Mark Scheme (Results)

Summer 2024

Pearson Edexcel Level 1/Level 2 GCSE (9–1)

In English Literature (1ET0)

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

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Summer 2024
Question Paper Log Number P75435
Publications Code 1ET0_02_2406_MS
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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.
- Plans (in the lined response area of the question paper/answer booklet) should not be marked unless no other response to the question has been provided. This applies whether the plan is crossed out or not.

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 the red-room in this extract. Responses may include: • the red-room is described as a 'spare-chamber, very seldom slept' in. The sibilant introduction gives the room an ominous atmosphere • the room is described with the superlatives 'largest and stateliest', emphasising the grand scale of the chamber • the bed furnishings are similarly described with the adjective 'massive', and the rich and dark colour imagery of mahogany and deep 'red damask' provide a sense of grandeur; the simile 'like a tabernacle' suggests the bed is like a shrine or place of worship • alliteration is used to describe the windows with the 'blinds always drawn down' and the 'festoons and falls' of drapes that 'shrouded' them, suggesting concealment • rich colour imagery continues with the 'crimson cloth' and 'soft fawn' wall with a 'blush of pink' that are contrasted with the white pillows and 'snowy Marseilles counterpane' • a bedside chair and footstool are described with the simile 'like a pale throne', again suggesting the large size and providing imagery of death and loss • a list is used to describe the atmosphere as 'chill', 'silent' and 'solemn'. Anaphora, with the repeated use of 'because', provides possible reasons as to why the room feels unwelcoming • a sense of mystery is created about the room and the fact that it is not used, except from rare visits by Mrs Reed. Even the dust is almost personified: 'a week's quiet dust' • it is gradually revealed that this is the room in which Jane Eyre's uncle, Mr Reed, died nine years earlier, which is why the room is kept in a 'sense of dreary consecration' • the onomatopoeic 'muffled windows' adds to the sense of being trapped • in Jane's impressionable mind, there is possibly a sense that the room is haunted with its 'broken reflections' and the looking-glass that 'repeated' the vacancy of the room • despite the grandeur of the room, 'the bed rose before me', and its opulent furnishings, Jane describes it as a jail, 'No jail was ever more secure', especially when she discovers that she has been locked inside. 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 at least **two** settings are important **elsewhere** in the novel. Responses may include: **The different locations:** • the locations for *Jane Eyre* are fictitious and undisclosed, but they are all somewhere in Northern England and many are likely to be based in Yorkshire where the Brontës lived. Each different setting focuses on a different stage in Jane's life and charts her moral and spiritual journey. Candidates are advised to explore at least two settings, but this can include different settings within one location • Gateshead Hall is where Jane lives during her childhood. It is the home of the Reed family, who are unkind to Jane • Lowood School is the boarding school where Jane is sent when she is 10 years old and where she spends most of her teenage years. She is a pupil for six years and a teacher for two • Thornfield Hall is where Jane, now 18, goes to work for Mr Rochester as a governess teaching Adele Farens • Moor House or Marsh End is where Jane lives with her cousins, St John Rivers and his sisters. Nearby is Moreton where, a while later, Jane teaches in the school and has a cottage • Ferndean Manor is where Jane is reunited with Rochester at the end of the novel. **How important these locations are:** • Gateshead Hall is an important setting because it is where, as a child, Jane is cruelly treated. She has been orphaned and her uncle promised to care for her. Jane is subjected to unfair treatment at the hands of Mrs Reed and her cousin, John. Her unhappiness makes her desperate to leave • Jane is sent to Lowood School, ruled by the tyrannical Mr Brocklehurst. Lowood is important as, despite further unhappiness and injustice, Jane befriends and is befriended by Helen Burns, who teaches Jane how to learn forgiveness and to adopt Christian values. Lowood School is austere and isolated • Lowood School is important because it is where Jane becomes a teacher and where she prepares for her future as a governess • Thornfield Hall is arguably the most important setting in the novel because it is where Jane falls in love with Mr Rochester and from where she flees in horror on realisation of his marriage to Bertha Mason • settings within Thornfield Hall are important, such as the attic, where Bertha Mason is kept, Rochester's room where the fire breaks out, Jane's room where her veil is torn by Bertha, and the library where Jane teaches Adele. The grounds are also important, such as when lightning strikes the tree and this serves as an omen • when Jane flees Thornfield Hall, she travels across the moors and finds herself at the door of Moor House or Marsh End. The Rivers family provides Jane with sanctuary. As well as sanctuary for Jane, the setting is important because, while working at the girls' school in nearby Moreton, Jane discovers that St John, Diana and Mary are her cousins, and it is where she learns of her inheritance. It is also where St John tries to persuade Jane to marry him and to become a missionary

	• Ferndean Manor is an important setting, as it is where Jane rediscovers Rochester after Thornfield Hall has been destroyed in a fire. Ferndean is where Rochester and Jane live, when they marry, and begin their family. It is where Jane is happiest. 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 meeting with the convict in this extract. Responses may include: • the extract begins with an exclamative sentence: 'Hold your noise!'. Pip's meeting with the convict is shocking and terrifying for the young Pip • the man is harsh and threatening: 'cried a terrible voice', 'I'll cut your throat', 'threatening shake of his head' • Pip considers the convict very frightening, 'A fearful man', especially as Pip is so small: 'keep still, you little devil' • the man is described as having 'a great iron on his leg' and the triplet suggests that he is uncouth: 'no hat', 'broken shoes', 'an old rag tied round his head', showing he is scruffy and unkempt • the man's condition is described with the use of polysyndeton, harsh verbs and nouns: 'and lamed by stones, and cut by flints, and stung by nettles, and torn by briars' • onomatopoeia is used to heighten the man's discomfort: 'shivered', 'teeth chattered'. Alliteration emphasises the man's anger: 'glared and growled' • the convict's actions are physical and violent: 'seized me by the chin' • the convict uses slang and colloquial language: 'Tell us your name!', 'Quick!', 'Show us where you live', 'Pint out', 'Darn Me' • Pip's terror is shown when he pleads with the convict not to carry out this threat 'or I'll cut your throat' • the convict is intimidating, 'staring at me', and quick: 'he was so sudden'. Despite Pip's fear, he remains polite, addressing the convict as 'sir' • the convict is strong, such as when he holds Pip upside down: 'he made it go head over heels before me'. The vivid description and unexpected language are separated with dashes, providing an aside to supply further detail, and the personified church 'came to itself' is repeated before and after the dashes • the convict is starving and the use of adverbs emphasises his hunger: 'ate the bread ravenously' • he teases Pip and uses hyperbole when he threatens to eat Pip's cheeks: 'Darn Me if I couldn't eat 'em'. Pip naively believes the convict is earnest in his threats • anaphora, 'partly, to keep myself upon it; partly, to keep myself from crying', emphasises Pip's fear of the convict • Pip reveals that he is an orphan, living with his sister and her husband, Joe Gargery, the blacksmith • despite the fearful atmosphere there is dark humour in the convict's misunderstanding when Pip indicates where his mother is: 'He started, made a short run, and stopped and looked over his shoulder' • the extract is in dialogue and first-person narrative. Reward all valid points.

