questions and making exclamations: 'Oh! what is it?' — 'Who is hurt?' — 'What has happened?' — 'Fetch a light!' — 'Is it fire?' — 'Are there robbers?' — 'Where shall we run?' • the sounds are followed with a list of various actions describing what Jane sees: 'They ran to and fro; they crowded together: some sobbed, some stumbled: the confusion was inextricable' • it appears that it is only when Rochester announces his imminent arrival that there is likely to be some composure. 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 mysterious events are explored **elsewhere** in the novel. Responses may include: **What mysterious events occur:** • when Jane walks to Hay along a remote path at dusk, she hears a horse approaching and fears it could be a 'Gytrash', or spirit. The horse rears and its rider is thrown off. It is a mystery who the abrupt man is and, when she helps him to remount, he rides off • the mystery that surrounds Thornfield Hall is central to the novel; Jane often hears strange and alarming noises • the fortune teller who visits Thornfield Hall is a mystery and creates excitement: 'mystery, animation, expectation rose to full flow' • it is a mystery how Rochester's bed catches on fire and how Jane's wedding veil is ripped • it is unexpected and a mystery to Jane why Mrs Reed, who is dying, asks for Jane to visit her at Gateshead Hall • when lightning strikes the tree, where Rochester proposes to Jane, a sense of mystery and foreboding is created • two mysterious men arrive at Jane and Rochester's wedding. Mr Briggs, a solicitor, and Richard Mason demand that the ceremony be stopped • some candidates may find it a mysterious coincidence that Jane discovers her relatives, St John Rivers and his sisters, when she flees from Thornfield Hall • it is mysterious when Jane believes she can hear Rochester calling for her when she is considering marrying St John. **The effect these mysterious events have:** • when Jane returns to Thornfield after her walk to Hay, she discovers that the man she helped is actually Mr Rochester, the master, who has returned home. The housekeeper, Mrs Fairfax, informs Jane that Rochester rarely resides at Thornfield for more than a fortnight at a time, and the reasons for this are 'a mystery to herself' • Jane often hears terrible noises, which are attributed to Grace Poole, the servant. Grace Poole lives away from the other servants on the third floor and earns five times more. It is mysterious to Jane that Grace Poole is allowed to remain working there, especially as she is often drunk • the arrival of an elderly gypsy woman, a fortune teller, has the effect of leaving Jane in a 'web of mystification' wondering how she knows so much. Eventually, Rochester reveals it is him in disguise and Jane scolds his 'scarcely fair' trickery, but forgives him • Mrs Reed explains the mystery of why Jane has been sent for, telling her that an uncle, Uncle John, had tried contacting Jane and had wished to adopt her. Mrs Reed confesses that she stopped this and had told him that Jane had died; Jane is left startled by this news. Towards the end of the novel, Jane is left her uncle's entire fortune of twenty thousand pounds • Rochester leads Jane to believe that it is Grace Poole who is responsible for starting the fire and ripping her veil. It is only after the foiled marriage ceremony that Jane learns the truth about the mystery of Grace Poole and the existence of Bertha Mason

	• this has the effect of Jane running away from Thornfield and, after days of travelling, arrives at an isolated house on the edge of the moor. Jane is given refuge by the people there who later, it transpires, are relatives. Some candidates may consider this mysterious, especially as this is such a coincidence • towards the end of the novel, Jane believes that she can hear Rochester calling her to him. Jane returns to Thornfield to discover it destroyed by fire. Rochester has been blinded by the fire and Jane surprises him by her return. 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 Pip's visitor in this extract. Responses may include: • the extract begins with Pip's confusion and a contrast. The face is 'strange' to him but the person seems to know Pip • Pip describes the visitor as being 'substantially dressed, but roughly; like a voyager by sea'. The simile provides the reader with a clear image • the visitor's hair is described with a triple, 'long iron grey hair', and Pip believes he must be 'about sixty' years old • the visitor's features are listed: 'he was a muscular man, strong on his legs', 'he was browned and hardened by exposure to weather'. The hard adjectives 'muscular', 'strong' and 'hardened' present the visitor as potentially threatening, despite his 'holding out both his hands' to Pip • the dialogue between Pip and the visitor is in short, abrupt sentences and questions. The visitor shows some respect by calling Pip 'Master' • the visitor's delight in seeing Pip is contrasted with Pip's inhospitability. Pip repeats how he 'resented' the visitor's 'bright and gratified recognition' as he does not feel inclined to reciprocate • Pip's annoyance is made clear as he asks the visitor 'as civilly as I could, to explain himself' but still the visitor looks about him with 'wondering pleasure, as if he had some part in the things he admired' • when the visitor removes his 'rough outer coat, and his hat', Pip observes that his 'head was furrowed and bald'. Pip repeats the description of the 'long iron grey hair' and adds further detail when noting it 'grew only on its sides' • the visitor repeats his actions 'holding out both his hands', but Pip maintains his distance 'half suspecting him to be mad' • the visitor is clearly upset by Pip's unexpected hostility when he rubs his head and says, 'It's disapinting to a man' in a 'coarse broken voice'. The adjective 'broken' suggests that he is close to tears • the visitor's language is colloquial and he repeats phrases when he expresses his disappointment: 'arter having looked for'ard so distant, and come so fur; but you're not to blame for that – neither on us is to blame for that. I'll speak in half a minute. Give me half a minute, please' • as the visitor catches his breath and sits by the fire, his hands are described with the triple: 'large brown veinous hands' • Pip's fear is expressed with the harsh verb 'recoiled'. Pip remains adamant that he does not know who the man is. 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 the importance of Magwitch **elsewhere** in the novel. Responses may include: **What Magwitch says and does:** • Abel Magwitch is an important character in the novel. He attracts fear and sympathy from the reader and has a profound effect on Pip's life • the novel begins with Pip meeting an escaped convict, Magwitch, at the churchyard on the marshes. Magwitch has escaped from the Hulks: 'Single-handed I got clear of the prison-ship. I made a dash and I done it' • the convict, Magwitch, threatens Pip into helping him by saying that he will cut his throat should he dare make a noise. Pip's terror is heightened when the convict threatens to eat his cheeks and holds him upside down. He demands that Pip brings him a file to remove his irons and some food: 'You get me a file … And you get me wittles' • upon being captured, Magwitch lies to protect Pip: 'I took some wittles, up at the willage over yonder – where the church stands a'most out on the marshes ... And I'll tell you where from. From the blacksmith's' • Magwitch is transported to Australia after being convicted, but this turns out to be the making of him as he earns a substantial fortune through hard work, becoming a prosperous sheep farmer • Magwitch is important because he uses his money to help Pip become a gentleman, but it is not revealed that he is Pip's benefactor until much later in the novel. He is the only wealthy character in the novel who is generous with his money • Magwitch, calling himself Provis, risks being hanged if he is caught returning to England • Magwitch tells Pip and Herbert his life story in flashbacks and reveals that he is Pip's benefactor. He tells them that he has a daughter, who transpires to be Estella • Pip discovers that Magwitch's partner in crime was Compeyson who jilted Miss Havisham • when Magwitch is recaptured and sent to prison he becomes very ill and dies within a very short time span. His death is dramatically presented by Dickens. Pip realises that Magwitch is a good man and comforts him by telling him about Estella. Magwitch dies in prison with Pip by his side. **The effect Magwitch has on Pip:** • Pip is clearly terrified of the criminal, Magwitch, as he pleads with him: 'Don't cut my throat, sir', 'Pray don't do it, sir' • he feels ashamed of stealing from his sister and Joe in order to provide Magwitch with food and a file • Pip's helping the convict has the effect that Magwitch becomes his benefactor so that Pip can be a gentleman • believing that Miss Havisham is his benefactor, Pip is horrified when he realises that the money is from a convicted felon • Magwitch thinks of Pip as a son: 'more to me nor any son' • Pip comes to respect Magwitch and demonstrates kindness towards him in the later stages of the novel. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

