



# Mark Scheme (Results)

November 2021

Pearson Edexcel Level 1/Level 2  
GCSE (9–1) in English Literature (1ET0 02N)

OPTION 1: 19th-century Novel

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## General Marking Guidance

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

## Marking Guidance – Specific

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

response in determining if the answer fulfils the requirements of the question.

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

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

AO1	Read, understand and respond to texts. Students should be able to: <ul style="list-style-type: none"> <li>• maintain a critical style and develop an informed personal response</li> <li>• use textual references, including quotations, to support and illustrate interpretations.</li> </ul>
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.

## 19th-century Novel

*Jane Eyre*

Question Number	Indicative Content
1 (a)	<p>The indicative content is not prescriptive. Reward responses that explore the ways in which Brontë presents Mr St John Rivers and his sisters in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• St John Rivers is presented as somewhat demanding and thoughtless when his sister, Diana, urges him to stop questioning Jane. The use of contractions presents Diana as informal in her manner: 'Don't make her talk any more now, St John'</li> <li>• Diana is presented as being kind and understanding towards Jane. She uses imperative verbs when telling Jane to 'come to the sofa' and 'sit down now', as she realises that Miss Elliott, Jane's alias, must rest</li> <li>• St John Rivers is presented as being alert and intelligent when Jane notices he has seen her 'half-start' when hearing her '<i>alias</i>'. The use of italics emphasises Jane's surprise in being addressed by another name; St John 'noticed it at once'</li> <li>• St John is persistent when he questions Jane: 'You said your name was Jane Elliott?', 'Your real name you will not give?'</li> <li>• Diana is more sympathetic to Jane when she accepts, without further explanation, why Jane is using an alias: 'You are quite right, I am sure'</li> <li>• St John continues with his enquiries after he 'mused a few moments'. He is described as remaining calm and being unfazed by Jane's replies ('imperturbably'). Jane recognises that he has some insight into her situation</li> <li>• the use of dashes in St John's speech suggests that he pauses for thought when he realises that Jane seeks independence. He is aware of his '<i>charity</i>', emphasised by the use of italics, which Jane has differentiated from his sisters' compassion</li> <li>• Diana is emphatic when she tells Jane that she '<i>shall</i> stay here'. The repetition of '<i>shall</i>', used by Mary, emphasises how much the sisters want Jane to stay with them</li> <li>• Diana's hand is described as being 'white', suggesting that perhaps she rarely ventures outside or does not do any physical work. It could also suggest that she is not a strong character in health. Mary is described as speaking with 'undemonstrative sincerity', suggesting that she, like Diana, is kind and considerate</li> <li>• St John comments that his sisters' kindness towards Jane is like 'keeping and cherishing a half-frozen bird' who remains helpless, whereas St John wishes Jane to be independent of them and emphasises his point with the italicised '/'</li> <li>• there is some indication that St John can be humble, when he suggests that his 'sphere is narrow' and that he is 'incumbent of a poor country parish' and tells Jane to go elsewhere if this is not enough for her</li> <li>• Diana is protective of Jane when she answers for her. Diana also demonstrates a sense of humour when she refers to her brother as being 'crusty'. The use of the adjective acknowledges that her brother is curt in his manner</li> <li>• the extract is structured in dialogue and narrative. Jane's aside, in brackets, demonstrates her internal thoughts about St John's comments.</li> </ul> <p>Reward all valid points.</p>

