

Mark Scheme (Results)

November 2020

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 2020
Publications Code 1ET0_02_2006_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.

Marking Guidance – Specific

- The marking grids have been designed to assess student work holistically. The grids identify the Assessment Objective being targeted by the level descriptors.
- When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.
- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the Assessment Objective described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points
- Indicative content is exactly that – it consists of factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfil the requirements of the question. It is the examiner's responsibility to apply their professional judgment to the candidate's response in determining if the answer fulfils the requirements of the question.

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

Component	Assessment Objectives				Total mark
	AO1	AO2	AO3	AO4	
Component 2: 19th-century Novel and Poetry					
Questions 1a to 7a		20			20
Questions 1b to 7b	20				20
Questions 8 to 10		15	5		20
Question 11	8	12			20

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Section A – 19th-century Novel

Jane Eyre

Question Number	Indicative Content
1 (a)	The indicative content is not prescriptive. Reward responses that explore the ways in which Brontë presents Mr Rochester's reactions to Jane's return in the extract. Responses may include: • Mr Rochester is, at first, unsure of who the person in the room is, but once he suspects it is Jane, he is incredulous. He cannot believe that Jane has returned to him • he repeats the question 'Who is this?' and is abrupt in his movement and mannerism: 'quick gesture', 'he demanded', 'distressing attempt', 'he ordered', 'imperiously and aloud'. Even in his confusion he retains an air and tone of command • the three monosyllabic questions demonstrate Mr Rochester's confusion, showing he is not sure who or what has entered the room. The use of italics emphasises his confusion and the strength in his demand to know who is there: '*Who* is it? *What* is it? Who speaks?' • the use of the alliterative exclamation 'Great God!' emphasises his disbelief, believing that he has gone mad in daring to think that Jane has returned: 'what delusion', 'sweet madness' • Mr Rochester is frustrated in his blindness. He continues to ask questions and the sense of frustration is enhanced by using an exclamation and italics: 'Oh! I *cannot* see' • he hyperbolises when he suggests that his 'heart will stop and my brain burst' and his helplessness is conveyed through using the verbs 'groped', 'wandering' • when he touches Jane's hands he confirms his own delight and realisation that it is indeed Jane who has returned by developing the details of his thoughts: 'Her very fingers … her small slight fingers!' • Mr Rochester still dares not believe it can be Jane who has returned to him, repeating '*What* is it?' The use of dashes and repeated phrases further illustrates his incredulity: 'This is her shape – this is her size - ' • when Jane confirms that she is there, he can only repeat her name and fears that she is perhaps a figment of his imagination or a supernatural presence: 'in the flesh? My living Jane?', 'It is a dream…'. He suggests that he has been living in 'misery' and such happiness cannot be real • the use of dialogue, repeated questions and Jane's concealment of her identity add to Mr Rochester's delight when he realises that Jane has returned to him. 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 unhappiness is portrayed **elsewhere** in the novel. Responses may include: **Who feels unhappy:** • Jane Eyre is unhappy when she is a child living at Gateshead Hall. She is also unhappy at Lowood School, Thornfield and when traversing the moors • Mrs Fairfax is unhappy when she observes Jane's and Rochester's relationship • Mason is unhappy when he learns of Rochester's planned marriage to Jane • Rochester is unhappy when Jane leaves him • St John Rivers is unhappy when Jane rejects him. **Why they are unhappy:** • the orphaned Jane is unhappy at Gateshead Hall. She is unwanted by her aunt, Mrs Reed, and is bullied by her cousins Eliza, John and Georgiana. When she retaliates and hits John with a book, she is sent to the Red Room, where she is distressed and collapses in a fever • Jane is happy to be sent away to Lowood School, but she experiences unhappiness when she observes Helen being harshly treated and punished. Jane is very unhappy when she is branded a 'liar' by Mr Brocklehurst. Her ultimate unhappiness is when Helen dies in her arms after suffering from typhus • Jane is unhappy at Thornfield when she believes that Rochester is courting Blanche Ingram and that her role at Thornfield will come to an end when Adèle is sent away to boarding school • Mrs Fairfax is unhappy when she witnesses Mr Rochester kissing Jane, as she knows that he is already married • Bertha's brother, Richard Mason, arrives at the wedding ceremony with his solicitor, Briggs. Mason reveals that Rochester is already married and that his first wife is kept at Thornfield. Rochester is very unhappy with the disruption and takes the wedding party to see his mad wife • Rochester is devastated that Jane has decided to leave him. He suggests that they should remain together and live life elsewhere. Rochester tells Jane how he was tricked into marrying Bertha and Jane almost succumbs to his proposals, but in her fitful sleep she dreams that her mother warns her to 'flee temptation' • Jane is desperately unhappy when she flees from Thornfield. She travels by coach and foot across the moors distressed and exhausted. She wanders until she arrives at a village called Morton • at Morton, when Jane rejects St John's proposal of joining him as a missionary as his wife he cannot believe it and is unhappy with her. He feels that it is her duty to go with him to India. Jane is miserable while St John remains at Moor House, as the tension his proposal has created is spoiling their relationship. Note: Candidates do not need to explore a range of examples; they may consider one or two in greater detail.