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

Question Number	Indicative Content
2 (b)	The indicative content is not prescriptive. Reward responses that explain how fear is shown **elsewhere** in the novel. Responses may include: **Who shows fear:** • Pip on several occasions throughout the novel • Joe Gargery • Mrs Joe • the convict, Magwitch or Provis • Miss Havisham. **When fear is shown:** • Pip demonstrates fear when the convict tells him to get a file and food. He is particularly afraid of being caught by his sister, Mrs Joe, and being punished with her 'Tickler'; Pip is ashamed of stealing a file from Joe and even more afraid of lying to the police • Pip fears visiting Satis House and meeting Miss Havisham for the first time. He describes her as a 'waxwork' and says that 'I should have cried out, if I could' • as Pip gets to know Estella, he is afraid that she will discover the truth about his simple life at the forge: that she would 'find me out'. His determination to impress Estella makes him want to become a gentleman • Pip is afraid when a strange man visits him at his London apartment and reveals himself as Magwitch. Pip has 'fearful dreams' and worries about Herbert's return • Pip becomes fearful for Magwitch's safety and the threat of Compeyson towards the end of the novel. Pip organises an escape plan for Magwitch, but it goes terribly wrong when Magwitch is recaptured • Joe fears Mrs Joe as he, like Pip, suffers from physical and verbal abuse • when Joe goes with Pip to Satis House, he is afraid and lacks confidence responding to Miss Havisham's questions. Later in the novel, Joe fears for Pip's health and nurses him back to health • Mrs Joe is afraid of losing control over Joe, when Joe is summoned to Satis House without her, and demonstrates her bad temper • Magwitch is afraid of being recaptured both at the beginning and towards the end of the novel. On his return to London, Magwitch uses the name Provis to avoid being caught by the authorities. When Magwitch seeks out Pip, he is afraid of rejection • Miss Havisham shows fear when she realises what she has done to Estella in conditioning her to hate men: 'What have I done?' 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 Doctor Lanyon in this extract. Responses may include: • Utterson is shocked to see how much Doctor Lanyon has changed since he last saw him. The changes are listed with the use of comparisons and alliteration: 'The rosy man had grown pale; his flesh had fallen away; he was visibly balder and older' • the physical change in Lanyon is described as 'swift' • the metaphor 'death-warrant written legibly upon his face' provides an omen • more shocking to Utterson is Lanyon's state of mind; he suggests that 'some deep-seated terror' has severely affected him • Lanyon is pragmatic. He speaks with 'an air of great firmness' when he declares himself 'a doomed man', confirming Utterson's beliefs that Lanyon knows that he is dying and only has a short time to live • he states that he has 'had a shock … and I shall never recover'. He declares in a simple sentence 'It is a question of weeks' • Lanyon contrasts his view on life saying that before his 'shock' he 'liked it', but now reflects 'I used to like it', suggesting that whatever 'shock' he has had, it has resulted in a profound effect on him • afraid even at the mention of Jekyll's name, Lanyon's fear is shown as his 'face changed', his hand trembled and he spoke in a 'loud, unsteady voice'. The once amiable character now regards Jekyll 'as dead' • Utterson, using the onomatopoeic 'Tut-tut', reminds Lanyon that they are 'three very old friends' and are too old to make new ones • not revealing what has happened to have had such a profound effect on him, creating more mystery for Utterson, Lanyon states that he cannot tell Utterson what has occurred and that he 'cannot bear' to speak or even think about it, and that Utterson should ask Jekyll • Lanyon demands that they change the topic of discussion and emphasises this by using oaths: 'for God's sake', 'in God's name' • Jekyll later confirms to Utterson that the quarrel with Lanyon is metaphorically 'incurable' • the extract is structured in dialogue, internal monologue and third-person narrative. 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 death is explored **elsewhere** in the novel. Responses may include: **Who dies and how:** • Sir Danvers Carew is brutally murdered by Mr Hyde. The horrific attack is witnessed by a maid watching from her window. Danvers Carew is described as 'an aged and beautiful man' set upon by Mr Hyde, who viciously 'clubbed him to the earth' with a cane • Lanyon dies within a fortnight of Utterson's visit. It is later revealed, in Lanyon's narrative, that the shock that leads to his death was brought on by observing Edward Hyde transform into Henry Jekyll • when Utterson and Poole break into Jekyll's laboratory, they find the 'twitching' body of Mr Edward Hyde, who is wearing Jekyll's clothes. It appears that Hyde has taken his own life; he is 'a self-destroyer'. Hyde dies from poisoning within moments of Utterson's and Poole's arrival, with a 'crushed phial in his hand and the strong smell of kernels' • at first, Utterson and Poole fear either that Jekyll has been murdered by Hyde or that he has fled. It is only once Utterson reads the documents that the sad truth is revealed that Jekyll has died in the form of Hyde. **The effect these deaths have on other characters:** • Sir Danvers Carew's death affects the maid and Utterson. The maid, who reports the murder, faints when she observes the horrific attack. Utterson becomes immediately involved because Carew has a letter addressed to him and Utterson is contacted to identify the body. More startling to Utterson is that the broken cane used as the weapon was presented to Henry Jekyll years before. This piques Utterson's curiosity further and increases his fears for Jekyll's safety and association with Hyde • Carew's death has a positive effect on the policeman, whose 'eyes lighted up with professional ambition', knowing the case would create 'a deal of noise' and would be good for his career • when Utterson and Inspector Newcomen go to Jekyll's house to find Hyde, Jekyll's maid, an old woman with 'an evil face, smoothed by hypocrisy', is delighted to learn that Hyde is in trouble: 'A flash of odious joy appeared upon the woman's face' • Lanyon's death upsets Utterson, who is 'sadly affected' not only by the death but also by the funeral. Utterson's 'professional honour and faith' will not allow him to open the letter that Lanyon has instructed him not to read until after the 'death or disappearance of Dr Henry Jekyll'. Even though tempted to read it, Utterson keeps the unread letter in the 'inmost corner' of his safe • Jekyll appears to be unaffected by Lanyon's death • on discovery of Hyde's body, Utterson and Poole are more concerned about finding 'the body of your [Poole's] master'. At this point in the novel, Utterson is unaware that Jekyll and Hyde are one. A letter left for Utterson instructs him to read first Lanyon's narrative and then Jekyll's own statement. These accounts explain the case and how Hyde was Jekyll's alter ego. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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