<b>Level</b>	<b>Mark</b>	<b>Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple and the identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative Content
1 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how secrets are explored <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>Who keeps secrets:</b></p> <ul style="list-style-type: none"> <li>• John Reed secretly torments Jane</li> <li>• Rochester, Mrs Fairfax and the staff at Thornfield Hall keep Bertha Mason's presence a secret</li> <li>• the identity of Adèle's mother is kept a secret</li> <li>• at first, neither Jane nor Rochester reveal their true feelings for each other</li> <li>• Rochester keeps the identity of Richard Mason a secret</li> <li>• Mrs Reed has kept the identity of Jane's uncle, John Eyre, a secret and has not told Jane about his visit or his letter</li> <li>• for a short while, Jane keeps her identity a secret when she returns to Rochester at the end of the novel.</li> </ul> <p><b>Why there are secrets:</b></p> <ul style="list-style-type: none"> <li>• Jane suffers from John Reed's torment of her at Gateshead Hall. Jane suffers from his bullying in secret and tries to hide away from John to escape his ill-treatment of her. Jane is afraid of getting into trouble with her Aunt Reed. When Jane eventually retaliates, it results in her being sent away to Lowood School</li> <li>• Rochester and Mrs Fairfax lead Jane into believing that it is Grace Poole who makes unsettling noises and is the one responsible for the mysterious events occurring at Thornfield Hall. Members of the household staff at Thornfield Hall also help to keep Rochester's secret safe. Rochester keeps his marriage to Bertha Mason a secret. He conceals her presence for years. He keeps her hidden in the attic rooms at Thornfield because he does not wish for her to be put into an asylum and he is ashamed of her</li> <li>• the identity of Adèle's mother is not known by the staff at Thornfield because Rochester does not want a scandal. Rochester tells Jane the story of how Adèle's mother, Céline Varens, left him with an illegitimate child, who was alleged to be his. Rochester explains how he came to adopt the 'illegitimate orphan'</li> <li>• Rochester initially keeps his feelings for Jane a secret and uses Blanche Ingram to arouse Jane's jealousy. Rochester keeps his identity a secret when he disguises himself as an old gypsy woman who is intent of telling the ladies' fortunes. Blanche is unhappy to be told that Rochester is not as wealthy as she thinks. When Jane is told her fortune, she realises she has been deceived by Rochester and hopes that she has not said anything rash, but she forgives him</li> <li>• the truth about Mason is not revealed when he first arrives at Thornfield. When he is injured by Bertha, Jane tends him until he is secretly taken away from the house in the very early hours of the morning. Later, at Jane's and Rochester's wedding, Mason and a solicitor named Briggs reveal the secret of Rochester's marriage to Mason's sister. Rochester takes the wedding party to the attic and reveals Bertha Mason to Jane and the others</li> <li>• the identity of Jane's uncle in Madeira is kept secret by Jane's cruel aunt, Mrs Reed. When Jane is about to leave Lowood, she is told by Bessie, the maid who has visited her from Gateshead Hall, that seven years earlier Jane's uncle went to Gateshead Hall looking for her. Mrs Reed kept the letter she received from Jane's uncle, John Eyre, a secret until she is on her deathbed. Mrs Reed summons Jane to her and admits that she told Jane's uncle that Jane died during a typhus epidemic at Lowood</li> <li>• Jane teases Rochester at the end of the novel when she goes to Ferndean. Jane enjoys keeping her identity a secret until Rochester guesses she has returned to him.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>

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.

<b>Level</b>	<b>Mark (20 marks)</b>	<b>Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple with little personal response.</li> <li>• There is little evidence of a critical style.</li> <li>• Little reference is made to the content or themes of the text.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response.</li> <li>• There is some evidence of a critical style but it is not always applied securely.</li> <li>• Some valid points are made, but without consistent or secure focus.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>• The response is relevant and focused points are made with support from the text.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation.</li> <li>• Well-chosen references to the text support a range of effective points.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>• Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> </ul>