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

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

Level	Mark	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 Mr. Jaggers in the extract. Responses may include: • Mr. Jaggers is presented as being abrupt, demanding, mysterious and professional in the extract • Mr. Jaggers is to the point and direct. His exclaimed sentences are short and abrupt: 'Go it!', 'Come!' • he knew that Pip would come asking for money with his all-knowing 'short laugh' before asking Pip how much money he wants. Later in the extract this hint of humour is contradicted when it is stated that 'Mr. Jaggers never laughed', suggesting that he is a very serious character • Pip feels as though Mr. Jaggers is setting a trap and 'lying in wait' for him. Mr. Jaggers does not maintain eye contact with Pip, keeping 'his eyes on the wall behind' him, perhaps suggesting that he is insincere or trying to maintain a serious disposition • Mr. Jaggers frequently asks questions and repeats: 'how much?' and 'will that do?' • in the dialogue between Pip and Mr. Jaggers, Mr. Jaggers talks in riddles when he presses Pip to tell him how much money he actually wants. When they agree on twenty pounds, Jaggers plays with Pip and tests his maths skills: 'Now, what do you make of four times five?' • Mr. Jaggers is confident in his own knowledge: 'Never mind what *I* make it, my friend', emphasising the '*I*', perhaps reminding Pip of his position • the use of imperative verbs conveys Mr. Jaggers's instructions to Wemmick: 'Take Mr. Pip's written order …' • Mr. Jaggers makes Pip feel uncomfortable as he feels it is an unusual way of doing business: 'a strongly marked impression on me, and that not of an agreeable kind' • Pip finds the serious Mr. Jaggers's boots a source of amusement. As Mr. Jaggers moved, his boots made noises. The onomatopoeic 'creaking' boots are personified as Pip imagines them to be laughing: 'as if *they* laughed in a dry and suspicious way' • Pip is unsure what to make of Mr. Jaggers. Wemmick tells Pip what Mr. Jaggers would find this a compliment, suggesting that Mr. Jaggers likes to be mysterious. Wemmick suggests that Mr. Jaggers is just being 'professional' and adds that he has metaphorically 'set a man-trap and was watching it'. 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 money is important **elsewhere** in the novel. Responses may include: **Who has money:** • Miss Havisham • Magwitch • Pip • Bentley Drummle and Estella • Compeyson • Mr. Jaggers • Pumblechook. **How money is used:** • throughout the novel, money and wealth are seen as vehicles to a higher status. Dickens portrays that by having money it does not necessarily bring happiness as money is often misused or squandered • Miss Havisham has money, but it does not make her happy. She uses money to wreak her revenge on men. As a child she was spoilt and her 'father denied her nothing'. Her father owned the brewery next to Satis House. When he died, Compeyson and her half-brother tried to take the money from the sale of the brewery. Pip mistakenly believes that Miss Havisham is responsible for his great expectations: 'Miss Havisham was going to make my fortune' • Magwitch makes his fortune sheep farming in Australia and uses his money to give Pip great expectations. Magwitch risks capture and death by returning to England to see Pip. He reveals to Pip that it was he who made him rich: 'sure as ever I spec'lated and got rich, you should get rich' and how he wanted to give him a life that would make him 'above work'. Pip is stunned when he realises that Miss Havisham's 'intentions' were 'all a mere dream' and that he had simply been used by her as a tool to hurt others • Pip squanders the majority of his fortune and within two years of moving to London has run up debts. Mr. Jaggers advises Pip but does not interfere. Pip admits that he is seriously alarmed by his 'state of affairs'. After Magwitch dies in prison, the Crown confiscates the rest of his fortune. Pip realises that money does not make a gentleman. Pip does use some money generously, such as when he secretly helps Herbert in to business • Bentley Drummle, Estella's husband, is a minor noble who 'came of rich people' and was 'idle, proud, niggardly, reserved and suspicious'. His sense of superiority and abuse of his financial situation lead him to treating Estella cruelly. Estella is Miss Havisham's chief beneficiary after her death. She is a wealthy woman but unhappy • Compeyson had money, but greed and crime led to his ruin. He, according to Magwitch, was 'set up fur a gentleman'. Compeyson had attended public school and 'was a dab at the ways of gentlefolks'. From what Magwitch tells Pip, he and Herbert realise that Compeyson was 'the man who professed to be Miss Havisham's lover' but his criminal ways of counterfeiting and fraud led to his downfall. Compeyson's punishments were never as harsh as Magwitch's owing to his higher social status • Mr. Jaggers is a powerful, wealthy lawyer who uses money to demonstrate social class. He tells Pip that he will need new clothes suitable for his elevated status and assumes that everyone is worth a price when he offers Joe money for Pip, but Joe will not entertain any ideas of compensation

	• Pumblechook is obsessed with money and uses money to maintain his rising social status. He is a merchant and arranges Pip's first meeting with Miss Havisham. Throughout the novel, Pumblechook takes credit for Pip's fortunes, but does not realise it is actually Magwitch who has made Pip wealthy. Note: Candidates do not need to explore a range of examples; they may consider one or two in greater detail. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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

Level	Mark	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) please see page 4
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Level 1	1–4	• The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the text.
Level 2	5–8	• The response may be largely narrative but has some elements of personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus.
Level 3	9–12	• The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text.
Level 4	13–16	• The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points.
Level 5	17–20	• There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text.

Dr Jekyll and Mr Hyde

Question Number	Indicative Content
3 (a)	The indicative content is not prescriptive. Reward responses that explore how Stevenson presents Dr Lanyon in this extract. Responses may include: • Dr Lanyon lives at Cavendish Square, 'that citadel of medicine'. The use of the noun 'citadel' suggests that the area is renowned for medicine; it is a stronghold • by fronting Dr Lanyon with 'great', the adjective suggests that he is successful, popular and respected, which is further supported by the reference to a waiting room of 'crowding patients' • Mr Utterson considers Lanyon as a friend. Lanyon and Utterson shared a mutual friendship with Henry Jekyll; Lanyon attended the same school and college as Utterson and repeats how they are 'old friends, old mates'. Lanyon and Utterson are said to be 'respecters of themselves and of each other' but more unusually, as it 'does not always follow', they both enjoy 'each other's company' • when Utterson first arrives, Lanyon is 'sat alone over his wine', suggesting that he enjoys a drink, enjoys his own company and lives alone, except for his staff, including his 'solemn butler' • a list describes Lanyon as: 'a hearty, healthy, dapper, red-faced gentleman' • his 'shock of hair prematurely white' suggests that he looks older than he really is, perhaps through hard work or stress • the adjectives 'boisterous and decided' describe him to be lively and confident. His liveliness is supported with the verb 'sprang up' when he gets up to welcome Utterson. He is said to be 'somewhat theatrical to the eye', suggesting that he is animated and uses gestures or non-verbal communication • Lanyon is warm and friendly towards Utterson. He is described as genial and 'genuine' in his personality • he is good company, engaging in some 'rambling talk' and he demonstrates a sense of humour when he jokes about wishing to be younger. The verb 'chuckled' has a playful and cheerful intonation • when the men begin to discuss Henry Jekyll, Lanyon confirms that they once had 'a bond of common interest', but this was in the past ('We had'). Lanyon says that Jekyll's experiments became 'too fanciful' and were 'unscientific balderdash', suggesting that Lanyon is a traditionalist in his practice and that he does not approve of Jekyll's experimentation • Lanyon repeats, for emphasis, his point that Jekyll has gone 'wrong, wrong in the mind' • Lanyon shows that he is uncomfortable talking about Jekyll when he flushes 'suddenly purple', providing a contrast to the composed 'red-faced gentleman' seen earlier • the reference to the legend of 'Damon and Pythias' suggests that Lanyon is educated and well-read in Ancient Greek mythology. The story tells of the Pythagorean ideal of friendship and the genuine love and trust demonstrated in Damon's and Pythias's friendship • Lanyon is emotive when he shows that he has a temper: 'This little spirt of temper', but within a 'few seconds', Lanyon has recovered 'his composure'. Reward all valid points.