In responses to the 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 Henry Jekyll's account of his first transformation into Edward Hyde in this extract. Responses may include: • Jekyll begins with a list describing the different stages of his transformation: 'racking pangs … grinding in the bones, deadly nausea, and a horror of the spirit'. The transformation affects him both physically and psychologically • the discomfort 'began swiftly to subside'. The sibilance gives the effect of the pain going out in waves. Jekyll describes the effect as if he comes to himself 'out of a great sickness', as though the transformation is almost instantaneous • the feelings are described with repetition of 'something': 'something strange in my sensations, something indescribably new' • Jekyll is delighted with the transformation of his body using the positive adverb and adjective, 'incredibly sweet', and the triplet: 'younger, lighter, happier' • however, the psychological sensations are less positive and are disturbing: 'conscious of a heady recklessness, a current of disordered sensual images running like a mill race in my fancy'. The simile emphasises the pace of the images turning in his mind • Jekyll knows that the transformation has affected him and uses repetition to emphasise how he is 'more wicked, tenfold more wicked' and that he is metaphorically 'sold a slave to my [his] original evil' • he celebrates knowing that he is evil with the simile 'braced and delighted me like wine'; the feelings are intoxicating • because there is no mirror, Jekyll decides to go to his bedroom in the house. The morning is said to be 'ripe for the conception of day', just as Hyde has been conceived. The word 'morning' is repeated, perhaps to emphasise Jekyll's excitement at the risk of being seen whilst crossing the yard at dawn • the stars are personified as Jekyll considers how Hyde is the first being of his kind they have seen: 'the constellations looked down upon me … the first creature of that sort that their unsleeping vigilance had yet disclosed to them' • Jekyll realises that the evil side of his nature is 'less robust and less developed than the good'. Jekyll uses triplets when he suggests that nine tenths of his life so far has been 'effort, virtue and control' and his evil side 'much less exercised and much less exhausted' so Hyde is 'smaller, slighter and younger' • the extract is in three paragraphs. The first describes the transformation, and the second Jekyll's daring to venture to his own bedroom; the third is Jekyll's reflections on his transformation. 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 bad behaviour is explored **elsewhere** in the novel. Responses may include: **Who demonstrates bad behaviour:** • Edward Hyde • Doctor Henry Jekyll • Gabriel Utterson • Richard Enfield • the police officer, Inspector Newcomen • Hyde's maid. **How bad behaviour is shown:** • Hyde demonstrates violent behaviour. Enfield tells Utterson of the 'Story of the Door' and how the 'small man' trampled calmly over' a child's body and was like a 'damned Juggernaut'. Hyde was forced to pay compensation to the child's family, which Enfield and Utterson suspect he has taken from Jekyll. Utterson believes that Jekyll is being blackmailed by Hyde, despite Jekyll's denial • later in the novel, a maid describes how Hyde attacked Sir Danvers Carew in a 'great flame of anger, stamping with his foot, brandishing the cane … like a madman … and clubbed him to the earth'. It could be argued that Hyde shows little care for Lanyon when he transforms into Jekyll in front of him; the shock results in Lanyon's premature death • Doctor Henry Jekyll appears to demonstrate bad behaviour when he 'instantly thrust down' his window when conversing with Utterson and Enfield; however, this is done to prevent them seeing his transformation into Hyde. Jekyll is fascinated with the duality of man and wishes to separate the good and the bad sides of his personality; he confesses that he enjoys being evil in his final statement. The title of the final chapter, 'Henry Jekyll's Full Statement of the Case' suggests a criminal investigation • Jekyll appears to be behaving badly when he persists with experiments that are, in Doctor Lanyon's view, 'unscientific balderdash'. Lanyon believes that Jekyll has gone 'wrong, wrong in mind' and he distances himself from Jekyll • it could be argued that Utterson has a bad side to his personality, as he wonders 'almost with envy, at the high pressure of spirits' involved in others' misdeeds. He enjoys drinking gin and has a 'taste for vintages' • Enfield's integrity is questioned when he tells Utterson that on his return home 'from some place at the end of the world, about three o'clock of a black winter morning' he witnesses Hyde trample over the child. The reader perhaps questions why he would be in an undesirable area at such a late hour • the police officer investigating the murder of Sir Danvers Carew, Inspector Newcomen, is more interested in his own personal gain than solving a crime: 'his eyes lighted up with professional ambition'. He is aware that the case will 'make a great deal of noise' • Hyde's maid is described as having 'an evil face, smoothed by hypocrisy'. She is not a 'good woman' as she delights in hearing that Hyde is in trouble: 'A flash of odious joy appeared upon the woman's face'. 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
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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 observations of the Cratchit family in this extract. Responses may include: • Scrooge observes how the Cratchit children are full of excitement, love and happiness. The continuous verbs 'tearing', 'screaming' and 'basking' increase the scene of joy • the children praise their older brother when they metaphorically 'exalted Master Peter Cratchit to the skies' as he blows on the fire to speed the cooking • parenthesis is used to provide more information about Peter: '(not proud, although his collars nearly choked him)' • olfactory images create a warm, homely atmosphere full of hopeful anticipation of Christmas dinner: 'smelt the goose', 'sage and onion' • the potatoes and Christmas pudding are personified as if they too are full of excitement: 'potatoes bubbling up, knocked loudly at the saucepan-lid to be let out and peeled'. Sound imagery 'knocked loudly' and the later 'pudding singing in the copper' add to the joyous scene • as the family begins to gather, repetition and exclamatives are used to convey the children's excitement at Martha's arrival: 'Here's Martha, mother!' • italics emphasise the children's delight in the goose: 'There's *such* a goose, Martha!' • the mother's love and affection are clearly demonstrated with her terms of endearment and actions: 'bless your heart alive, my dear … kissing her a dozen times'. Mrs Cratchit removes Martha's shawl and bonnet with 'officious zeal', suggesting how enthusiastic she is to have her daughter at home • a sense of humour is demonstrated, as the family teases Bob about Martha 'Not coming'. The phrase is repeated with slight variants three times, with Bob becoming more and more disappointed when he exclaims, 'Not coming upon Christmas Day!' • Bob, with Tiny Tim on his shoulder, is metaphorically described as Tim's 'blood horse all the way from church', and has come home 'rampant' • Bob describes Tim being 'As good as gold … and better'. The simile, which is a cliché, shows how the family's happiness is complete • the dialogue and narrative structure allow the reader to understand and appreciate the close family bond at the same time as Scrooge does. 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.
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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 family life is portrayed **elsewhere** in the novel. Responses may include: **How family life is portrayed in the past and present:** • the Ghost of Christmas Past takes Scrooge back in time and reminds him of his time at school when his sister, Fan, goes to collect him to take him home for Christmas. There is a suggestion that family life is difficult for Scrooge because Fan tells him that their father 'is so much kinder than he used to be'. Fan dies prematurely, but has one child, Fred • the Ghost of Christmas Past then takes Scrooge to his former place of work where Old Fezziwig is seen. Fezziwig demonstrates a close and loving relationship with his family when a surprise Christmas party is held. Fezziwig's daughters are 'beaming and loveable'. The Fezziwig household is content and full of good Christmas cheer; every maid and tradesperson attends the party. Scrooge recalls the joyful event and is reminded of how happy a family can be • Scrooge is then taken to see Belle, his former fiancée, and is reminded how she released him from his proposal. Scrooge sees her and her large family happily enjoying Christmas a few years later. When Belle's husband returns home, he is 'attended by a man laden with Christmas toys and presents' and Scrooge observes the family's joy. Scrooge is saddened when the husband says that earlier in the day he has seen Scrooge 'Quite alone in the world, I do believe'. Family life is seen as something to be cherished • at the beginning of the novel, Scrooge's nephew, Fred, attempts to make his uncle more festive. He invites Scrooge to spend Christmas Day with him and his family, only to be rejected. Scrooge is isolationist and has no intention of spending time with his family • the Ghost of Christmas Present takes Scrooge to see the Cratchit household where Scrooge observes how happy they all are, even Tiny Tim, who is weak and relies on a crutch to walk. Scrooge is moved when Tim says 'God bless us every one!' and is concerned that Tim may die. Scrooge observes that the family suffer hardships, yet they remain happy and grateful for what they have • Scrooge is then taken to see Fred and his family. The house is full of laughter, and Fred will not say anything negative about him, when Scrooge is brought into the conversation, because he says that he pities him. He is determined to invite Scrooge to spend Christmas with them every year until he comes. The family enjoy music, 'For they were a musical family', and play games. **How family life will be better in the future:** • the Ghost of Christmas Future takes Scrooge to his room where he has died 'alone by himself'. If Scrooge does not change his ways, he will drive his family away and he will have no-one at his time of need. If Scrooge changes, his life will be transformed • the spirit takes Scrooge to see a family facing ruin because of him. When Caroline and her husband learn of Scrooge's death, they can breathe a sigh of relief and have a better future • the future for Bob Cratchit's family looks bleak. The loss of Tiny Tim affects the family badly. Scrooge is not seen, but Fred shows kindness and sympathy to the family. By observing the family's grief, Scrooge is determined to make amends and to make the Cratchit family's future better