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

A Christmas Carol

Question Number	Indicative Content
4 (a)	The indicative content is not prescriptive. Reward responses that explore how Dickens presents Scrooge in this extract. Responses may include: • Scrooge is presented as a changed man, from being parsimonious and misanthropic to benevolent and sociable • the charity collector cannot believe that Scrooge has offered a large sum of money with 'A great many back-payments'. Scrooge asks him the question 'Will you do me that favour?' to accept the donation. Shocked by Scrooge's generosity, the gentleman is left speechless, unable to finish off his word: 'such munifi – ' • Scrooge repeats himself, eager to make amends for the past: 'Come and see me. Will you come and see me?' • his excitement is evident in his use of short sentences, hyperbole and exclamation: 'I am much obliged to you. I thank you fifty times. Bless you!' • Scrooge's actions are listed, illustrating his overwhelming sense of happiness. The use of polysyndeton and verbs emphasise his joyous experience: 'and walked', 'and watched', 'and patted', 'and questioned', 'and looked', 'and found' • Scrooge is nervous about the reception he will be given at his nephew's house. He passes 'the door a dozen times' and eventually has 'courage to go up and knock' • Scrooge is unusually polite to, and positive about, the maid who answers the door. His questions, 'my dear?' and 'my love', ending with terms of endearment, and feelings, 'Nice girl! Very', add to the growing sense of elation • Scrooge tentatively enters the dining-room, as he turns the doorknob gently and 'sidled his face in', and excitedly greets his nephew: 'Fred!' • the couple are so shocked by this arrival, they cannot believe it is Scrooge: 'who's that?' • Scrooge realises how difficult he has been in the past and asks if Fred will let him in. The narrator exclaims 'Let him in!' to emphasise Fred's enthusiastic welcome • humour is used to suggest that Fred's welcome is so warm that it was a 'mercy he didn't shake his arm off' • Scrooge's happiness is again emphasised with the use of a polysyndetic list as the other guests arrive. The pronouns, '*he*', '*she*' and '*they*' are italicised for emphasis • the extract ends with another list with the repetition of 'wonderful'. The final 'won-der-ful' is hyphenated to emphasise each phoneme to elevate the word further: 'Wonderful party, wonderful games, wonderful unanimity, won-der-ful happiness!' Reward all valid points.

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

Question Number	Indicative Content
4 (b)	The indicative content is not prescriptive. Reward responses that explain how happiness is portrayed **elsewhere** in the novel. Responses may include: **Who demonstrates happiness:** • Fred, Scrooge's nephew, demonstrates happiness when he is first introduced in Scrooge's office at the beginning of the novel. He is hopeful that his uncle will join them for Christmas Day but, despite Scrooge's rebuff, he remains cheerful and full of the Christmas Spirit • the Ghost of Christmas Past takes Scrooge back to his schooldays. Scrooge is reminded of happier times, such as when he reads about Ali Baba and 'Poor Robin Crusoe' • Scrooge is also shown the time when Fan, his sister, comes to take him home for Christmas. Fan is full of happiness and excitement when she greets her brother: 'clapping her tiny hands, and bending down to laugh' • Scrooge is also reminded of his happy times spent working for Fezziwig. Fezziwig demonstrates happiness when he arranges a Christmas party for his staff, neighbours, family and friends. 'The happiness he gives, is quite as great as if it cost a fortune' • Belle and her family share happiness. Scrooge is shown Belle's loving family home, which he is envious of • the Cratchit family demonstrates happiness. In his visit to the Cratchit household, Scrooge observes the joy that they share together. They are full of happiness when the family is together for Christmas dinner. Even Tiny Tim is full of happiness and joyfully exclaims 'God bless us every one!' • the Ghost of Christmas Yet to Come shows Scrooge people who would be happy at his death, such as the people at the 'beetling shop', Mrs Dilber, and Caroline and her husband • Scrooge demonstrates happiness at the end of the novel when he exclaims that he is 'as light as a feather' and 'as happy as an angel'. **What makes these characters happy:** • Fred's home is a happy one that is full of love and laughter: 'a fresh roar of laughter' • Fezziwig finds joy in sharing his good fortune with his employees, family, friends and acquaintances • Belle is happily married and her children bring her feelings of 'joy, and gratitude, and ecstasy!' • the Cratchit family finds happiness in being together and having a strong faith in God. Even though they have very little money, they appreciate what good fortune they do have. They are 'happy, grateful, pleased with one another, and contented with the time' spent together • Mrs Dilber is happy because she makes money from selling Scrooge's rags to Old Joe, and the couple in debt to Scrooge, Caroline and her husband, celebrate his death knowing that they will be able to 'sleep to-night with light hearts' • the Ghost of Christmas Past reminds Scrooge of the previous relationships in his life that gave him happiness. It makes Scrooge realise how he has lost focus on the important things in life. Scrooge realises that money does not buy happiness and that family is far more important