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

Question Number	Indicative Content
3 (b)	The indicative content is not prescriptive. Reward responses that explain how reputation is important **elsewhere** in the novel. Responses may include: **How characters gain a good or bad reputation:** • Mr Utterson and Mr Enfield both value the importance of a good reputation, typical of Victorian society. They enjoy their regular Sunday walks and conversations. They both like their privacy and do not engage in idle gossip. A good appearance and good reputation were important • Dr Jekyll is desperate to maintain his good reputation but is tempted to enjoy and indulge in his evil side, which is why he is motivated to create his alter ego, Mr Hyde. Jekyll struggles to maintain his respectable reputation and believes in the 'duality of man', their good and bad sides, of their personalities. Jekyll enjoys the façade of Dr Hyde, as he can do terrible things, such as the 'juggernaut' incident and the murder of Sir Danvers Carew, without anyone suspecting him due to changed appearances and behaviour. Jekyll is maintaining his good reputation whilst Mr Hyde is the incarnation of his bad reputation • Jekyll was once good friends with Lanyon. Jekyll, like Lanyon, gained an excellent reputation in the medical profession • Sir Danvers Carew had a good reputation. His murder by Mr Hyde takes Hyde's bad reputation to a deeper level • Poole, Jekyll's butler, has a good reputation. Utterson welcomes Poole to his home and trusts what he has to say about Jekyll. Poole holds Jekyll in high esteem and is scared for his master's safety • Inspector Newcomen believes that his involvement with the Carew Murder Case will improve his reputation: 'his eyes lighted up with professional ambition' as he knows that the case 'will make a deal of noise'. Utterson uses the Inspector's reputation and position when Hyde's housekeeper initially 'declares it was impossible' to let them see Hyde's rooms. When Utterson explains who is with him, she changes her mind and allows them entry. **What the characters think about others:** • Utterson is very concerned about the good reputation of his friend, Dr Jekyll, and wants to help him to preserve it; however, Utterson keeps his fears and suspicions to himself to protect Jekyll's reputation • Utterson is desperate to find Mr Hyde and to try and uncover his true motives: 'If he be Mr Hyde … I shall be Mr Seek'. Once Utterson has met Mr Hyde, he is convinced that he is blackmailing Jekyll. Enfield even tells Utterson that he calls the property near to where he saw Hyde trample over the child, and where he went to get the money and cheque, as 'Blackmail House'. When Utterson asks Enfield whether he made further enquiries about what happened, Enfield says that he makes it 'a rule of mine: the more it looks like Queer Street, the less I ask' • Utterson speaks with Jekyll about his will and offers to help him rid himself of Mr Hyde, who has gained a bad reputation. Utterson reminds Jekyll that he can 'be trusted' and urges him to make 'a clean breast of this in confidence' and that he can 'get you [him] out of it'. Despite his offers, Jekyll tries to assure Utterson that he does not need his help nor interference and that 'the moment I choose, I can be rid of Mr Hyde' • Lanyon, believing that Jekyll's work has become too fanciful, loses his respect for Jekyll. Following Lanyon witnessing the transformation, Lanyon tells Utterson that he is 'quite done with that person; and I beg that you will spare me any allusion to one whom I regard as dead' • following the murder of Sir Danvers Carew, Jekyll knows that Mr Hyde has gone too far and that he needs to be contained. When Jekyll controls his lust for evil, he comes out of seclusion and renews his friendships, reinforcing his good reputation amongst them. 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.

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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
(a)	The indicative content is not prescriptive. Reward responses that explore how Dickens presents the settings in this extract. Responses may include: • the settings provide multiple contrasts. The bleak, cold setting outside is juxtaposed with the two contrasting interior settings of the Mansion House and Scrooge's counting-house. In addition, the settings present the contrasting colours and social classes compacted within one small area • the church tower is described as 'ancient' and its bell is personified: 'gruff old bell', 'peeping slily down', 'its teeth were chattering in its frozen head' • the setting of the church tower is enshrouded 'in the clouds', suggesting its height, while at ground level labourers have 'lighted a great fire'. The use of contrasts makes the street seem warm and friendly compared with the freezing inhospitable weather conditions: 'frozen', 'The cold became intense', 'Foggier yet'. The triplet 'Piercing, searching, biting cold' gives intensity to the coldness • the water-plug is personified. It is described as 'being left in solitude' with the water 'sullenly congealed' in the cold. The 'misanthropic ice' suggests a hatred for mankind • colour imagery provides contrast and creates a more vivid scene. The greyness of the clouds and fog contrast with the alliterative 'blue blaze' and the greens and reds of the 'holly sprigs and berries' • the scene is brought to life with the people in it. There are many different types of people representing the various social classes from the poorest paupers to the Lord Mayor. These are: the labourers and 'a party of ragged men and boys' stood near the brazier; the people passing by with their oxymoronic 'pale faces ruddy'; a 'glorious pageant' of poulterers and grocers; The Lord Mayor in his Mansion House with his 'fifty cooks and butlers'; the 'little tailor' and his 'lean wife' and baby; the carol singer who dares to regale Scrooge with a carol; Scrooge and his 'expectant clerk' • the Lord Mayor's Mansion House is described as a 'stronghold' and 'mighty'. The description makes the Mansion House seem like an impenetrable fortress where its inhabitants live in luxury whilst those outside are struggling • Dickens demonstrates a sense of humour when he refers to Saint Dunstan, who was Archbishop of Canterbury. Saint Dunstan was once the most popular saint in England who, according to the legend, pulled the devil's nose with a pair of red-hot tongs. Here, Dickens suggests that rather than using the red-hot tongs he should have used the freezing cold weather for greater effect • the reference to Saint Dunstan links to the carol singer: a boy with a frozen nose. The verb 'gnawed' is repeated and the simile 'as bones are gnawed by dogs' again emphasises how bitterly cold it is. The singer flees 'in terror' with Scrooge's equally cold response • the interior of the counting-house is stark and bare. Scrooge 'dismounted from his stool' and the clerk who occupied 'the Tank' 'snuffed out his candle'. The verbs relate to solitary basic items • the structure of the extract begins at the top of the church tower and moves slowly down to the street and a snapshot of activity is viewed in the two

	properties, as if the reader travels with the fog, viewing life from both outside and inside perspectives. 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.
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Level 5	17–20	• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative Content
4 (b)	The indicative content is not prescriptive. Reward responses that explain how Bob Cratchit is portrayed **elsewhere** in the novel. Responses may include: **What Bob Cratchit says and does:** • Bob Cratchit is Scrooge's clerk. He works in a 'Tank' next to Scrooge's office. Bob must work in a cold room, as he is not allowed sufficient coal to keep him warm • Bob listens to Fred telling his uncle that Christmas is a 'good time: a kind, forgiving, charitable, pleasant time'. Bob is delighted to hear this and 'involuntarily applauded'. Scrooge responds by threatening to sack him if he makes another sound: 'you'll keep your Christmas by losing your situation' • Bob knows that Scrooge will demand that he begins work earlier the day after Christmas. He is timid when confirming that he should like the full day off for Christmas Day: 'If quite convenient, sir' • Bob does not have a great-coat, despite the freezing conditions outside, but when he leaves the office he keeps himself warm with his 'white comforter dangling below his waist' and joins in with others to celebrate the season by going 'down a slide on Cornhill'. He then 'ran home to Camden Town as hard as he could pelt' • Bob and his family make every effort to celebrate Christmas the best they can, even through simple actions. Bob has his 'threadbare clothes darned up and brushed, to look seasonable' and Mrs Cratchit decorates her dress with ribbons • Bob is an ideal father. He is very disappointed when his family trick him into believing that Martha would not be home for Christmas dinner. Martha cannot bear to see his disappointment and 'ran into his arms'. Bob 'hugged his daughter to his heart's content'. He comments that Tiny Tim had been 'As good as gold' at church and becomes emotional when he over-optimistically says that Tiny Tim is 'growing strong and hearty' • even though Scrooge is a harsh employer, Bob raises a toast to him at the end of their dinner and calls him 'the Founder of the Feast', much to his wife's protestations. Bob suggests that Scrooge may be able to provide for his eldest son, Peter, and that he could possibly earn a 'full five-and-sixpence weekly' • when the Ghost of Christmas Yet To Come shows Scrooge the Cratchit household, Scrooge realises that Tiny Tim has died. The family are awaiting Bob's return home, but he is late as he walks 'a little slower' now that he has lost his son. Bob grieves for his loss and 'broke down all at once' in his distress yet still finds love in his heart to comment on how kind Scrooge's nephew, Fred, had been when he saw him • at the end of the novel when Bob arrives to work late he fears that Scrooge may sack him and he trembles when he admits that he 'was making rather merry'. Scrooge teases Bob until he tells him to add more coals to the fire and that he is giving him a pay rise. **Why he is important in the novel:** • Scrooge does not pay Bob enough to be able to fully enjoy Christmas: 'my clerk, with fifteen shillings a-week, and a wife and family, talking about a merry Christmas. I'll retire to Bedlam.' Through Bob, we learn of the hardships experienced by many at the time • Scrooge and Bob Cratchit are opposites. Scrooge symbolises greed, seriousness and an unkind nature, whereas Bob symbolises joy and happiness, despite living a life of poverty • the way Bob Cratchit and his family celebrate Christmas is in total contrast to how Scrooge celebrates his • Bob and his family show how they value everything that they have and do not waste anything. Bob and his family show that they can be happy with little or nothing • Bob is important in the novel because Scrooge finally finds compassion for him and his family through what the Spirits show him. Scrooge changes his ways as he is determined to save Tiny Tim and the Cratchit family from further suffering.