	• at the end of the novel, Scrooge finally realises the importance of family and demonstrates kindness to others. Not only does he provide the Cratchit family with the biggest turkey he can buy, but he gives Bob a pay rise and becomes a second father to Tiny Tim. By being more benevolent and appreciating that family is more important than money, Scrooge has embraced his own family and has also become part of the Cratchit family. 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 Jane Bennet in this extract. Responses may include: • the extract begins with Jane's changing opinion of Mr Bingley. Initially she is 'cautious in her praise' but she now tells Elizabeth 'how very much she admired him', suggesting that Jane feels attracted to him • Jane is comfortable giving praise of others when she extols Bingley's virtues with the triple, 'sensible, good humoured, lively', and adds that he has 'happy manners' and such 'perfect good breeding', showing Jane values good manners • Elizabeth says that Bingley is 'also handsome', which Jane did not include in her praise of him. This shows how Jane finds someone's personality more important than appearance • Jane is modest. She admits that she 'was very much flattered' by Bingley's asking her to dance for a second time, adding that she 'did not expect such a compliment' • Elizabeth confirms Jane's modesty. She emphasises her pronouns, which are italicised, to show this. Elizabeth exaggerates when she says that Jane is 'five times as pretty as every other woman in the room' and approves of her sister's admiration of Bingley, adding humour: 'You have liked many a stupider person' • Jane addresses her sister with a term of endearment: 'Dear Lizzy!' • Elizabeth lists Jane's virtues, stating that she likes 'people in general' and that she never sees 'a fault in any body'. Elizabeth uses hyperbole when adding: 'All the world are good and agreeable in your eyes' • Jane claims that she is honest and Elizabeth agrees; Jane says that she always speaks what she thinks • Elizabeth elaborates on how Jane is 'blind to the follies and nonsense of others' and says that Jane is 'candid without ostentation or design'. The use of dashes provides slight pauses in Elizabeth's different thoughts • Jane is polite, considerate and non-judgemental when giving her views about Bingley's sisters. She gives a positive opinion believing Miss Bingley will be a 'very charming neighbour'. Jane's positive attitude towards Bingley's sisters contrasts with Elizabeth's, who is 'very little disposed to approve them' • the extract begins and ends with narrative, but the rest is dialogue between the two sisters. 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 manners are explored **elsewhere** in the novel. Responses may include: **The importance of manners:** • manners are central to the novel's themes and action. A novel of manners recreates the customs, values and social mores of the time. Others' opinions of characters in the novel are formed by their manners, actions and social status • it can be argued that Elizabeth demonstrates bad manners as she does not behave like a stereotypical woman of the time, who was expected to be quiet and unassuming. However, though she is outspoken, neither Mr Darcy, either at Netherfield or Hunsford, nor Colonel Fitzwilliam seem to object to her manners. Indeed, Mr Darcy looks 'a little ashamed of his aunt's ill-breeding' when she invites Elizabeth to practise where she would be 'in nobody's way' • Austen demonstrates that good manners do not necessarily reflect a virtuous character. Mr Wickham has good manners but proves to be dissembling and disingenuous: his manners recommend him to everybody. 'Whatever he said, was said well; and whatever he did, done gracefully' • it transpires over the course of the novel that Mrs Bennet's often vulgar behaviour is an obstacle to Darcy's developing interest in Elizabeth and his reason for persuading Bingley to leave Meryton and ignore Jane • Darcy explains in his letter to Elizabeth: 'The situation of your mother's family, though objectionable, was as nothing in comparison of that total want of propriety so frequently, so almost uniformly betrayed by herself, by your three younger sisters, and occasionally even by your father'. **How good or bad manners are shown:** • when Elizabeth walks three miles across country to visit Jane, when she is ill at Netherfield, she arrives with 'dirty stockings'. Miss Bingley uses this perceived lack of manners on Elizabeth's part to judge her: 'her manners were pronounced to be very bad indeed'. She is considered to display 'a most country town indifference to decorum' • Darcy's manners could be improved: 'He was at the same time haughty, reserved, and fastidious, and his manners, though well-bred, were not inviting … Darcy was continually giving offence'. He is initially judged to be rude and off-hand by Elizabeth and others, conducting himself in an ill-mannered way. Through his relationship with Elizabeth, including the humbling experience of having his proposal turned down, Darcy's better manners come to the fore • Lady Catherine uses her social status to excuse her bad manners. Her lack of manners can be outrageous, such as when she tells Elizabeth: 'I take no leave of you, Miss Bennet. I send no compliments to your mother'. Wickham describes her manners as 'dictatorial and insolent' • Jane, Elizabeth and the Gardiners all have manners that are perfectly acceptable, even to Darcy. Darcy invites Mr Gardiner to fish at Pemberley any time; he would not be as welcoming to Elizabeth's other relatives, even to please her