**Great Expectations**

Question Number	Indicative Content
<b>2 (a)</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Dickens presents the settings in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the extract begins with a description of the weather being 'rimy', or frosty, and 'very damp'. The intensifier and use of the repetitive 'damp' emphasise how cold and miserable the day is</li> <li>• the description of the window is presented from the child's point of view with the simile 'as if some goblin had been crying there all night' and the metaphor of using it 'for a pocket-handkerchief'</li> <li>• a simile is used to compare the damp to the 'coarser sort of spiders' webs' and the repetitions in 'twig to twig and blade to blade' present the reader with a clear image of the scene</li> <li>• the alliterative 'marsh-mist' presents an eerie and unsettling atmosphere</li> <li>• the signpost on the marsh is personified with its 'wooden finger on the post directing people'. The mist is so thick that the signpost is hardly visible until the young Pip is 'quite close under it'. Pip imagines the signpost as 'a phantom devoting' him 'to the Hulks'. The strong imagery conveys how Pip is feeling so guilty for stealing and fears being caught and imprisoned</li> <li>• the unsettling atmosphere is intensified with the surroundings, including physical objects, that 'seemed to run' at Pip as they appear out of the mist. A polysyndetic list of the setting's features adds to the speed in which Pip is confronted by them: 'The gates and dykes and banks'</li> <li>• Pip imagines that they are chasing and accusing him: 'A boy with Somebody-else's pork pie! Stop him!' The use of exclamations intensifies Pip's feelings of guilt and shame for his actions</li> <li>• Pip even imagines the anthropomorphised cattle berating him for his actions: 'Holloa, young thief!' The reader is presented with an amusing image of the 'black ox, with a white cravat on' having 'a clerical air', suggesting that Pip feels as though he is being judged by God. The repetition of images in relation to the cattle 'steaming out of their nostrils' and the ox blowing 'a cloud of smoke out of his nose' heightens the intensity</li> <li>• the persistent coldness and damp of Pip's feet are compared to the 'iron [that] was riveted to the leg of the man', the metaphor further emphasising Pip's feelings of guilt</li> <li>• as Pip heads towards the Battery, this visit contrasts with one a few days earlier with Joe, talking about the 'Larks' they would have when Pip becomes his apprentice. Symbolically, Pip goes off course and finds himself 'too far to the right'</li> <li>• the three paragraphs join Pip on the rapid journey he takes from his home to the river via the marshes. The first paragraph focuses on when he leaves home, the second on the marsh and the third by the river.</li> </ul> <p>Reward all valid points.</p>

<b>Level</b>	<b>Mark</b>	<b>Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple and the identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative Content
2 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how Joe Gargery is important <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>What Joe says and does:</b></p> <ul style="list-style-type: none"> <li>• Joe, like Pip, is bullied by Mrs Joe. Mrs Joe intimidates her husband, but Joe tolerates her. He warns Pip when he returns from the marshes that Mrs Joe is looking for him and has 'got Tickler with her ... she Ram-paged out. That's what she did'</li> <li>• he often tells Pip of his feelings for him: 'you and me is always friends', 'Ever the best of friends; an't us, Pip?' Joe tells Pip about his childhood and how his father used to beat him and his mother: 'he hammered at me with a wigour'</li> <li>• when Joe is asked by the soldiers to repair the locks on the handcuffs, Joe learns that Pip had stolen food for the convict. Joe tells the convict that he was 'welcome to it' and shows his kind and sympathetic nature when he continues: 'we wouldn't have you starved to death for it, poor miserable fellow-creatur'</li> <li>• he admits that he never went to school because he and his mother were always running away from his drunken father. When Pip writes a letter to Joe, Joe is delighted, but can only read his name. Pip starts teaching Joe how to read and write</li> <li>• Joe explains to Pip how he lived a lonely existence until he met Pip's sister, Mrs Joe, and how he welcomed them both into his home</li> <li>• Joe is honest. He is dismayed when Pip admits that his account of his visit to Satis House was mostly lies. Joe warns Pip that 'lies is lies' and that 'if yu can't get to be oncommon through going straight, you'll never get to do it through going crooked. So don't tell no more on 'em'</li> <li>• Joe accompanies Pip to Satis House to speak with Miss Havisham about Pip becoming Joe's apprentice. Joe is so embarrassed that he cannot speak to Miss Havisham or respond to her questions at all and addresses his answers to Pip as if she is not there. Pip feels ashamed of Joe at this point, but Miss Havisham gives Joe five-and-twenty guineas to support Pip's apprenticeship</li> <li>• Joe does not stand in Pip's way when Mr Jagers visits and informs them of Pip's 'great expectations', but is clearly upset to be saying goodbye to Pip when he leaves for London</li> <li>• when Joe visits Pip in London, the visit is uncomfortable. Pip is unwelcoming and finds Joe's common ways embarrassing. Despite this, Joe does not hold any grudges and tries to understand the barriers that have come between them</li> <li>• when Pip is ill, Joe stays by his side nursing him back to health</li> <li>• Joe marries Bidy and they have a son whom they name Pip.</li> </ul> <p><b>Why he is important in the novel:</b></p> <ul style="list-style-type: none"> <li>• Joe is important as he is the one constant, loyal character in Pip's life. Joe is a simple, honest blacksmith who never loses his faith in Pip. He loves Pip and supports him unconditionally throughout the novel, despite Pip's neglect and poor treatment of him</li> <li>• Joe's good values and morals set him apart from other devious characters in the novel. Joe is decent and kind throughout</li> <li>• Joe is important in the novel because he is a source of humour. Joe's simple language and lack of knowledge endear him to the reader</li> <li>• Joe eventually finds true happiness and contentment when he marries Bidy.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>