	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 Pemberley in this extract. Responses may include: • Pemberley is described as idyllic and is presented from Elizabeth's apprehensive perspective. The reader discovers Pemberley as Elizabeth travels through the estate to the house. Elizabeth's initial prejudged opinions of the estate are incorrect and her prejudice against its owner have been influential on her expectations • the first sight Elizabeth has of the estate is of the woods that surround it. The size of the estate is immense: 'at length they turned in at the lodge', 'drove for some time' • the park is described as 'very large' and has 'great variety of ground', suggesting the varied landscape. The landscape is hilly and the party enter from 'one of its lowest points' and 'gradually ascended' • the woodland is described as 'beautiful' and 'stretching over a wide extent' • Elizabeth is in awe of Pemberley and silently takes in its splendour: 'Elizabeth's mind was too full for conversation'. She admires every viewpoint • every aspect of the location of the house is described. Pemberley is located on the 'opposite side of a valley'. The road leading to it is described as sharply meandering: 'some abruptness wound'. The triplet describes the first sighting of the house: 'large, handsome, stone' that prominently stands 'on rising ground'. The panorama is described with phrases about locations or positions: 'at the top', 'opposite side', 'backed by', 'in front' • the stream is described as 'of some natural importance' and flowing powerfully as it 'swelled into greater'. There is an emphasis on nature and the lack of any artificiality: 'without any artificial appearance'. The banks were 'neither formal, nor falsely adorned' • Elizabeth is clearly surprised with the natural beauty of Pemberley as the 'natural beauty had been so little counteracted by an awkward taste'. The party are all full of 'admiration' • the final approach to the house gathers pace with the verbs 'descended', 'crossed' and 'drove' • the housekeeper is described as more agreeable than Elizabeth had expected: 'respectable-looking, elderly woman, much less fine, and more civil, than she had any notion of finding her' • the dining-parlour is described with the triplet: 'It was a large, well-proportioned room, handsomely fitted up'. Elizabeth is more interested in the grounds as she only glances at the room 'after slightly surveying it' in favour of looking at the views from the window • the view of the wood is given a sense of majesty: 'The hill, crowned with wood'. It was a 'beautiful object'. Elizabeth delights in the scene and collectively summarises her journey through the grounds: 'the river, the trees scattered on its banks, and the winding of the valley'. 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 Mr. Darcy is presented **elsewhere** in the novel. Responses may include: **What Mr. Darcy says and does:** • Mr. Darcy is first brought to Netherfield Park and introduced to Moreton society by Mr. Bingley, his friend. Darcy is described as a 'tall person' with 'handsome features, noble mien; and the report which was in general circulation … of having ten thousand a year', but first impressions of him at the assembly are unfavourable, despite his large fortune and 'large estate in Derbyshire': 'he was discovered to be proud, to be above his company, and above being pleased' • Darcy 'only danced with Mrs. Hurst and once with Miss Bingley'. He declines to be introduced to others and only talks with those he knows. He appears to be in total contrast to Bingley and the general feeling was that he 'was the proudest, most disagreeable man in the world, and everybody hoped that he would never come there again'. When Bingley presses him to dance, Darcy says that it would be a 'punishment' to stand up with any of them. After the assembly, Mrs. Bennet comments that she found him a 'most disagreeable, horrid man, not at all worth pleasing. So high and so conceited', but Elizabeth's friend, Charlotte, believes he has every right to be proud because of his immense wealth • Darcy writes a letter to Elizabeth explaining his involvement with Jane and Bingley and about his relationship with Mr. Wickham • Darcy intervenes and helps rescue Lydia's reputation when she elopes with Wickham. **His relationship with Elizabeth:** • Darcy refuses to be introduced to Elizabeth at the assembly, as he only finds her 'tolerable'; he tells Bingley that she is 'not handsome enough to tempt *me*' and refuses to ask her for a dance. Elizabeth finds him too proud and he makes a bad impression on her, leaving her with 'no very cordial feelings towards him'. Later, at Netherfield, Darcy begins to find himself attracted to Elizabeth, but she declines his offer of a dance as she feels that he is just trying to be polite. Miss Bingley cannot hide her jealousy and goads Darcy about the Bennet family • Darcy speaks favourably of Elizabeth when Caroline Bingley tries to condemn her behaviour, appearance and family. Later, when Darcy is trying to write a letter to his sisters, Elizabeth engages him in a lively discussion and she becomes aware of his attentions to her. Darcy is attracted to Elizabeth's lively personality • the relationship between Darcy and Elizabeth suffers when Wickham lies about his past. Elizabeth cannot accept that Darcy stopped Wickham from receiving his entitlement from Darcy's father. Darcy will not talk to her about Wickham at the Netherfield ball, thus fuelling Elizabeth's negative, prejudiced feelings towards him • at Rosings, Darcy once again admires Elizabeth, and Charlotte is convinced that he loves Elizabeth. Darcy proposes to Elizabeth, but she rejects him because she was told by Colonel Fitzwilliam that Darcy saved Bingley from an 'imprudent marriage'. Elizabeth believes this must be in relation to her sister Jane's relationship with Bingley. Elizabeth confronts Darcy about this and he admits that he did warn Bingley of the possible consequences of marrying in to the Bennet family • on learning the truth about Darcy, Elizabeth's views of him totally change, particularly following his help with Lydia. He visits Elizabeth at Longbourne and says that everything he did was for her and, for a second time, proposes to her. This time, she accepts. 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	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) please see page 4
	0	No rewardable material.
Level 1	1–4	• The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the text.
Level 2	5–8	• The response may be largely narrative but has some elements of personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus.
Level 3	9–12	• The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text.
Level 4	13–16	• The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points.
Level 5	17–20	• There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text.