	• Lydia's boisterous behaviour is frowned upon in polite society • Bingley's manners are described as 'something better than politeness; there was good humour and kindness' • Elizabeth enjoys Colonel Fitzwilliam's company. She finds him interesting and with a pleasant conversational manner. His 'manners were very much admired at the parsonage, and the ladies all felt that he must add considerably to the pleasures of their engagements at Rosings'. He is flirtatious with Elizabeth, but he cannot marry her because he must marry for wealth and not love. 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 Silas Marner's interactions with the child in this extract. Responses may include: • the use of strong verbs conveys the sudden change of atmosphere and actions: 'cry', 'awaked', 'stooped', 'clung', 'burst' • Silas immediately comforts the child as he 'pressed it to him'. The tender, onomatopoeic 'hushing' comes naturally to Silas • the pronoun 'it' in the first paragraph is replaced with 'the little one' and 'her' in the second paragraph, demonstrating how quickly the child has affected Silas • he appreciates that the child must be hungry and proceeds to warm his porridge for her • Silas is selfless when he sweetens the porridge with 'some dry brown sugar', which he had 'refrained from using for himself' • the child has 'blue eyes with a wide quiet gaze', making her appear almost angelic as she looks at Silas • her movement is described as a 'pretty stagger', which contrasts with the way Silas jumps up and follows her 'lest she should fall'. Silas is protective of her but it takes him some time to realise that her boots are hurting her • the child amuses Silas when she invites him to 'consider the mystery' of her toes • the repeated 'again and again' emphasises the child's crying when he carries her outside • the sibilant 'shaken snow' could have two meanings. It could be where the snow has been disturbed and fallen, or it could be an example of personification, perhaps suggesting that even the snow is shocked • sensory images are used throughout the extract, such as: the sounds of 'cry', the repeated 'mammy' and 'chuckling'; the touch of 'clung', 'pressed', 'boots hurt her'; the taste of porridge 'sweetened with some dry brown sugar' and the various sights and observations • contrasts of warmth and cold are evident throughout the extract: 'cool by the dying fire', 'warmed up', 'warm ankles', 'snow' • much of the extract is in complex sentences, providing several details; however, the short introductory sentence at the start of the second paragraph states that Silas knows there is much to do and the remainder of the paragraph describes what he does 'through the next hour'. 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 how the character of Eppie is explored **elsewhere** in the novel. Responses may include: **Eppie's life when growing up:** • Silas keeps the child, as he sees her as his gold returned to him in human form, telling Godfrey Cass and the villagers that he will keep her 'till anybody shows they've a right to take her away' • Dolly Winthrop helps Silas with the child, but he is afraid that he might lose Eppie if he accepts too much help, telling Dolly that she might 'get fond o' somebody else'. Even though very young, the child takes 'his head with both her small arms, and put[s] her lips against his face with purring noises'. Dolly reassures Silas, saying, 'See there ... she's fondest of you' • Dolly encourages Silas to have the child christened. Silas, wanting the best for the child, names her Hephzibah after his mother and sister. Silas tells Dolly that it is a 'Bible name' and that his sister was referred to as Eppie • Eppie grows into a troublesome toddler, partly because Silas never feels he can punish her; however, when Eppie cuts herself free of a linen restraint, Silas puts her in the coal hole as punishment. The punishment has no effect and he never tries to punish her again, resulting in his having to take Eppie on all of his journeys and deliveries • she grows up with a love for nature. She asks for a garden, just like Mrs Winthrop's. Aaron Winthrop volunteers to dig the garden and bring some soil and plants. Silas and Aaron start work on Eppie's garden that same afternoon • Godfrey Cass, Eppie's biological father, secretly observes Eppie growing up with Silas. Godfrey's past prevents him from claiming Eppie and he keeps his secrets from Nancy for a long time • Eppie transforms Silas' life and makes the cottage a happy place to live. Eppie loves animals and they have a brown terrier and tortoise-shell kitten. The cottage has changed beyond recognition, especially with Godfrey Cass' donations of furniture • when Eppie is 16, Godfrey tries to claim her. Godfrey repents his past and forcefully demands that Eppie goes to live with him and Nancy, but Eppie refuses. Eppie is happy with her life and has no desire to live in the big house; she looks upon Silas as her father • she travels with Silas to visit Lantern Yard, where Silas wishes to talk with the minister about the past. Eppie comforts Silas when they discover that Lantern Yard no longer exists as a large factory now stands in its place • Eppie and Aaron marry at the end of the novel. Aaron tells Eppie that he will never take her away from her father and suggests that they can all live together, so that Silas will not need to work. Silas wants Eppie to be happy and is content in the knowledge that she will always have someone to care for her; he does not stand in the couple's way. **The effect Eppie has on others:** • Silas considers the child his gold: 'he could only have said that the child was come instead of the gold – that the gold had turned into the child' • Eppie's arrival changes Silas's life for the better. Silas feels blessed by having the child living with him and this leads him to regaining his faith in God: 'the little child had come to link him once more with the whole world'