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.

<b>Level</b>	<b>Mark (20 marks)</b>	<b>Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple with little personal response.</li> <li>• There is little evidence of a critical style.</li> <li>• Little reference is made to the content or themes of the text.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response.</li> <li>• There is some evidence of a critical style but it is not always applied securely.</li> <li>• Some valid points are made, but without consistent or secure focus.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>• The response is relevant and focused points are made with support from the text.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation.</li> <li>• Well-chosen references to the text support a range of effective points.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>• Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> </ul>

**Dr Jekyll and Mr Hyde**

Question Number	Indicative Content
<b>3 (a)</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Stevenson presents Dr Jekyll's laboratory and cabinet in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the laboratory is described as being located 'across a yard which had once been a garden', suggesting that the setting was formerly more attractive</li> <li>• the reader is told that Jekyll bought the house 'from the heirs of a celebrated surgeon' but the nature of the building has changed from 'anatomical to chemical'</li> <li>• despite being a good friend who has often visited Jekyll, it is the first time Utterson has been to the laboratory and the scene is described through his viewpoint</li> <li>• Utterson views the 'dingy windowless structure with curiosity'. The description suggests that the building is dirty and dark, in comparison to the house in which Jekyll lives. There is a suggestion of secrecy</li> <li>• Utterson is described as having a 'distasteful sense of strangeness as he crossed the theatre'. He clearly finds the building's change from its earlier use unsettling</li> <li>• contrasts are used to illustrate the 'gaunt and silent' room with the previous operating theatre being full and 'crowded with eager students'</li> <li>• the room is full of scientific apparatus and the floor is described as being 'strewn with crates and littered with packing straw', suggesting it is unkempt</li> <li>• the atmosphere of the room is described as dark and dismal with the light 'falling dimly through the foggy cupola'</li> <li>• Utterson observes every aspect of the room: 'a flight of stairs mounted to a door covered with red baize'. The colour imagery suggests danger</li> <li>• the door leads to the cabinet, or Jekyll's office, which is described as being a 'large room'. An emphasis is placed on the glass contents: 'glass presses', 'cheval-glass'. The contents may raise a sense of curiosity in the reader: why would Jekyll need a cheval-glass?</li> <li>• the cabinet is dirty and dusty, just like the laboratory. The windows are dusty and 'barred with iron', almost resembling a prison</li> <li>• the only sense of warmth and colour against the fog that seems to be inside the house is from the fire that 'burned in the grate' and the gas lamp that is 'lighted on the chimney shelf'. Later, even Jekyll is described as 'looking deadly sick' and devoid of colour. The fire and lamp would appear more effective against the grey surroundings</li> <li>• Jekyll is clearly not himself, as he appears to be ill and does not rise to meet Utterson in his normal manner. His hand is described as being 'cold', suggesting that, even with the heat of the fire, Jekyll is disturbed about something or ill</li> <li>• an ominous and dark atmosphere is presented through the nature of the dialogue and negative adjectives: 'dingy', 'foggy', 'dusty'</li> <li>• the structure of the extract follows Utterson's footsteps as he locates Jekyll whilst observing the setting. The reader goes on a journey with Utterson.</li> </ul> <p>Reward all valid points.</p>