Silas Marner

Question Number	Indicative Content
6 (a)	The indicative content is not prescriptive. Reward responses that explore how Eliot presents Silas Marner's relationship with William Dane this extract. Responses may include: • Silas Marner's relationship with William Dane is close. He is revered by Silas and held in high esteem. Both men attend the same place of worship. William Dane is a little older than Silas Marner. Silas considers them to share a 'close friendship' • other members of their church at Lantern Yard 'call them David and Jonathan'. Both names are derived from Hebrew, David meaning 'beloved' and Jonathan meaning 'Jehovah has given' or 'Jehovah's gift'. Both names suggest that they are valued by other brethren. In the Christian Bible, David and Jonathan were very dear friends • William Dane has an excellent reputation and is considered 'a shining instance of youthful piety', but he also has the reputation of being very severe in his ways: 'given to over-severity towards weaker brethren'. William Dane is a bully • William Dane is very confident and holds himself in high esteem; religious imagery and the verb 'dazzled' give him some heavenly quality: 'so dazzled by his own light'. He even considers himself to be better than his teachers. Despite his 'blemishes', to Silas he 'was faultless' • Silas, being young and of 'an inexperienced age', has little self-confidence and admires William Dane's authority and 'imperativeness'. Silas is a typical youth who is said to 'lean on contradiction', suggesting that he thinks in a manner contrary to popular belief and is blind to other people's opinions • Silas Marner trusts William Dane. The descriptions of facial expressions convey the differing and contrasting natures of both men. The simile 'deer-like gaze' and Silas's 'large prominent eyes' contrast with William Dane's 'self-complacent suppression of inward triumph that lurked in the narrow slanting eyes and compressed lips' • the men frequently discuss their 'Assurance of salvation'. Silas says that he can only hope for salvation, whereas William Dane believes that his salvation is assured. Dane is convinced and deluded that he dreamt of the words 'calling and election' appearing to him on a page in an open Bible • the men frequently discuss theological issues: 'Such colloquies have occupied many a pair of pale-faced weavers'. The description of being 'pale-faced' suggests a life spent indoors working a loom • religious imagery and an illusion of angels are used to suggest innocence and purity of the souls of the two men: 'unnurtured souls have been like young winged things, fluttering forsaken in the twilight'. The alliterative 'fluttering forsaken' suggests that they are abandoned souls flickering in the evening light • Silas believes his close friendship with William Dane is not hindered by his relationship with Sarah: 'had suffered no chill'. Dane even joins the couple 'in their Sunday interviews' • during a prayer-meeting, Silas has one of his cataleptic fits. Dane spitefully suggests that the trance 'looked more like a visitation of Satan than a proof of divine favour', putting Silas's faith in question, which would mortify him. Dane is cruel and malicious • the structure of the extract is in third person narrative over two paragraphs that span a number of months. The reader is given an outsider's perspective and can see Dane's nasty personality more than Silas can. Silas is blinded by his faith and trust in Dane. Silas can only see the best in people. Reward all valid points.

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

Question Number	Indicative Content
6 (b)	The indicative content is not prescriptive. Reward responses that explain the importance of trust **elsewhere** in the novel. Responses may include: **How belief in the goodness of others is lost:** • Silas Marner loses his trust in people and his faith in God. When Silas is betrayed by both William Dane and his fiancée, Sarah, Silas feels that he cannot ever trust people again. William Dane uses Silas's pocketknife to open a bureau where the church money was kept. William Dane steals the money and frames Silas for the crime by leaving the empty money bag at Silas's home • the brethren of the church at Lantern Yard lose their trust and faith in Silas. They find him guilty and excommunicate him from their church. Silas, in his anger, denounces the church • Silas's trust in William Dane and Sarah is further lost. Because Silas is found guilty, Sarah breaks off their engagement and eventually marries William Dane • when Silas begins a new life in Raveloe there is nothing there to remind him of the unhappy memories of Lantern Yard. He believes that God has abandoned him and continues to feel betrayed and wronged by the people he loved • the villagers lose their trust in Silas when he refuses to 'cure them' of their ailments. When Silas helps Sally Oates manage her illness and discomfort with a preparation made from foxgloves, the villagers think that Silas has healing powers, but when he refuses to help them they blame him for any accidents or bad luck experienced in the village • Godfrey Cass has lost his trust in his brother, Dunsey. Dunsey has squandered the tenants' rent money and is heavily in debt. Dunsey blackmails Godfrey and threatens to tell their father about Godfrey's secret marriage to Molly Farren. Godfrey reluctantly agrees to let Dunsey have his beloved horse, Wildfire, and sell it to pay off his debts. Dunsey abuses his brother's trust and Wildfire is killed in a hunting accident • Silas hoards and hides his money and believes it is safe. He trusts others not to trespass and keeps his door unlocked. His trust in others is lost when he discovers that his money has been stolen. Later, we discover that Dunsey stole the money • Molly Farren loses her trust in Godfrey Cass. Godfrey has secretly supported her and provided for her but abandons her. When Molly decides to go and confront Godfrey she perishes near Silas's cottage. **How trust is shown:** • when Silas's money has been stolen, he goes to the village hoping that the goodness of others will help return his gold to him. Silas does not want retribution, he just wants his precious savings returned • the people of Raveloe trust Silas's account of his missing money and feel sorry for him. They assure Silas that Jem Rodney, the poacher, could not be responsible for the theft because he was at the inn all evening; however, the villagers sympathise with Silas and support him • Godfrey Cass trusts Silas to look after Eppie • Silas trusts Dolly Winthrop's advice about caring for children. Silas agrees to having Eppie christened. Dolly is supportive of Silas and offers him friendship. She is surprised when Silas demonstrates his knowledge of the Bible when he explains that Eppie's name, Hephzibah, is from the Bible and was the name of both his mother and sister. Silas trusts Dolly and confides in her

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

Frankenstein

Question Number	Indicative Content
7 (a)	The indicative content is not prescriptive. Reward responses that explore how Shelley presents Frankenstein's quest for knowledge in this extract. Responses may include: • Frankenstein speaks directly to Walton, his listener, and the reader in his narrative. He explains how he was led to become fascinated with 'Natural philosophy' and how this 'regulated my [his] fate' • he explains that when he was thirteen, and on holiday, he found 'a volume of the works of Cornelius Agrippa'. Frankenstein's contrast of turning 'apathy' into 'enthusiasm' explains how his quest for knowledge is awakened. His reading material is mature and demonstrates his intelligence • the metaphors 'A new light seemed to dawn upon my mind' and 'bounding with joy' suggest that Frankenstein has been excited and inspired to study more • Frankenstein's father does not share his son's enthusiasm and advises him that he should 'not waste' his time 'upon this; it is sad trash', but Frankenstein is not as interested in returning to his 'former studies', which suggests that he found them mundane • Frankenstein is not deterred and explains that his father had not reasoned why he found it 'sad trash'. Frankenstein almost blames his father for receiving 'the fatal impulse that led' to his 'ruin' • Frankenstein's quest for knowledge is piqued by his father's rejection of it with his 'cursory glance'. The superlative 'greatest' emphasises how Frankenstein is determined to learn more • Frankenstein is obsessed with his quest for knowledge and as soon as he returns home buys 'the whole works of' Agrippa and then two other eminent scientists of the time. He hyperbolises when he describes the books as 'treasures known to few', as if he has discovered secret treasure and wealth • powerful nouns and verbs are used to emphasise Frankenstein's desire and obsession to gain more knowledge: 'avidity', 'procure', 'penetrate'. The adjective 'fervent' demonstrates how passionate he is to learn • despite his 'intense labour and wonderful discoveries', Frankenstein remains disappointed and longing for more; he feels 'discontented and unsatisfied' and is inspired by Sir Isaac Newton's simile of feeling 'like a child picking up shells' and feeling like a novice: 'tyros engaged in the same pursuit' • the three paragraphs begin with the thirteen-year-old Frankenstein's discovery of Agrippa, the second explains how Frankenstein's quest for knowledge becomes a 'fatal impulse' and the third paragraph explores his discovery of other scientists and their work. Reward all valid points.