	• Scrooge's joy in finding redemption makes him feel 'as merry as a school-boy' and 'as giddy as a drunken man'. Scrooge learns how happiness is gained by giving to others • Dickens provides a moralistic message that the pursuit of money will not bring happiness, but human generosity towards others leads to personal happiness. Scrooge is able to learn from his mistakes and seek redemption before it is too late. 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 Mr Darcy in this extract. Responses may include: • Mr Darcy is presented as a contrast to his friend, Mr Bingley. The narrative voice exclaims: 'What a contrast between him and his friend!' • whereas Bingley danced 'every dance', Darcy only danced twice and 'declined being introduced to any other lady', only speaking 'occasionally to one of his own party', suggesting Darcy is antisocial • the short sentence 'His character was decided' emphasises the general view that he was 'the proudest, most disagreeable man in the world'. The superlatives present him in a negative light • Mrs Bennet is metaphorically the 'most violent' against him. The metaphor 'sharpened into particular resentment' reflects the increase in her dislike of him for slighting one of her daughters • Bingley suggests his friend is 'stupid' standing by himself and urges him to dance • Darcy is adamant that he will not dance, with the abrupt 'I certainly shall not'. He uses the strongest terms with the verb 'detest', to remind his friend that he dislikes dancing, unless he knows his partner well • he is insulting and proud when he states that 'there is not another woman in the room, whom it would not be a punishment to me to stand up with' • Bingley suggests he is 'fastidious', suggesting he is too haughty and particularly difficult to please • the italicised '*You*' is used for emphasis when Darcy retorts '*You* are dancing with the only handsome girl in the room', suggesting an air of resentment • Darcy is not tempted to ask Elizabeth to dance. The adverb 'coldly' shows his indifference and carelessness. Darcy is particularly offensive when he suggests that Elizabeth is not attractive enough to dance with, but has also been 'slighted by other men' • the italicised '*me*', in 'not handsome enough to tempt *me*', again gives emphasis and confirms earlier conclusions that Darcy lacks social graces, is proud and 'disagreeable' • the narrative and dialogue allow the reader to form a negative view of the character at the same time as Elizabeth. 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 first impressions are presented **elsewhere** in the novel. Responses may include: **What first impressions are made:** • the Bennets' first impressions of the new neighbour, Bingley, are very favourable. Mrs Bennet is particularly excited about the prospect of his being single and very wealthy • Bingley is 'quite struck with Jane' and has two dances with her at the Meryton ball. Jane Bennet is also taken with Bingley, who she feels is 'just what a young man ought to be'. Elizabeth agrees with her sister's first impression of him. Thrilled with Bingley's attention to Jane, Mrs Bennet is 'delighted' with him and lavishly praises his looks: 'excessively handsome!' • first impressions of Darcy are based on appearances and reputation. At the Meryton ball, opinions are initially favourable. His 'handsome features, noble mien' and income of 'ten thousand a year' bring great admiration • when George Wickham is first seen in Meryton with the militia, every lady is taken with him as he appears to have 'the best part of beauty, a fine countenance, a good figure, and very pleasing address'. When Elizabeth first meets him, she too admires his physical appearance and is attracted to him. Wickham misleads Elizabeth about his involvement with Darcy, which prejudices her more against Darcy • Darcy's first impressions of Jane are misjudged. He believes that Jane's reserve and appearance of indifference show a lack of love for Bingley. Darcy attempts to influence Bingley and make him reconsider his relationship with her • Caroline Bingley's first impressions of Elizabeth are unfavourable, describing her as having 'a mixture of pride and impertinence; she had no conversation, no style, no taste, no beauty'. Caroline's views are based on jealousy and the Bennet's undesirable lower social position, believing them to be far too inferior for the Darcy and the Bingley families to associate with • the Bennet family's first impressions of Mr Collins remain the same throughout the novel. Collins is considered as dull and ridiculous, especially in his obsequious praise of Lady Catherine de Bourgh • Elizabeth's impressions of Pemberley are positive. She admires every aspect of the house and grounds. **How some first impressions change:** • despite Darcy's good looks and reputation, he is soon thought to be too proud and 'above his company' at the ball. He is seen to have 'a most forbidding, disagreeable countenance'. Mrs Bennet forms a strong prejudice against him for slighting Elizabeth • the truth about Wickham is revealed later in the novel when Elizabeth discovers that he is a scoundrel. Darcy's letter to Elizabeth explaining his connection with Wickham makes her reconsider her views about both of them. Elizabeth learns how Wickham has tried to ruin Darcy's sister, Georgiana, by attempting to elope with her. Wickham's true nature is also revealed when he courts and elopes with Lydia

	• Darcy realises that he has been too quick to judge Jane and admits that his first impressions about her have been wrong • on Elizabeth's visit to Pemberley, the housekeeper's warm welcome and accolade of Darcy's being 'good-natured … the sweetest-tempered, most generous-hearted' make Elizabeth begin to reconsider her views about him • at the end of the novel, Elizabeth and Darcy marry. First impressions of Darcy are wrong and his true nature is revealed. 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 Godfrey Cass in this extract. Responses may include: • Godfrey Cass is presented as shocked and surprised that the body of his brother, Dunstan, has been found in the stone-pit. The use of dashes breaks up his words and the repetition, 'found him – found his body', reflects his incredulity • he describes how Dunstan's body has been found and how they have recognised it by listing what has been found on him. Godfrey's description is punctuated with dashes and several commas as he recounts events and how Dunstan had even taken Godfrey's 'gold-handled hunting-whip' • Nancy is surprised that Godfrey appears 'so deeply shaken' about an 'unloved brother' who disappeared so many years ago • Godfrey speaks in a 'low but distinct voice', suggesting shame and dishonour in his brother's disappearance. He reveals that it was Dunstan who had shamefully taken Silas' gold. Nancy too is in 'surprise and shame' at the dishonourable crime • Godfrey is honest and keen that Nancy should know the truth about the retrieval of the gold and Dunstan's skeleton, 'there was no hindering it; you must know', in order to inform Nancy of the discovery before anyone else does • he is ashamed and deep in thought: 'He was silent, looking at the ground for two long minutes'. The truth of his brother's disappearance, and the shame it has brought, makes Godfrey want to confess the truth about his own secret past • he is philosophical, stating 'Everything comes to light' and refers to God's will, showing his religious faith. The anaphoric 'I wouldn't have you …' becomes confessional. Godfrey tries to explain his lifelong dilemma of ' "I will" and I won't" ' in revealing his secret past • the dialogue between Godfrey and Nancy gathers suspense as Godfrey's secret is about to be revealed • the extract ends on a cliff-hanger, as the reader wants to know how Godfrey will tell Nancy about his past. 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 truth is revealed **elsewhere** in the novel. Responses may include: **Who lies or keeps secrets:** • William Dane, Silas Marner's closest friend at Lantern Yard, lies about Silas and frames him for the theft of chapel money • at his new home in Raveloe, Silas keeps his stash of gold hidden under a flagstone in his cottage, although Dunstan must have found out about it • Molly Farren is Godfrey Cass's first wife. He marries her in secret and Dunstan threatens to tell their father, Squire Cass, of Godfrey's undesirable marriage. Godfrey's relationship with Molly would have caused a scandal • Dunstan has secret gambling debts and, in order to pay them, he forces Godfrey to lend him the rent money given to him by one of their tenants, a man called Fowler. Godfrey demands the money be paid back, but Dunstan has squandered the cash and cannot repay it. The brothers keep their arrangements secret from their father, Squire Cass • Dunstan also uses his knowledge to blackmail Godfrey into selling his horse, Wildfire, but before this happens Dunstan has an accident whilst hunting and the horse dies. Dunstan steals Silas's money in order to pay off his debts and subsequently disappears • Godfrey Cass keeps Eppie's parentage a secret. Molly Farren intends to reveal herself to the family as Godfrey's secret wife and she has their daughter with her when she collapses in the snow. The child wanders into Silas' cottage and he looks after her; Godfrey recognises the child but he continues to keep this a secret until later in the novel. **How, when or if the truth is revealed:** • Silas suffers when he is cast out from the church at Lantern Yard and, as a result, loses his faith in God. To make the situation worse, Sarah, Silas' fiancée, ends their engagement and marries Dane. Silas leaves Lantern Yard and isolates himself in his cottage at Raveloe. The reader never learns what happens to Dane and Sarah and the truth is never revealed • Squire Cass, on learning that Dunstan has taken Fowler's money to pay his debts, orders that Dunstan's horse should be sold. This compounds Dunstan's problems further and he blackmails his brother • when Molly dies, Godfrey Cass is secretly pleased that he is now free to marry Nancy Lammeter, but he keeps knowledge of his daughter a secret for a further sixteen years • the truth is finally revealed about Molly Farren's and Godfrey's daughter, Eppie, when Dunstan's body is discovered and the truth is learned of who stole Silas' money • Eppie is told the truth about who her father is, but she remains loyal to Silas, whom she considers her real and only father • a moral message is conveyed throughout the novel that lies and secrets will lead to one's downfall. At the end of the novel, when all truths have been revealed, the lives of all characters greatly improve for the better.