	• Silas will do anything for Eppie and will even change habits if he thinks they will benefit Eppie's happiness and their relationship with Raveloe society • Godfrey is affected by Eppie's presence in the village. Godfrey tries to help, but must keep his past life with Eppie's mother, Molly, a secret. Once Molly dies, he is free to marry Nancy and tell her the truth about Eppie. Godfrey is unhappy knowing that Eppie dislikes him: 'She thinks I did wrong by her mother as well as by her. She thinks me worse than I am' • Godfrey and Nancy try to persuade Eppie to go and live with them, but she refuses. They learn that money cannot buy everything but come to accept that they can all live in harmony. 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 Victor Frankenstein's account of the time when Elizabeth Lavenza came to live with his family in this extract. Responses may include: • Victor Frankenstein recalls the time that he and his mother go to visit their father who is in Milan • a complex sentence describes how Frankenstein's mother 'found a peasant and his wife' who, despite their being 'bent down by care and labour', are 'distributing a scanty meal to five hungry babes'. The metaphor 'bent down' suggests the parents are exhausted from their work and yet do not have enough money to provide more than a 'scanty' meal • Victor's mother is attracted to one child who appears to be of 'different stock', being so different from the others. Comparisons are drawn between the one child and her four siblings. The four are 'dark-eyed' and she has blue. The four other children are described as hardy little 'vagrants' but this one child is very fair and has golden hair, which is described as a 'crown of distinction' • metaphors describe the child's hair: 'brightest living gold', 'crown of distinction' • a list is used to describe her facial features: 'brow was clear and ample, her blue eyes cloudless, and her lips and the moulding of her face so expressive of sensibility and sweetness' • she is described as something of a 'distinct species, a being heaven-sent, and bearing a celestial stamp', suggesting the child is angelic. Victor's mother looks on her with 'eyes of wonder and admiration' • the peasant woman explains that the child is an orphan and the child's mother died in childbirth. The father was a 'Milanese nobleman' and is described as a hero or martyr, with the metaphor 'nursed in the memory of the antique glory of Italy', who fought for the 'liberty of his country' • the orphan is metaphorically described as a rose blooming: 'bloomed in their rude abode, fairer than a garden rose among dark-leaved brambles' • the child is adopted by Victor's parents and christened Elizabeth Lavenza. The capitalisation of 'Providence' continues the religious theme of 'heaven-sent', suggesting that the child is under divine care and the watchful eye of God • the dashes around 'my more than sister' demonstrate the growing affection Victor has for her. Victor and Elizabeth become inseparable: she is 'the beautiful and adored companion of all my occupations and pleasures' • the first paragraph describes the child and her situation. The second paragraph begins with a time difference and is set in the hall of the Frankenstein family's villa with the child playing with Victor. Positive imagery is used to describe the child who 'shed radiance' and whose form and motions are lighter than the 'chamois of the hills'. The simile suggests the child's gentle, delicate movements. 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 companionship **elsewhere** in the novel. Responses may include: **Who has or needs a companion:** • Robert Walton's quest for adventure and discovery result in his becoming isolated and lonely. Walton's ambition has taken him on a voyage to the Arctic, where he has little human contact and faces a possible mutiny from his crew • Victor Frankenstein's blind ambition and pursuit of knowledge lead to his neglecting his family and friends in his desire to create life. Frankenstein abandons his creature and later destroys the creature's companion, leading to his creature taking revenge on those closest to Frankenstein. When Frankenstein realises what he has done, he sets out to destroy the creature, but fails in his mission and dies aboard Walton's ship • Frankenstein's creature is abandoned and is desperate for companionship. He is shunned and rejected by everyone who sees him because of his shocking appearance. The creature must hide from people and live totally alone, which is why he demands that Frankenstein makes a companion for him • Henry Clerval cares for Frankenstein when he is ill. Henry realises that Frankenstein must seek companionship in order to recover. The two friends enjoy each other's company and, in an attempt to nurse Frankenstein back to health, go walking around Geneva and then Henry accompanies him to England • Elizabeth is patient and eager for her life-long companion, Frankenstein, to return home. She sees little of him when he isolates himself and they only keep in contact through letters. Elizabeth's patience is rewarded when the couple are married. **How companionship has an effect on characters:** • Walton finds some companionship when he takes Victor Frankenstein on board his ship and he hopes that he will gain a friend. Walton often refers to Frankenstein as 'brother' and tells his sister, Margaret, Frankenstein's unbelievable story. After Frankenstein's death, Walton decides to return the ship home • Frankenstein isolates himself and the effect is that he becomes ill. It is his friend, Clerval, who urges him to rest and enjoy the companionship of others, but during this time, the creature experiences abandonment and rejection • it is the creature's lack of companionship that leads to the deaths of others. When Frankenstein destroys his companion, the creature's quest for revenge leads to the murder of William, Henry and Elizabeth and, indirectly to the deaths of Justine and Alphonse • Clerval tries to show Frankenstein the errors of his ways and reminds him of happiness in life, but, as a result, he becomes one of the creature's victims and is murdered • on Frankenstein and Elizabeth's wedding night, the creature murders Elizabeth. The loss of Frankenstein's 'adored companion' makes him realise what he has done and fuels his decision to destroy the creature. 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.

Section B, Part 1 – Poetry Anthology

In responses to Questions 8, 9, 10 and 11 examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a response comparing the poems. Comparison is not directly associated with a discrete assessment objective. However, candidates must answer the question set, and provide sufficient evidence to meet the requirements of the assessment objectives through their comparison including the poets' use of language, form and structure (AO2), and the contexts in which the poems were written (AO3).

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

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

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

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

Question Number	Indicative Content
8 **Relationships**	The indicative content is not prescriptive. Reward responses that explore how memories are presented in *My Last Duchess* and which compare this to a substantial extent with a second poem. Responses may include: ***My Last Duchess*** **Form and structure (AO2):** • the Duke's dramatic monologue reveals memories about his relationship with his 'Last Duchess'. The reader is aware of the Duke's personal perspective, as he talks about and remembers her. He is speaking to the emissary of a Count, whose daughter is his next proposed bride • the Duke uses a painting of his former wife as a conversation piece and something to be rarely looked at. The painting is a 'piece' and 'wonder', perhaps showing how the work of art is more valued than his wife was • the Duke's memories demonstrate his power over the Duchess. The story is told by the survivor, the victor, a fact underlined by the statue that shows the god, Neptune, 'Taming a sea-horse' • the closing lines also show that the Duchess is seen as a possession, another work of art, on a level with the statue • the poem is structured in rhyming couplets and is in iambic pentameter. The use of caesura breaks the flow of a number of lines, giving the poem an evasive tone of the narration. However, the use of enjambement contributes to the fast pace of the narrative. **The poet's language and ideas (AO2):** • the Duke personifies the painting of his last duchess, as if she is standing there in person: 'there she stands'. He invites the count to 'look at her', rather than 'it' • the Duke recalls how his relationship with his Duchess was difficult: 'Sir, 'twas not / Her husband's presence only, called that spot / Of joy into the Duchess' cheek' • he demonstrates his pride and arrogance when suggesting his Duchess was ungrateful: 'My gift of a nine-hundred-years-old name' should not be ranked with 'anybody's gift', 'I choose / Never to stoop' • the Duke demonstrates how he was jealous of his wife's interactions with other men: 'she liked whate'er / She looked on, and her looks went everywhere'. The Duchess enjoyed the attention of others and accepted their compliments; she was 'too soon made glad' • the Duke's relationship with his Duchess has sinister overtones, when it is implied that he was responsible for her demise: 'I gave commands; / Then all smiles stopped together. There she stands / As if alive'. The Duke does not explicitly mention the death of the Duchess, but uses abrupt euphemisms.