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

Question Number	Indicative Content
7 (b)	The indicative content is not prescriptive. Reward responses that explain the importance of education **elsewhere** in the novel. Responses may include: **Who gains an education and how:** • Captain Robert Walton is a foil for Victor Frankenstein as he shares many similarities. Walton is desperate to discover new lands, being the first man to explore areas around the North Pole. He wishes to 'satiate' his 'ardent curiosity' and 'tread a land never before imprinted by the foot of man' • Walton, in his letter to his sister, admits that his 'education was neglected' because of his obsession with exploration; however, he goes on to refer to his year spent as a poet, loosely referring to Milton's *Paradise Lost* and his studies of Homer and Shakespeare. As a sailor, he became obsessed and teaches himself 'mathematics, the theory of medicine and those branches of physical science' which would assist him in his quest • Frankenstein remains obsessed with his creation of life. He isolates himself and becomes obsessed with his experiments and learning • Henry Clerval, Frankenstein's close school friend, unlike Frankenstein, is interested in ethics. Both men attend the university of Ingolstadt and Clerval cares for his friend when Frankenstein becomes ill. Both men broaden their education through their extensive travels • the monster, abandoned by Frankenstein, must gain his own education. He discovers the beauty of nature when he seeks shelter in the forest and he learns to identify the different sounds and experiences around him • when the monster discovers the cottagers, the De Laceys, he learns morality, love and benevolence from them. He reads widely, including the works of Werter (the *Sorrows of Werter*), *Plutarch's Lives* and Milton's *Paradise Lost*. Like Walton's and Frankenstein's, much of the monster's education is self-taught • Elizabeth's education is typical of the time. She has to take on the role of motherhood when Frankenstein's mother dies. She is a passive woman who awaits Frankenstein's return and, like other women, does not receive a university education. Elizabeth 'busied herself with following the aerial creations of the poets'. **How education affects the lives of others:** • Robert Walton writes his letters to his sister Margaret Saville. They clearly have a close relationship and from the content of her brother's letters, Margaret would clearly be distressed and in fear of her brother's safety • Frankenstein's education and his obsession with creating life results in his friend Clerval's death. The monster seeks his revenge on Frankenstein and murders Clerval • the monster is highly sensitive and educated. When he is left alone after being rejected by Felix De Lacey and then experiences the prejudice of others, he yearns for companionship. He asks Frankenstein to create him a companion, but when Frankenstein retracts from his promise, the monster seeks his revenge, which results in several deaths, including his own and Frankenstein's. 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	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 and 10, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a response comparing the poems. Comparison is not directly associated with a discrete assessment objective. However, candidates must answer the question set, and provide sufficient evidence to meet the requirements of the assessment objectives through their comparison including the poets' use of language, form and structure (AO2), and the contexts in which the poems were written (AO3).

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

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

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

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

Question Number	Indicative Content
8 Relationships	The indicative content is not prescriptive. Reward responses that explore how John Cooper Clarke presents emotions in *i wanna be yours* and which compare this to a substantial extent with a second poem. Responses may include: ***i wanna be yours*** **Form and structure (AO2):** • the poem is written in free verse and contains no punctuation or capital letters, perhaps to reflect the idea of the punk element of non-conformity or the freedom and the power that love has on a person • the use of repetition and the refrain 'i wanna be yours' makes the poem lyrical, like a song • the regular use of simple rhymes reflects the simplicity of the poem and its message of genuine love • the poet's tone is amusing, sometimes passive and at other times positive and active. The poet will do anything and is submissive, demonstrating his devotion to his addressee. **The poet's language and ideas (AO2):** • the poet conveys his emotions by referring to inanimate, mundane objects to express his admiration in simple terms: 'vacuum cleaner', 'ford cortina', 'coffee pot', 'raincoat', 'dreamboat', 'teddy bear', 'electric meter', 'electric heater', 'setting lotion'. The poet wants to make the life of his addressee easier • the informal, repeated slang term 'wanna' has the effect of emphasising his desires and emotions • metaphors are used to suggest that he would do anything for his special someone: 'let me be your electric meter / i will not run out', suggesting that he is reliable • the pun in relation to the 'coffee pot' and calling 'the shots' adds additional humour to the poem • the suggestion of being a 'raincoat' implies that he will protect his lover from 'bad weather'. It also has deeper meaning, suggesting he will be there when times are difficult, demonstrating his emotional attachment to the addressee • the repetition of 'deep' emphasises the depth of his love and emotions • the reference to another person suggests that the relationship is not as simple as it may have first seemed: 'i don't wanna be hers', suggesting emotions are complicated

	• some candidates may consider an alternative reading such as the poet's sense of ownership, like possessing a household object and his obsessive nature; he does not consider a rejection. **Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities:** • the poem is written by Dr John Cooper Clarke, a performance poet from Salford near Manchester. He is known as 'the Bard of Salford' and 'the people's poet'. He was awarded an honorary doctorate from the University of Salford in 2013 • Cooper Clarke is a punk poet and his ideas of the freedom of expression and anti-establishment views are reflected in this poem • the poem was made into a successful track by the British pop (Britpop) group Arctic Monkeys in 2013, but it does contain some extra lyrics • the poet refers to a Ford Cortina, a car popular in the 1970s when the Punk movement was established. 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 emotions in a relevant way. For example, if candidates choose the poem *Valentine*, by Carol Ann Duffy, 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 express emotions by using everyday objects. Cooper Clarke uses inanimate objects such as a 'ford cortina' and 'coffee pot' whereas Duffy uses an onion to express her emotions. Both poets challenge clichéd ideas. (AO2) • Cooper Clarke possibly addresses his poem to a potential lover, whereas Duffy's poem is addressed to an existing partner. (AO2) • Both poems are written in free verse and first-person narrative. (AO2) • *Valentine* is a more recent poem, written in 1993. *i wanna be yours* was written ten years earlier in 1983. Both poets are renowned: Clarke being given an honorary doctorate and Duffy being Poet Laureate. (AO3)

Level	Mark	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 explore how Jane Weir presents how conflict affects people in *Poppies* and which compare this to a substantial extent with a second poem. Responses may include: ***Poppies*** **Form and structure (AO2):** • the poem is personal and emotive. It is a mother's dramatic monologue directly addressed to her son: 'before you left'. She is greatly affected by her son's departure and the tone is sad and mournful. We only have the mother's point of view suggesting that her son has been killed in action. The mother uses the euphemism: 'After you'd gone' • time is important in the poem and conveys the mother's feelings. Three different times are included in the poem: the present, the specific moment and the past. The poem begins in the present and the mother reminisces and draws on her positive memories. The poem is in non-chronological order • the poem is written in four stanzas of unequal length and is in free verse • caesura is used to disrupt the flow of the poem and to introduce new lines of thought. Enjambement is also used to convey the flow of the mother's emotions and the coming to terms with the loss of her son. **The poet's language and ideas (AO2):** • strong colour imagery is used throughout the poem: 'paper red', 'yellow bias binding', 'white cat hairs', 'blackthorns'. The colours provide contrasts and create a sense of realism • vivid textures convey the personal, emotive nature of the poem and the mother's interactions with her son: 'crimped petals', 'smoothed down', 'graze my nose', 'gelled blackthorns', 'flattened', 'tucks, darts, pleats', 'I traced / the inscriptions' • alliteration of the plosive 'b' in 'blockade / of yellow bias binding around your blazer' perhaps conveys how the mother is bitter about the loss of her son • a momentary playful tone recalls the bond and love between the mother and her son: 'play at / being Eskimos like we did when / you were little'. The mother ironically suggests that she is being 'brave', when it is the son who is headed off to war • the son is described as 'intoxicated'. The excitement and enthusiasm about his departure and the adventures that await him are conveyed with the use of a simile: 'the world overflowing / like a treasure chest' • metaphors convey the mother's actions and feelings: 'run my fingers through the gelled / blackthorns of your hair' • personification is used when the mother says that her 'stomach [was] busy' and the triplet 'tucks, darts, pleats' draws on the textiles imagery to convey how uneasy she feels when 'skirting the church yard walls'. The mother also stresses her unease by commenting on how cold she feels 'hat-less, without / a winter coat or reinforcements of scarf, gloves'