	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 reactions to his creature in this extract. Responses may include: • Victor Frankenstein's reactions to his creature are reflected in the use of pathetic fallacy: 'It was on a dreary night of November', 'the rain pattered dismally against the panes' • Frankenstein's anxiety is such that it is described as 'almost agony' • the creature is dehumanised by initially using the pronoun 'it' and referring to it as a 'lifeless thing'. Its position at Frankenstein's feet suggests it is nothing more than a subordinate or lower-life creation • Frankenstein is full of apprehension when he breathes hard as the 'dull yellow eye of the creature' opens and a 'convulsive motion agitated its limbs'. The creature is described in a negative light • Frankenstein describes his creature with the nouns 'catastrophe' and 'wretch'; clearly, he is disgusted with his own work • he cannot understand that although the creature's 'limbs were in proportion' and that he has selected 'features of beautiful' bodies, the result is the antithesis. Frankenstein exclaims 'Beautiful! – Great God!' to voice his shock and horror • colour imagery and contrast are used to present a negative view of the creature, now described with the pronoun 'his': 'yellow skin', 'hair was of a lustrous black', 'teeth of pearly whiteness'; however, these features 'form a more horrid contrast with his watery eyes', 'dun-white sockets', 'shrivelled complexion' and 'straight black lips' • Frankenstein admits he has worked tirelessly for 'nearly two years' to 'infuse life into an inanimate body' at the cost of his own health, but the result is not as he envisaged • his ideas of beauty have 'vanished' with the negative nouns 'breathless horror and disgust'. His adverse reactions disturb him and he is 'unable to compose my [his] mind to sleep' • the violent verb in 'threw myself on the bed' emphasises his disappointment and disgust • Frankenstein has a nightmare foreshadowing future events, when Elizabeth is murdered by the creature. Frankenstein dreams of her shrouded dead body in his arms with 'grave-worms crawling in the folds', reminding him of his dead mother • he is disturbed by the horror of his nightmare and lists his reactions: 'a cold dew covered my forehead, my teeth chattered, and every limb became convulsed' • pathetic fallacy is used to describe the vision of seeing the creature 'by the dim and yellow light of the moon' • the extract ends with Frankenstein describing the creature as a 'wretch' and 'miserable monster' • the first-person narrative throughout the extract enables the reader to empathise with Frankenstein, but at the same time question his motives and his extreme response to what is his creation. 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 how horror is shown **elsewhere** in the novel. Responses may include: **When horror occurs:** • there are a number of examples of horror within the novel, such as when the creature is brought to life, when the creature kills the De Lacey family, the murders of William, Elizabeth and Clerval, and the creature's pursuit of Victor Frankenstein to the North Pole • Victor, who is 'forced to lean against a tree for support', is terrified of his creation. Frankenstein's abandonment of the creature results in his taking revenge • the creature finds refuge hiding at the De Lacey family's cottage. The De Laceys, a blind father with his two children, Felix and Agatha, are shown to be a loving family and the creature learns by listening and observing them. The creature helps the old man, but when the children see him, they are filled with 'horror and consternation' • William, Frankenstein's youngest brother, is murdered by the creature in an act of revenge for Frankenstein's abandonment of him • Frankenstein is full of intense fear and anxiety about his creature and he fears for the safety of his friends and other members of his family • horror intensifies when the creature demands that Frankenstein creates a female companion for him • the creature strangles Elizabeth on her wedding night: 'The murderous mark of the fiend's grasp was on her neck' • Walton conveys the 'strange and terrific' story to his sister, Margaret. In his letter, he poses the question to her: 'do you not feel your blood congeal with horror like that which even now curdles mine?' • the horrific story comes to an end when Frankenstein dies on Walton's ship. The creature, repentant for his crimes, tells Walton that he will leave his ship and take his own life. **The chain of horrific events:** • *Frankenstein* is a Gothic horror because Mary Shelley includes scenes that provoke a sense of fear and dread in her readers. Horror, particularly for readers when the novel was first published, mainly occurs when Frankenstein brings his creature to life and demonstrates his frightening ability to 'play God' and the chain of events that follow • the monster only begins his reign of horror when he has been rejected by his creator and by society. Felix beats the creature and drives him away. In revenge for this rejection, the creature burns down the DeLacey's cottage and goes to find Victor • Frankenstein has not considered the consequences of his scientific experimentation until the death of his brother, William. Justine Moritz, the family's housekeeper, is accused of the murder and executed for it • in the chain of events, Frankenstein's closest friend, Henry Clerval, is killed by the creature after Frankenstein breaks his promise to create a companion • all of the characters are affected by Frankenstein's scientific experimentation. Elizabeth and Clerval fear for Frankenstein's health and, once the creature is brought to life, characters grieve for the deaths of their loved ones