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 dramatises the true story of Alfonso Il d'Este, fifth Duke of Ferrara (1533–1597) and his bride, Lucrezia di Cosimo de Medici (1545–1561). When they married in 1558, he was 25, she 14. She died at the age of 16 from suspected poisoning; however, there are other theories
- Browning has been noted as saying that the Duchess, rather than being killed, could have been sent to a convent: a typical fate for those deemed rebellious women
- the Duke and the Count featured in the poem are about to discuss a suitable dowry for the Count's daughter. A dowry or 'bride price' is a payment either in property or money made to the groom. Although not often used now, it is a practice still used in many countries, particularly in Asia and North Africa
- Frà Pandolf and Claus of Innsbruck are fictional characters in the poem; they are meant to sound like important artists. Frà is normally associated with monks and is used as a title equivalent to Brother in Italian.

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 memories 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 memories of past relationships. *My Last Duchess* is about a Duke's memories of his former wife. *Neutral Tones* is about the speaker addressing an estranged lover, reminiscing past times (AO2).
- *My Last Duchess* is written in iambic pentameter and rhyming couplets. Both poems are cyclical in structure: *My Last Duchess* begins and ends with the Duke showing a work of art, and *Neutral Tones* begins and ends at a pond. The poems use contrasting meters and structures, but both poems are dramatic monologues (AO2).
- The two poems share memories of painful relationships and have a pessimistic view of love. Both speakers are bitter when recalling memories of the past (AO2).
- Both poems refer to the eyes and smiles of the women featured (AO2).
- Browning mixes facts with fiction to dramatise a real event. Hardy was a Victorian realist and considered many beliefs about marriage, religion and education were constraining. Hardy's poem is autobiographical and based on his personal memories (AO3).

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

Level 5	17–20	• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered. • There is perceptive grasp of form and structure and their effect. • The response offers a cohesive evaluation of the poets' language and its effect on the reader. • Relevant subject terminology is integrated and precise. • There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.

Question Number	Indicative Content
9 Conflict	The indicative content is not prescriptive. Reward responses that compare how strong feelings are presented in *Cousin Kate* and which compare this to a substantial extent with a second poem. Responses may include: ***Cousin Kate*** **Form and structure (AO2):** • the poem expresses strong feelings through a dramatic monologue that is addressed to Cousin Kate, referred to with the pronoun 'you' throughout the poem • the poem, mostly in chronological order, is presented in six, eight-lined stanzas. The second line of each couplet rhymes, perhaps to add more drama to the story • the references to 'cottage-maiden', 'Hardened by sun and air', and 'cottage-mates' provide a working-class pastoral setting and suggest the original innocence of the speaker • the speaker repeats the line 'Why did a great lord find me out', perhaps to emphasise her confusion and surprise at his attention • the lord's 'palace-home' contrasts with the speaker's cottage • the third stanza begins with a direct address to the cousin: 'O Lady Kate, my Cousin Kate'. The lord has married the cousin and has cast the speaker away. Strong feelings are expressed through a sense of jealousy, as the speaker's cousin has been chosen instead of her 'To sit with him on high' • the speaker perceives her cousin to have once been a better person when she repeats 'you were so good and pure', and believes that the speaker is now deemed 'an outcast thing' • comparisons are made as the speaker sits 'and howl[s] in dust' whilst her cousin sits 'in gold and sing[s]' • the final stanza makes the speaker's strong feelings of revenge and spite clear when she tells her cousin that she has 'a gift you have not got'. The speaker has a son by the lord, but her cousin does not appear to be able to conceive: 'seem not like to get'. **The poet's language and ideas (AO2):** • the speaker is unaware of her beauty, when commenting that she is 'Not mindful I was fair' and is surprised when a 'great lord' praises her fair 'flaxen hair' • the verb 'lured' suggests that the lord entraps her • the oxymoron 'shameless shameful life' suggests that the speaker is unaware of how her reputation can be damaged by the relationship. She does not realise that he will not marry her; she comes to understand that she is simply a 'plaything' for him, 'an unclean thing' • strong feelings of disappointment are expressed through the similes 'He wore me like a golden knot' ('silken knot' in some versions of the poem) and 'He changed me like a glove', suggesting that she is simply a clothing accessory to the lord

- the speaker suggests that her cousin's love is metaphorically 'writ in sand' and that Cousin Kate is immoral because she has been 'bought' with 'his land', which is something the speaker claims she would not have done. If their roles were to be reversed and the lord were to treat her cousin as he did her, she would reject him and 'spit into his face'
- the speaker's son is described with an oxymoron: 'my shame, my pride'
- alliteration and repetition in 'Cling closer, closer yet' suggest that the speaker knows how much the lord wants an heir, 'To wear his coronet', and perhaps the speaker and her son will eventually triumph over the lord and her cousin.

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:

- Christina Rossetti (1830–1894) is an English poet who wrote romantic and children's poems. She was the daughter of the exiled Italian poet, Gabriele Rossetti and her brother was the famous poet, Dante Gabriel Rossetti
- the Victorian era was a harsh time to live. There was a vast difference between the lives of the wealthy and those of the poor. At the time, social mobility was difficult, as it was expected people would marry someone of suitable class and reputation; it would have brought shame to a family if someone married below their class
- from 1859, Rossetti became involved with a charity at the St Mary Magdalene Penitentiary in Highgate, London, for 'fallen women'. It is possible that her voluntary work with the charity inspired the writing of *Cousin Kate*.

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 strong feelings are presented in a relevant way. For example, if candidates choose the poem *A Poison Tree* by William Blake, they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses. **(These are purely illustrative, since other poems may well be selected.)**

- Both poets write about strong feelings and emotions. Rossetti voices the speaker's jealousy and revenge towards her Cousin Kate, whereas Blake says, 'I was angry with my friend'. Both poets use pronouns and first-person narrative (AO2).
- Rossetti and Blake use a regular structure in their poems. Both poems have a rhyming pattern and regular stanzas. Blake's poem is in four quatrains each with a pair of rhyming couplets, whereas Rossetti's poem is in six eight-lined stanzas (AO2).
- Blake's poem is an extended metaphor of the speaker growing a poison tree, representing his growing anger, which results in death. Rossetti's poem uses similes and comparisons when exploring the speaker's and cousin's lives. Both poems end with a form of revenge (AO2).
- Rossetti and Blake both wrote romantic poetry and both lived in London. Rossetti was born three years after Blake's death in 1827. Blake did not gain recognition until after his death, whereas Rossetti gained popularity during her lifetime and was considered by some as the best female poet of all time (AO3).

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

Level 5	17–20	• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered. • There is perceptive grasp of form and structure and their effect. • The response offers a cohesive evaluation of the poets' language and its effect on the reader. • Relevant subject terminology is integrated and precise. • There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.