	• the lexical fields of militaristic terms and injury provide reference to harsh realities of the situation: 'Armistice', 'war', 'blockade', 'bandaged', 'graze', 'reinforcements', 'traced', 'memorial'. **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:** • Jane Weir is a textile designer and many references to textiles are made in the poem: 'bias binding', 'felt', 'tucks, darts, pleats', 'ornamental stitch' • the poem is from a collection of contemporary poems entitled *Exit Wounds* and published in 2009. The collection was commissioned by Carol Ann Duffy in response to the growing unrest in Afghanistan and Iraq • Armistice Sunday, also known as Remembrance Day, is the Sunday closest to 11 November. The end of the First World War was on 11 November 1918 and Armistice Sunday remembers all those who lost their lives during that war and all others. Poppies are symbolic of remembrance. 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 conflict affects people in a relevant way. For example, if candidates choose the poem *Belfast Confetti*, by Ciaran Carson, they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses. **(These are purely illustrative, since other poems may well be selected.)** • Both poets present people who are affected by conflict. Carson is affected by the turmoil in Belfast and how he cannot escape from the confusion of the 'labyrinth' he knows 'so well', whereas Weir cannot escape the anguish over the loss of her son. (AO2) • Both poems are free verse and both use caesura to convey the confusion and lines of thought. (AO2) • Both poets use militaristic terms and both refer to their actions. Whereas Carson uses multiple questions and punctuation marks as metaphors, Weir uses colour imagery, references to textiles and time frames to convey her ideas. (AO2) • Weir is a textile artist and writer. Her poem was written during the troubles in Afghanistan and Iraq, whereas Carson, who has a deep interest in politics, writes about the riots in Northern Ireland. (AO3)

Level	Mark	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 John Davidson presents a personal experience in *In Romney Marsh* and which compare this to a substantial extent with a second poem. Responses may include: ***In Romney Marsh*** **Form and structure (AO2):** • the poem presents the personal experience of the poet who visited Romney Marsh. The poem is in first person perspective and conveys the poet's admiration of the beautiful scene • the poem is structured in seven quatrains and is about the poet's journey, travelling through time and place from sunset to nightfall. The first stanza presents a series of images to set the scene; the second focuses on the sounds; the third on colours; fourth on the surf; fifth on the sunset; sixth, night's arrival and; the final stanza focuses on the sea • the regular rhyme scheme in ballad form (ABAB) echoes the sounds of the sea that continues to pound the beach. The scene is one of perfection and nothing breaks the image • the tone of the poem is positive as the poet admires the scene. The first-person narrative contains much religious imagery. The poem is both religious and mystical. It begins with a reference to the poet descending and later rising, perhaps like Jesus: 'As I went down', 'As I came up'. The poet also refers to the church bells 'ringing shrilly', 'Heaven's central gates' and 'organ stops / Pealing again'. **The poet's language and ideas (AO2):** • the frequent use of colour imagery adds to the beauty of the scene: 'yellow sunlight', 'purple vapour', sapphire glowed', 'roses filled', saffron beach', 'diamond drops', crimson brands of sunset', 'silver fire'. The reference to the colour purple links to royalty and deity • the poet makes use of sound imagery to convey his experience: 'heard the South sing o'er the land', 'ringing shrilly', 'core of sound', 'waves pealed', 'prolonged the roar', 'shrill blew the wind', 'Rang out', 'waves clashed', 'organ' and 'prolonged the roar' is repeated at the end of the poem. Apart from the church bells, the sounds are created by nature. The wind is personified: 'sing o'er the land' and is central to the sounds and the alliterative 'Within the wind' almost mimics the action of blowing • the metaphor 'A veil of purple vapour' describes the mist as it slowly drifts over the landscape • the simile 'like sapphire glowed' captures the rich, dark-blue colour of the sky • the reference to roses suggests that the air is sweet-smelling and has a natural perfume • there is reference to valuable commodities to emphasise the priceless landscape: 'saffron', 'diamonds' and 'sapphires'

- the alliterative 'fall / Flicker and fade' provides a soothing effect as the sun sets from out the West
- the use of sibilance mimics the sound of the waves crashing to the shore: 'shining salt sea drops / Streamed as the waves clashed on the shore'. The onomatopoeic 'clashed' emphasises the sound of the waves breaking.

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:

- Romney Marsh is a large salt marsh area in Kent on the south coast of England. It is an area largely deserted and unspoilt. The reference to 'Dymchurch Wall' refers to a sea defence that has existed since Roman times. The 'Norman church' would have stood there since the Norman Invasion. Some villages have disappeared, but the churches still stand
- the reference to 'The wire' makes reference to the telegraph poles that would have just been erected. The wire signals a changing landscape and also a sign of progression as Hythe is connected to Romney Marsh
- John Davidson is a Scottish poet (1857-1909). He was a Romantic poet, writing about his love of nature. The poem was first published in 1920 after his death. Davidson mysteriously disappeared and it is thought that he committed suicide when he drowned
- there is a mystical and religious theme running throughout the poem. The poem is almost like a hymn in praise of the location and natural beauty of Romney Marsh.

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 compare personal experiences about a place in a relevant way. For example, if candidates choose the poem *Adlestrop* by Edward Thomas they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses. **(These are purely illustrative, since other poems may well be selected.)**

- Both poems present personal experiences. Thomas writes about his journey on a train that stopped momentarily at Adlestrop. Thomas admires the natural beauty of the English countryside and the sounds of the birds, whereas Davidson, we assume, is on foot and is admiring the beauty of the Romney Marsh area. (AO2)
- Both poets refer to sounds. Thomas mentions the steam that 'hissed', the 'blackbird' that 'sang / Close by' and 'all the birds / Of Oxfordshire and Gloucestershire'. Davidson includes the sounds of the wind, the sea and of the church bells. (AO2)
- Both poets write in quatrains and have a regular rhyme scheme. Both have examples of alliteration and personification. (AO2)
- Both poets write about nature. Thomas was born in London in 1878 and was killed at Arras during the First World War in 1917. Similarly, Davidson was writing at the beginning of the twentieth century. He was born in 1857 and died prematurely in 1909. Both poets were 'missing'. (AO3)