	• the horror of Elizabeth's death also leads to her father's, Alfonso's, death. Elizabeth's death makes Frankenstein realise that he must pursue and destroy the creature • the novel is cautionary, warning against the dangers of meddling with science. 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 a relationship between two people is presented in *The Manhunt* and which compare this to a substantial extent with a second poem. Responses may include: ***The Manhunt*** **Form and structure (AO2):** • the poem is written from the perspective of a soldier's wife and explains how the relationship with her husband has been damaged through war. She explains how it has taken a long time before she and her husband are emotionally reunited again. When she says 'only then', it emphasises that it took time before she felt she could, or he let her, explore the deeper damage he was experiencing • the poem's title, *The Manhunt*, can have different meanings, possibly the wife searching for her husband or perhaps the usual meaning of searching for a missing person. The wife has to undertake an elaborate search to discover the physical and, more profoundly, emotional scars which her husband has suffered • the poem is written in couplets, perhaps to echo the relationship between the soldier and his wife • the first three couplets rhyme, but this rhyming pattern becomes fragmented, perhaps mirroring the damage caused by the war to his physical and mental state • the poem begins rather clinically with 'After the first phase', which is then juxtaposed with 'after passionate nights and intimate days' • a semantic field of searching runs throughout the poem, perhaps showing how the wife tries to understand her husband and is seeking ways to help him: 'trace / the frozen river', 'explore', 'rudder', 'finger and thumb / the parachute', 'climb the rungs', 'Skirting along', 'widened the search', 'traced', 'come close'. **The poet's language and ideas (AO2):** • the soldier has been seriously injured in conflict and the poem explores how the wife tries to deal with her husband's emotional and physical injuries • repetition of 'only then' emphasises the slow process of the husband's recovery and of her understanding what has happened to him • the husband's facial scar is described with the metaphor: 'a frozen river which ran through his face'. The river imagery is maintained later in the poem when the wife traces 'the scarring back to its source' • the husband's physical and emotional scars make it difficult for him to express his emotions: 'blown hinge of his lower jaw', and his 'grazed heart' • the adjective 'porcelain' suggests that her husband's 'collar-bone' was fragile and easily broken • 'the fractured rudder' suggests that the husband has emotionally lost direction

	• the soldier's lung is metaphorically described as 'parachute silk' and his ribs as the 'struts' and 'rungs' of a ladder • the 'foetus of metal' perhaps suggests that there is a similarity with the fact that the presence of their unborn child changes the relationship between a husband and wife • the speaker admits to only being able to 'come close' in helping her husband. The adverb 'close' suggests that she can only ever partly understand the trauma that he has been through. Perhaps, the speaker is also saying that it is only when she has fully understood what he has been through that she can really feel close to him. **Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities:** • the poem was written for a Channel 4 television documentary, 'The Not Dead' (2007), that increased awareness about Post-Traumatic Stress Disorder (PTSD) • Guardsman Tromans, who fought in Iraq in 2003 and suffered from PTSD, was the inspiration for a collection of poems published by Armitage • the poem has been referred to as 'Laura's Poem' because she read it in the documentary. Laura's husband, Eddie Beddoes, was a peace-keeper in the Bosnian War during the 1990s. He was discharged from service because of his physical and psychological injuries. 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 relationships between two people 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 explore changing relationships between two people. One is from the perspective of a wife who is learning to cope with and understand her physically and psychologically injured husband, whereas in *Neutral Tones* the speaker, Thomas Hardy, is addressing Emma, his first wife, and is reminiscing about a failed relationship (AO2). • Both poets use metaphors when describing their partners' faces. Hardy uses a metaphor to suggest that the relationship is hopeless: 'The smile on your mouth was the deadest thing'; Armitage uses a metaphor of a river to describe the husband's facial scar that 'ran through his face' (AO2). • *The Manhunt* is a compassionate poem, whereas *Neutral Tones* is full of bitterness and anger (AO2). • Both poems are based on personal experiences (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 the differences between people in *The Class Game* and which compare this to a substantial extent with a second poem. Responses may include: ***The Class Game*** **Form and structure (AO2):** • the poem is about the differences between people and class prejudice. It explores the way that people are judgemental about those of a different social status • the poem consists of one 26-line stanza in first-person narrative. The use of the second person makes the poem both more personal and confrontational. The speaker is frustrated with people judging her based on social class • the speaker is from a working-class background, whereas the listener is presumed to be middle or upper class • on occasion, the speaker's increasing anger about prejudiced ideas are emphasised with the increased use of rhyming couplets • there is a change of tone in the last line showing an air of defiance: 'and I'm proud of the class that I come from'. **The poet's language and ideas (AO2):** • despite her ability to speak and dress well when she wishes, the poem begins with a rhetorical question to engage the listener: 'How can you tell what class I'm from?' The question is repeated later in the poem, together with other questions to challenge assumptions: 'Have I a label on me head, and another on me bum?' • contrasting dialect and colloquialisms challenge others' prejudices: 'say 'Tara' to me 'Ma' instead of 'Bye Mummy / dear?', 'Say toilet instead of bog when I want a pee?' • phonetical spellings, 'Tara', suggest that the speaker is proud of her identity and does not care what others think • words specifically relating to Liverpool and the surrounding area, 'out Wirral way', 'commute into Liverpool by train', suggest that the speaker is comfortable in her environment • contrasts are used throughout the poem; the commuter in 'a pretty little semi' is contrasted with the unemployed speaker living in a 'corpy' and 'A cleaner is me mother / A docker is me brother'. The speaker metaphorically states her 'hands are stained with toil', whereas the middle class are of 'soft-lily-white with perfume and oil' • the speaker juxtaposes vocabulary to highlight the class divide: 'corpy' and 'pretty little semi', 'patio' and 'yard', 'toilet' and 'bog', 'Bread pudding is wet nelly', 'me stomach is me belly' • the simile, 'stick in your gullet like a sour plum' emphasises the listener's discomfort with the working classes • the exclaimed 'Well, mate!' demonstrates defiance and is summed up by 'I'm proud'.

	Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities: • the poem was first published in a poetry magazine, 'Voices', in 1979. The magazine published poetry by amateur writers and often about everyday experiences • Mary Casey was a housewife from Liverpool, so the poem is from a personal perspective • in 1979, Margaret Thatcher became Prime Minister. It was a time of unrest and discontent. Unemployment numbers were high • Liverpool has experienced public unrest, often fuelled by prejudice and poverty, for example, the Toxteth riots in 1981 that lasted for nine days. Public unrest resulted in hundreds of injuries, both to police and civilians. There were over 500 arrests • the Wirral is considered a more selective area of Merseyside. 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 differences between people are presented in a relevant way. For example, if candidates choose the poem *Half-caste* by John Agard, 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.)** • *The Class Game* and *Half-caste* explore differences between people through dialect, colloquialisms and phonetical spellings (AO2). • Both poems use comparisons and contrasts to express ideas and to mock those who are judgemental (AO2). • Whereas Casey structures her poem in one stanza, Agard writes in three, beginning and ending his poem with short three-line stanzas to make a stronger statement (AO2). • Both poets are frustrated about prejudice. Agard is frustrated about racial discrimination and Casey about social class. Both poems are about personal experiences (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 travelling is presented in *First Flight* and compare this to a substantial extent with a second poem. Responses may include: ***First Flight*** **Form and structure (AO2):** • travelling in *First Flight* is presented in varying stanza lengths with alternating voices. The shifting narrative contrasts the novice with the experienced traveller. It conveys how the novice traveller is thinking about her fears and new experiences, whereas the experienced traveller, presented in italics, is relaxed • caesura and enjambement are used throughout the poem, presenting a stream of consciousness and one of contrasts between concern and indifference, humbleness and arrogance. The main speaker is more formal in her observations, whereas the second is more informal and conversational • the main voice is amazed, terrified and at the same time in deep thought about her first flight experience, whereas the second voice is blasé about it all and is even bragging about the frequency of his regular flights abroad • the first line of the poem consists of two short sentences to present the main speaker's nervousness • the main speaker observes the experienced travellers reading newspapers and discussing 'secretaries, / Business lunches', whereas she peers out of the window watching 'Dear / familiar England' disappear. **The poet's language and ideas (AO2):** • the novice traveller relates the sensation of the plane moving to something familiar: 'I don't like the feel of it. / In a car I'd suspect low tyre pressure' • sibilance replicates the sound of the aeroplane's engines, speed and movement: 'A sudden swiftness, earth slithers'. A sense of danger is suggested by the association of 'slither' with snakes • England is described with a term of endearment, 'dear', and the need for familiarity is further described in the triplet 'motorways, reservoir / Building sites' • the clouds are metaphorically described as a 'broad meringue kingdom / Of cumulus, bearing the crinkled tangerine stain' suggesting the colour of the clouds that cover the earth below are illuminated by the setting sun • the experienced traveller asks rhetorical questions in a condescending tone: '*Know what I mean?*', '*Know where that is?*' and shows off prior knowledge of the destination: '*the sort of place where you need / A pullover*' • the main speaker ponders that, when high up in the sky, the past is forgotten and the future is entered, where the atmosphere 'Confounds the forecasters' and 'dismisses clocks'. The fish allusion to 'Mackerel wigs' provides imagery of a scale-like cloud formation, often known as 'mackerel sky'

- the oxymoron, 'Too cold. Too near the sun', where nothing can live, conveys the strangeness of the first flight. The line could also be in reference to Greek mythology and Icarus who flew too near to the sun.

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:

- U.A. Fanthorpe worked in a psychiatric hospital. This is possibly reflected in the subject of the poem, as it explores the effects of flying on a person's mind
- In 1988, air travel was booming, particularly with the introduction of budget airlines and cheaper flights
- the experienced traveller refers to Beijing or '*Peking, you'd say*'. Beijing was not renamed, but the way it had been pronounced and spelt by the Western world was corrected. As the experienced traveller states, '*Peking is wrong*'
- the reference to flying 'Too near to the sun' links to the Greek mythological character of Icarus, who had wings made of feathers and wax. He ignored warnings not to fly too near the sun and so his wings melted and he plummeted to his death. Perhaps the speaker is pondering about over-ambition and its dangers.

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 travelling in a relevant way. For example, if candidates choose the poem *Postcard from a Travel Snob* by Sophie Hannah, 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 explore thoughts about travelling. Whereas *First Flight* is en route to a destination, the speaker in *Postcard from a Travel* Snob is at the destination (AO2).
- The speaker in Hannah's poem is comparable with the experienced traveller in Fanthorpe's. Both travellers believe they are 'multi-cultural'. Both poems use contrasts to express ideas (AO2).
- *First Flight* uses shifting perspectives, whereas *Postcard from a Travel Snob* has the one speaker and is in first-person narrative (AO2).
- Hannah's poem was published in 1996 in a collection called *Hotels like Houses*. Her poetry is most often witty and mocking of the upper classes. Fanthorpe's poem, published in 1988, concerns itself with the effects of flying on the traveller's mind. Both poems consider the accessibility of travelling abroad (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 a location is described in *Peckham Rye Lane* and compare this to a substantial extent with a second poem. Responses may include: ***Peckham Rye Lane*** **Form and structure (AO2):** • the speaker describes taking a bus that goes through Peckham. As the bus proceeds on its journey, the speaker describes what she sees: the chaos and relative peace at the end of the poem • the structure of the poem is unusual, as the lines are given irregular spaces, some single, some double or more, perhaps to mirror the bus stopping and starting in traffic or at bus stops. Some lines have several words, others have just one • the journey passes well-known shops and restaurants, such as Primark and KFC. Items that are for sale along the journey are listed • the use of dashes creates short pauses that are followed with further detail and clarification. **The poet's language and ideas (AO2):** • the sun is personified when 'it leaks desperation'; the heat is making people sweat with 'Gunmetal droplets of perspiration'. The use of 'Gunmetal' highlights the sheen of the sweat • colour imagery is used throughout the poem, such as: 'Gunmetal droplets', 'tentacle pink', 'grandmother mauve', 'racks of rainbow', 'white heat', 'cornflower scrunchies'. The varying colours provide a vibrant scene • the adjective 'flaccid' suggests that the knickers are placed limply on display and the colours 'tentacle pink' and 'grandmother mauve' contribute to the rainbow racks. The colour 'mauve' is stereotypically associated with elderly women • the sea and water provide an extended comparison. The 'salted jellyfish' and 'briny' perhaps suggest the waves in the display • the writer uses a number of similes. There is a suggestion that people are confined in the crowded high street, 'crammed as a coconut shell' • the speaker, looking down from the bus, comments on the various people that she sees, listing different hairstyles: 'afro', 'punctuated cornrows and seed beads', 'cornflower scrunchies, liquorice weaves' • children are described as wearing tartan or checked clothing, 'plaid-dressed', and the simile of children in KFC 'clutching drumsticks like / weapons' shows a sense of humour • the poem becomes more emotional as the pavement is described like a living entity, 'a gruesome meat'. There are so many people that each is metaphorically said to be a 'sturdy hairbrush bristle', seen from above • the last three lines provide reference to William Blake and his connections with Peckham. The poem ends more peacefully with the reference to Blake and his visions of angels in a tree on Peckham Rye.