Question Number	Indicative Content
10 Time and Place	The indicative content is not prescriptive. Reward responses that explore how an event is presented in *Hurricane Hits England* and compare this to a substantial extent with a second poem. Responses may include: ***Hurricane Hits England*** **Form and structure (AO2):** • the poem deals with the unusual event of a hurricane hitting England and the experiences of being an immigrant living in a foreign country. The poem is presented in stanzas of varying length, with the first stanza in third-person narrative and the rest of the poem being a monologue in first-person narrative with the speaker addressing the hurricane • rhetorical questions are used throughout the poem, perhaps allowing the speaker to express emotions, for example: 'Tell me why you visit / An English coast?' • the event creates a feeling of joy, which is expressed in the single line stanza 'O why is my heart unchained?' • the pace of the poem quickens with the lack of punctuation, perhaps to express a sense of excitement about the event: 'Talk to me Huracan / Talk to me Oya / Talk to me Shango / And Hattie' • the word 'short-Circuit' is conveyed over two lines, perhaps to replicate the idea of being disconnected or split apart. **The poet's language and ideas (AO2):** • the speaker initially feels disconnected from her environment, until a hurricane hitting England brings her closer to the landscape and she is reconnected to her cultural heritage. By the end of the poem, the speaker regains feelings of identity and belonging because of the event • the hurricane is personified with 'Its gathering rage' • the speaker is reminded of the violence a hurricane can bring, but it also reminds her of home. The oxymorons 'Fearful and reassuring' and 'blinding illumination' convey her mixed emotions evoked by the event • the metaphorical 'old tongues' personifies the sound of the wind and, once again, links with the speaker's past. The speaker has experienced hurricanes before • trees are described with the simile 'Falling heavy as whales', which emphasises not only their strength, but also connects the two different cultures • the speaker's heart is metaphorically 'unchained' as she rediscovers her identity through the event. A sense of freedom is evoked when the speaker rides the mystery of the storm and welcomes the hurricane's ability to 'break the frozen lake' in her • repetition in the final line of the poem suggests that the world is not so different: 'That the earth is the earth is the earth'.

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 is a Guyanese poet. She moved to England in 1977 and has won several prizes for her volumes of poetry
- the poem was inspired by a large storm that hit England in 1987. The great storm occurred on the night of 15–16 October, with hurricane-force winds causing a number of casualties in the United Kingdom, France and the Channel Islands
- the references to 'Oya' and 'Shango' refer to African and Caribbean gods, showing the speaker's knowledge of this culture
- another very strong storm was named Hurricane Hattie; the hurricane hit British Honduras in October 1961 and resulted in many fatalities
- Grace Nichols is married to John Agard and they live in Sussex, England. John Agard is also a famous Afro-Guyanese poet, playwright and children's writer.

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 an event in a relevant way. For example, if candidates choose the poem *Presents from my Aunts in Pakistan* by Moniza Alvi, 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 describe events in the speakers' lives. *Hurricane Hits England* is about a destructive storm that evokes memories and a connection with the Caribbean, and *Presents from my Aunts in Pakistan* is about the time the speaker is sent a salwar kameez, which evokes thoughts about Lahore, Pakistan. Both poems consider two cultures (AO2).
- The speakers in the poems both live in England. Alvi recalls the time 'the three of us sailed to England', whilst Nichols wonders why a hurricane should 'visit / An English coast'. Both poems are personal and mostly in first-person narrative (AO2).
- Whereas Nichols refers to gods associated with the Caribbean, 'Huracan', 'Oya' and 'Shango', Alvi draws on tangible items associated with her culture, such as: 'salwar kameez', 'sari', 'camel-skin lamp', 'Indian gold' (AO2).
- Nichols and Alvi both write about their feelings and emotions in relation to living in a different culture; they consider the problems of belonging and cultural identity (AO4).

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
11 Belonging	The indicative content is not prescriptive. Reward responses that compare how recollections of the past are presented in *Captain Cook (To My Brother)* and compare this to a substantial extent with a second poem. Responses may include: ***Captain Cook (To My Brother)*** **Form and structure (AO2):** • the title of the poem refers to 'Captain Cook', who is not named in the poem but alluded to when referring to his adventures. The poem is a recollection of past imaginary adventures enjoyed by the speaker and her brother during childhood • the autobiographical poem is written in eight quatrains with each stanza consisting of a pair of rhyming couplets, providing an almost child-like quality to the poem • there is a regular rhythm throughout the poem, with most lines comprising 13 syllables • the poem is directly addressed to the speaker's brother and begins with a rhetorical question: 'Do you recall … ?' • the speaker recalls the past and embarks on telling the story: 'It was an August evening' • nature is used to convey recollections of a blissful childhood with references to the 'sunset in the trees' and the 'water-lilies growing beneath the morning smile' • contracted words add to the sense of times past and add to the playful tone of the poem: 'alter'd', 'liv'd', 'sail'd', 'call'd', 'seem'd', 'discover'd', 'plough'd', 'vanish'd' • the tone of a happy childhood is firmly established with the 'morning smile', the 'happy hours went by', 'life's fairy land'. Later, this is contrasted with disappointment brought about by change: 'They have plough'd its long green grasses and cut down the lime-tree' and removed the Guelder roses and laburnums • the passing of time is mirrored in the references to specific times: 'an August evening', 'tribute to the Spring' and 'life that cometh after dwells in a darker shade'. **The poet's language and ideas (AO2):** • the metaphor 'the pulse danced those light measures' highlights childhood excitement • the exclaimed and repeated 'Ah!' emphasises a sense of regret about growing older and the loss of childhood imagination: 'both of us are alter'd, and now we talk no more / Of all the old creations' • the speaker avoids using the word 'books', referring instead to: 'volume', 'pages', 'home you brought his Voyages … / We read it' • archaic language is used to emphasise distant times: 'yore', 'cometh' • the sibilant 'seemed like a sailor's, mid the storm and strife' echoes the sounds of a storm at sea • polyptoton, or the repetition of the root word, emphasises the sadness of leaving childhood behind: 'We leave in leaving childhood'. Though they no longer dream, the name of Captain Cook still brings back memories • the use of colour imagery suggests that the plants that once grew in the garden were precious: 'Where are the Guelder roses, whose silver used to bring, / With the gold of the laburnums, their tribute to the Spring'