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

Section B, Part 2 – Unseen Poetry

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

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

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

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

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

Question Number	Indicative Content
11 Unseen Poetry	The indicative content is not prescriptive. Reward responses that compare the ways the writers present their thoughts about the weather in Poem 1: *Storm* and Poem 2: *Wind.* Responses may include: **The ideas in the poems:** **Poem 1: *Storm*** • the poet describes a time when a strong wind occurs. Clarke describes how even the cat 'lies low' and is 'too scared'. The wind is so strong that people are nervous and nature is in shock • the poet describes how the storm lasts for two days and how the wind is the 'whiplash' or tail-end of a hurricane • the wind is described as having great strength: 'something with hooves or wheels' that is 'breathing too hard', suggesting it is powerful and relentless • the wind passes, but the damage the hurricane causes in its wake is unknown. **Poem 2: *Wind*** • the poet describes the effects of a strong wind that is powerful enough to create a 'major disaster'. People are afraid and fleeing in panic • the wind is personified as a powerful entity, destroying everything in its path. It is suggested that the wind has a brother who has gone in another direction. This could link to Greek mythology and Aeolus, Poseidon's son, who kept a bag of four violent winds: Boreas, the north wind; Notus the south wind; Eurus, the east wind; and Zephyrus the west wind • the effect of the wind is catastrophic with land destroyed and people divided. The wind has brought significant change • it could be argued that the poem is an extended metaphor questioning how other countries become involved with others' conflicts. The line 'the hilt of the sword wandered so far from the smithy' could be referring to the armoury used by people in a war that has been made in some other distant country. The poem could be interpreted as an enemy invasion destroying land and livelihoods. **The poets' use of language:** **Poem 1: *Storm*** • the poet begins by focussing on the cat that 'lies low' and is too scared to 'cross the garden'. The alliterative 'lies low' can have different meanings, it could be interpreted literally or it could suggest that it keeps out of sight • the adjective 'bowed' suggests that everything is bent with the force of the wind • the noun 'whiplash' suggests that the wind is violent, as if everything is being struck viciously with a whip • sound imagery intensifies the force of the wind. The hill is described metaphorically as a 'wind-harp' and the metaphorical 'drum' of the heart suggests that humans are nervous. The alliterative and personified river 'rattles its pebbles' and the 'Thistlefields are comb and paper', suggesting that they make a whistling sound. Further sound imagery is used with the onomatopoeic 'thud and rumble' of 'something with hooves or wheels'

	• the poet refers to 'Our', suggesting that she is not alone. She says that their 'bones are flutes of ice'. The metaphor provides another source of sound imagery, but also emphasises how cold they are feeling • repetition of 'something' suggests the unknown power and force of nature have left them in utter bewilderment. **Poem 2: *Wind*** • the poet uses repetition to clarify 'the wind': 'This is the wind, the wind in a field of corn'. Repetition is also used to emphasise the wind's journey and destruction: 'Down the long valleys', Down through the beautiful catastrophe of wind' • the reference to 'wadis' suggests that the poem is set in either the Middle East or Africa • the oxymoron 'beautiful catastrophe' is used to suggest the wonder of nature that can also bring destruction • the list 'Families, tribes, nations and their livestock' indicates that this catastrophe has affected thousands of people • the poet repeats 'something', giving the nature of the destruction a sense of mystery: 'Have heard something, seen something' • the wind is personified. It has 'swept over the hilltop' either expecting something or because of a 'misunderstanding'. The pun 'Bending the ear of the hedgerow with stories of fire and sword' could have a literal interpretation of the hedgerow bending with the wind or the metaphorical, with the wind threatening the hedgerow with violence and its life • the hyperbolic and metaphorical 'I saw a thousand years pass in two seconds', suggests that great damage was done to lands that had evolved over thousands of years. Destruction was rapid as people and their land are subject to the wind's invasion: 'Land was lost, languages rose and divided' • the power of the wind is elevated when referred to as a 'lord' • the contrasting 'Centuries, minutes later' suggests that people will be asking *why* such a catastrophe happened at the time and for many, many years in the future • the poem includes a line adapted from the Bible. 'Chaff' is mentioned several times in the Bible and often represents the wicked, such as in Psalms 1 and 35. 'Chaff', the seedcase of corn, is blown in every direction and dispersed when thrown in to the wind. **The poets' use of form and structure:** **Poem 1: *Storm*** • the poem is written in seven two-lined stanzas. The use of pronouns 'we' and 'our' suggests that the poem is a real and personal experience • the poem does not have a regular rhyming pattern or rhythm, perhaps to mimic the unpredictability of the storm • there are four short sentences followed by a longer one that gathers pace, like the wind • enjambement is used to convey the train of thought without pause and not stopping for breath. **Poem 2: *Wind*** **Poem 1: *Storm*** • the poem is written in seven two-lined stanzas. The use of pronouns 'we' and 'our' suggests that the poem is a real and personal experience • the poem does not have a regular rhyming pattern or rhythm, perhaps to mimic the unpredictability of the storm • there are four short sentences followed by a longer one that gathers pace, like the wind • enjambement is used to convey the train of thought without pause and not stopping for breath. **Poem 2: *Wind*** • the poet uses repetition to clarify 'the wind': 'This is the wind, the wind in a field of corn'. Repetition is also used to emphasise the wind's journey and destruction: 'Down the long valleys', Down through the beautiful catastrophe of wind' • the reference to 'wadis' suggests that the poem is set in either the Middle East or Africa • the oxymoron 'beautiful catastrophe' is used to suggest the wonder of nature that can also bring destruction • the list 'Families, tribes, nations and their livestock' indicates that this catastrophe has affected thousands of people • the poet repeats 'something', giving the nature of the destruction a sense of mystery: 'Have heard something, seen something' • the wind is personified. It has 'swept over the hilltop' either expecting something or because of a 'misunderstanding'. The pun 'Bending the ear of the hedgerow with stories of fire and sword' could have a literal interpretation of the hedgerow bending with the wind or the metaphorical, with the wind threatening the hedgerow with violence and its life • the hyperbolic and metaphorical 'I saw a thousand years pass in two seconds', suggests that great damage was done to lands that had evolved over thousands of years. Destruction was rapid as people and their land are subject to the wind's invasion: 'Land was lost, languages rose and divided' • the power of the wind is elevated when referred to as a 'lord' • the contrasting 'Centuries, minutes later' suggests that people will be asking *why* such a catastrophe happened at the time and for many, many years in the future • the poem includes a line adapted from the Bible. 'Chaff' is mentioned several times in the Bible and often represents the wicked, such as in Psalms 1 and 35. 'Chaff', the seedcase of corn, is blown in every direction and dispersed when thrown in to the wind.

	• the poem is cyclical, beginning and ending with lines that are almost identical: 'the wind in a field of corn' • the poem consists of four quatrains in a detached first-person narrative. There is no rhyming scheme or regular rhythm, perhaps to suggest the unpredictability of the wind's destruction • caesuras provide breaks in the poem. The caesura in the second stanza provides the change of focus from the people to the wind. In the final stanza, the caesura signposts the refrain • the poem is written in first-person narrative with the narrative voice reporting what he has seen: 'I saw a thousand years pass in two seconds'. **Comparative points:** Many of the points above may be used to show the contrasting ways in which the poets present their thoughts about the weather. Some specific comparisons that may be made (which are not exhaustive) are the following. In all cases, candidates must provide evidence to meet both AO1 and AO2 in responses: • both poets refer to the destructive nature of the wind • both poets personify the wind. Clarke's *Storm* is not as destructive as Fenton's *Wind*; however, Fenton's poem may have a metaphorical meaning whereas Clarke's is simply about a storm that she experienced • both poems are written in first-person narrative. Poem 1 is about a personal experience whereas Poem 2 is conveying events from an outsider's perspective • Poem 1 uses sound imagery and alliteration whereas Poem 2 relies on repetition. Both poems refer to and repeat the word 'something' to emphasise the power of the unknown. Reward all valid points.

Level	Mark	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/or 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/or 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/or 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/or 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.