	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: • A.K. Blakemore was born in London in 1991 and is familiar with Peckham, a bustling area in south London. She was just 15 when her poem, *Peckham Rye Lane*, was published. Her poetry collections have won several prestigious awards • Primark is a popular budget clothing chain that has a number of stores across Europe and America. The company was founded In Ireland • the reference to William Blake is significant in the poem. In 1765, at the age of eight, William Blake claimed that he saw his first vision of angels in a tree at Peckham Rye: 'A tree filled with Angels, bright angel wings bespangling every bough like stars'. William Blake claimed that he had visions of angels throughout his lifetime. Blake's image contrasts sharply with Blakemore's scene from the bus, which is far from peaceful. 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 a location is described and considered in a relevant way. For example, if candidates choose the poem *Island Man* by Grace Nichols, 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 locations in detail. Whereas Blakemore only describes one area of South London, Nichols describes the man's island of origin and his experiences in North London (AO2). • Both poets use colour imagery, such as the 'Gunmetal droplets' and the 'grey metallic soar'. Both poems refer to sunlight, with the sun that 'leaks desperation', 'white heat' and the 'sun surfacing defiantly' (AO2). • The structure of the two poems is unusual. Blakemore uses various spacings, and stanza and line lengths; Nichols varies the number of lines in her stanzas and some lines are indented (AO2). • The poets make reference to different cultures, and both make reference to the chaos and busy areas of London (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.

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 photographs in Poem 1: *Not Yet My Mother* and Poem 2: *On Finding an Old Photograph*. Responses may include: **The ideas in the poems:** **Poem 1: *Not Yet My Mother*** • the poem, possibly autobiographical, is about a photograph, found by the speaker, taken of his mother before he was born • the photograph is of a woman, aged 17, posing with a horse. The woman is described as wearing her riding clothes • the photograph was possibly taken in the autumn, as 'the blown trees were still in the background' • at first glance, the woman could be mistaken for the speaker, as they share similar facial features: 'what caught me was your face, / which was mine', a very personal comment • although a date is mentioned, 'scratched in the corner', it is not stated explicitly what year the photograph was taken • the woman in the photograph appears to be happy and the speaker feels connected to her. **Poem 2: *On Finding an Old Photograph*** • the poem is about a photograph of the poet's father. The exact year and village location is given: 'Yalding, 1912'. The poem is autobiographical • the photograph was possibly taken in late summer, as there is an 'apple orchard' • the father is not alone; the photograph also features three women, dressed in long skirts, and a 'child with curly hair' • there is a sense of sadness and regret as the speaker suggests the father experienced unhappiness in his life and may have been disappointed by the speaker • however, in the photograph taken before the speaker has been born, the father is happy. **The poets' use of language:** **Poem 1: *Not Yet My Mother*** • the poet repeats in the final stanza 'you at seventeen, / holding a horse and smiling, / not yet my mother', suggesting that the speaker cannot believe that the photograph is actually his mother and it leaves a deep impression on him • a semantic field of the passing of time runs through the poem: 'Yesterday', 'not yet', 'old film', 'just for a second', 'the date scratched in the corner' • the alliterative 'hat hid your hair' and 'held the horse by the halter' suggests formality and rigidity in the pose • the sky in the photograph is said to be 'grained by the old film stock', perhaps suggesting that it is in black and white

	• the mother's riding apparel, 'the woman's jacket, / nipped at the waist, the ballooned jodhpurs' suggests some formality and adds to the image created • the poem ends with a link between past and present through the likeness: 'I was clearly already your child'. **Poem 2: *On Finding an Old Photograph*** • the father's 'bags' are described as 'stylish', suggesting the father was fashionable in his choice of clothing • the women are described wearing 'soft, white blouses, skirts that brush the grass', the style fashionable at the time. The image is portrayed as tranquil and calm with the gentle sounds of the adjective 'soft' and the verb 'brush' • the child is described as attractive, with its 'curly hair'. The child's gender is not revealed • the women and child in the photograph are familiar to the speaker, who is entranced by it: 'half-drugged / by the atmosphere'. Recognition of the people in the photograph 'eases a burden' for the speaker, who intimates that she regrets 'the things I didn't give him' • there is a suggestion that the father was happy before the speaker was born: 'There he is, happy, and I am unborn.' This could either be that the speaker is not his only source of happiness or, alternatively, that the speaker regrets not bringing him happiness. **The poets' use of form and structure:** **Poem 1: *Not Yet My Mother*** • the poem is structured in five quatrains of free verse. The first-person narrative provides a personal account of finding the photograph • the speaker is either addressing his mother directly or is speaking to the photograph • direct address gives the sense of someone speaking and pausing in a stream of consciousness, with each stanza ending a sentence • the unexpected short line at the end of the third stanza stresses the likeness of the speaker's face with his mother's: 'which was mine' • the poem, in ring composition, uses the majority of the first stanza as a refrain in the last. **Poem 2: *On Finding an Old Photograph*** • the poem is structured in four tercets and a stand-alone line at the end. The triplets could represent one stanza each for the father and the three women who are mentioned in the second stanza; the stand-alone line could be the 'child with curly hair' • ideas are conveyed in a continuous stream of consciousness • the identity of the three women in the poem is not revealed but is known to the speaker • the use of dashes fragments the speaker's train of thought. The speaker is so fascinated with the photograph that she is 'half-drugged / by the atmosphere' • the poem ends with some ambiguity: the speaker could merely be suggesting the father was happy before her birth, or that she was unable to make him as happy as he is in the photograph.

	Comparative points: Many of the points above may be used to show the contrasting ways in which the poets present their thoughts about photographs. 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 speakers are looking at an old photograph of a parent. One is about a mother and the other is about a father. In Poem 1, the mother is alone with a horse; in Poem 2, the father is photographed with three women and a child • whereas Poem 1 gives the age of the mother when the photograph was taken, Poem 2 states a specific year, 1912, just before the First World War • both speakers in the poem explicitly tell us that they are not yet born when the photograph was taken • in Poem 1, the speaker is in awe of his mother, who looks just like him. There is a sense of pride and admiration, whereas, Poem 2 is more regretful about the memories of her father • both poets make use of a stream of consciousness. We learn about each writer and his or her relationship with the mother or father. In particular, in Poem 1, the use of first-person pronouns is key and the emphasis in the short line: 'which was mine'. Similar devices are used in the second poem to shift the focus from the parent to the (unborn) child. Reward all valid points.

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

Level 5	17–20	• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and differences between the poems considered. • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • There is perceptive grasp of form and structure and their effect. • The response offers a cohesive evaluation of the poets' language and its effects on the reader. • Relevant subject terminology is integrated and precise.

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