	• the disappearance of the garden has parallels with the end of the children's childhood. **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:** • Letitia Elizabeth Landon, also known as L.E.L., was born on the 14 August 1802 in London and died on 15 October 1838 shortly after her arrival in the Gold Coast Colony, now Ghana, in mysterious circumstances, as a result of poisoning • as a child, she was very close to her brother, Whittington Henry, who was born in 1804. Landon paid for his education and demonstrated kindness towards him, but after her death he spread malicious rumours about her • *Captain Cook* was written in dedication to her brother and recollects the halcyon days spent together as children • Landon was affectionately referred to as 'the female Byron'. Her first volume of poetry was published in 1821 and the following collections and novels were very successful • Captain James Cook sailed between 1768 and 1779. During his three voyages, he explored the 'fair South Seas'. Amongst his achievements, he is famed for charting New Zealand and the Great Barrier Reef of Australia on his ship Endeavour. He was considered a national hero and was the Landon children's 'idol'. 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 how recollections of the past are considered in a relevant way. For example, if candidates choose the poem *To My Sister* by William Wordsworth, 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 written to their siblings: Wordsworth addresses his poem to his sister and Landon addresses her poem to her brother (AO2). • Both poets make reference to the effects of nature. Wordsworth writes in the present about an incident in the past, whereas Landon writes about memories from childhood. Landon recalls how the garden and pond made her and her brother imagine their hero's adventures, whereas Wordsworth believes that nature is far more rewarding than study (AO2). • Both poets write in quatrains and have a regular rhyme scheme. Wordsworth uses alternate rhyme, whereas Landon writes in rhyming couplets. Both poets use colour imagery and alliteration to convey the beauty of nature (AO2). • Wordsworth and Landon were both very close to their siblings. Wordsworth and his sister, Dorothy, remained very close friends, whereas Landon was close to her brother, Whittington Henry, when they were children, but after Landon's death, her brother spread spiteful rumours about her (AO3).

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

Level 5	17–20	• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered. • There is perceptive grasp of form and structure and their effect. • The response offers a cohesive evaluation of the poets' language and its effect on the reader. • Relevant subject terminology is integrated and precise. • There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.

Section B, Part 2 – Unseen Poetry

In responses to Question 12, 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
12 Unseen Poetry	The indicative content is not prescriptive. Reward responses that compare the ways the writers present growing older in Poem 1: *Warning* and Poem 2: *Pushing Forty*. Responses may include: **The ideas in the poems:** **Poem 1:** ***Warning*** • the poem is about the speaker looking forward to growing older and being in a position to rebel against the stereotypical expectations and behaviour for an elderly person • the speaker states that she will wear clothes that do not suit her and choose colours that clash: 'I shall wear purple / With a red hat which doesn't go, and doesn't suit me' • she informs the reader by stating that she will spend her money on brandy and frivolous items such as 'summer gloves / And satin sandals' rather than sensible items, such as food, suggesting that she has to be very careful with money and must think of others' needs first • more shocking behaviour is suggested when she says that she will engage in antisocial activities by sitting on the pavement, 'gobble up samples', run her 'stick along the public railings', go out in her slippers, pick flowers from people's gardens and 'learn to spit'. She is desperate to enjoy life more making up for the 'sobriety' of her youth • she suggests that the reader can join her in rebellion by wearing 'terrible shirts', eating whatever is wanted and being able to hoard things. Some candidates may consider the poem is addressed to her husband or partner • the penultimate stanza considers how, for the time being, we must conform to the expectations and confines of society • the poem ends with the speaker deciding to start enjoying life more in the present rather than waiting to grow older when deciding to 'practise a little now' so that the threatened changes will not shock people • in the last lines the speaker repeats the determination of the first line to 'wear purple'. **Poem 2:** ***Pushing Forty*** • the title suggests that the speaker is nearing the age of 40 and is pondering that, when growing older, she will not 'wither / ladylike' but will 'go out' in a 'wild blaze' • the speaker begins 'Just before winter'. The trees are described as being vibrant in their vivid autumnal colours • the speaker suggests that life is metaphorically like the seasons, with middle-age being the autumn, and winter the season of old age • the speaker refuses to grow old without fighting it and suggests that she and her friend, or sister, are both determined to challenge old age; they will be rebellious and colourful like autumn trees. **The poets' use of language:** **Poem 1:** ***Warning*** • the repeated modal verb 'shall' emphasises the speaker's determination to be rebellious

- vivid colour imagery of red and purple is used to provide a warning
- the poem uses personal pronouns, 'I', 'We', 'You', and is directly addressed to the reader or her partner
- the verbs 'gobble' and 'spit' suggest uncouth behaviour
- the modal verb 'must' implies that having friends to dinner or reading the papers are not necessarily enjoyable experiences
- the rhetorical question in the final stanza adds some humour to the poem, suggesting that the speaker wants to start being rebellious straight away: 'maybe I ought to practise a little now?'

Poem 2: ***Pushing Forty***

- colour imagery is used throughout the poem. The stereotypical image of white hair in old age is contrasted with the autumnal colours of yellow, orange, gold and red
- the pronoun 'we' suggests that they will share ideas
- the idiom 'show / their true colours' suggests that the trees are not ashamed to demonstrate their true vibrant personality in full glory
- the simile 'two maples like blood sisters' conveys the image of two trees of similar size and colour; perhaps the 'we' in the poem is in reference to friends or sisters of similar age
- the 'orange beech' tree is metaphorically said to be 'braver than lipstick', suggesting the bold intensity of the colour. Symbolically, orange is a colour used to provide a warning
- the strong verb 'vow' emphasises how determined they are to challenge preconceptions of old age
- 'go out' is a euphemism for death. The metaphorical 'go out / in a last wild blaze' alludes to defiance, fire, colour, and danger.

The poets' use of form and structure:

Poem 1: ***Warning***

- the free verse poem is written in four stanzas of varying lengths. The first states what the speaker will do in old age. The second focuses possibly on the speaker's partner or perhaps is addressed directly to the reader; the third speaks of the conventional life of the present; the last stanza ponders whether the speaker should 'practise a little' so as not to shock people so much in the future
- there is no rhyming pattern, but the poem flows through the use of anaphora. 'And' is used to begin several lines of the poem, providing a list of future actions
- the use of bold statements provides an overwhelming image of what life could be like in old age
- the speaker contrasts what is believed by others to be acceptable behaviour, setting 'a good example for the children', and saying how this will be challenged when older by making up for 'the sobriety' of her youth.

Poem 2: ***Pushing Forty***

- the poem is presented in two stanzas of different lengths and is in free verse
- the first stanza considers autumn and the colours of the trees. The second concentrates on what the speaker intends to do but links to the first through colours
- the lack of punctuation, apart from two commas, echoes the rebellious nature of the speaker.

	Comparative points: Many of the points above may be used to show the contrasting ways in which the poets present their thoughts about growing older. 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 present the speakers' thoughts about growing older. Both are determined to be rebellious and both challenge stereotypical ideas of old age • *Warning* makes a passing reference to buying 'summer gloves', while *Pushing Forty* describes in detail the colours of autumn • whereas Jenny Joseph explicitly gives a 'Warning' to others about her intended future bad behaviour, Alison Fell is less direct and implies her future behaviour using orange symbolism and fire imagery. Both poets use colour imagery to convey their ideas • both poems are highly personal with the use of pronouns and the references to 'we' shows the speakers are not alone. 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.