<b>Level</b>	<b>Mark</b>	<b>Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple and the identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative Content
3 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how Mr Hyde is important <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>What Mr Hyde says and does:</b></p> <ul style="list-style-type: none"> <li>• Mr Edward Hyde is introduced in the first chapter when Enfield relates the events of the 'Juggernaut' affair to Utterson. Enfield says that 'the man trampled calmly over the child's body and left her screaming', suggesting that Hyde has no conscience</li> <li>• Hyde provides one hundred pounds in compensation for the child's family. He produces 'ten pounds in gold and a cheque for the balance', presumably signed by Jekyll. This makes both Enfield and Utterson suspicious of him and they believe that Jekyll is being blackmailed by Hyde</li> <li>• Utterson decides to look for Hyde and eventually meets him. Hyde asks Utterson how he knows of him and when Utterson tells him that they have 'Common friends', referring to Jekyll, Hyde calls him a liar. Hyde 'snarled aloud in a savage laugh' and disappears into the house</li> <li>• when Utterson goes to Jekyll's house, Poole, the butler, tells Utterson that they 'all have orders to obey' Hyde</li> <li>• the maid who witnesses The Carew Murder Case describes Hyde 'like a madman' when he clubbed Carew to death, using Jekyll's walking stick, 'with ape-like fury'. The brutal and senseless murder of a Member of Parliament, one of Utterson's clients, and a prominent member of society shocks London. Hyde's actions are evil and murderous</li> <li>• Hyde is not seen following the murder of Carew. Jekyll assures Utterson that Hyde 'will never more be heard of' and shows Utterson a letter written by Hyde guaranteeing Jekyll's safety and his own escape. When Poole goes to Utterson and raises concern for Jekyll, the men fear that Jekyll must be dead. When they break into Jekyll's cabinet, they discover the body of Hyde</li> <li>• following the discovery of Hyde's body, Utterson reads Doctor Lanyon's narrative, an account about the time Hyde visits Lanyon to collect a drawer containing 'powders, a phial and a paper book'. Hyde is impatient, demanding 'Have you got it?' and 'sprang to it' when he sees it. Hyde mixes a tincture and drinks the contents.</li> </ul> <p><b>How others are affected by Mr Hyde:</b></p> <ul style="list-style-type: none"> <li>• Enfield is shocked by what he has observed. He apprehends Hyde and describes him as being so ugly and 'downright detestable' that he 'brought out the sweat on me'. Enfield immediately takes a 'loathing' to him</li> <li>• the maid who observes the brutal murder of Sir Danvers Carew faints in shock</li> <li>• Lanyon is horrified when he witnesses the transformation of Hyde into Jekyll, so much so that the shock kills him</li> <li>• Utterson suspects Hyde of blackmail and fears for his friend, Jekyll's, safety</li> <li>• Hyde is Jekyll's alter ego and gradually becomes the stronger, more dominant side of Jekyll's personality. Jekyll struggles to keep his alter ego under control. Hyde commits terrible crimes and shows no remorse for his actions. Jekyll's feelings of guilt grow and his attempt to rid himself of Hyde fails</li> <li>• in his statement and the closing chapter, Jekyll explains the events leading up to his demise. The 'confession' describes how Hyde would manifest at will and how Jekyll could do nothing to prevent it.</li> </ul> <p>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.</p>

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.

<b>Level</b>	<b>Mark (20 marks)</b>	<b>Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple with little personal response.</li> <li>• There is little evidence of a critical style.</li> <li>• Little reference is made to the content or themes of the text.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response.</li> <li>• There is some evidence of a critical style but it is not always applied securely.</li> <li>• Some valid points are made, but without consistent or secure focus.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>• The response is relevant and focused points are made with support from the text.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation.</li> <li>• Well-chosen references to the text support a range of effective points.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>• Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> </ul>



**A Christmas Carol**

Question Number	Indicative Content
4 (a)	<p>The indicative content is not prescriptive. Reward responses that explore how Dickens presents the 'First of the Three Spirits', the Ghost of Christmas Past, in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the Ghost of Christmas Past is introduced with a flash of light. The spirit is described as being an 'unearthly figure'. It draws the curtains of Scrooge's bed and comes face to face with him</li> <li>• the spirit is first referred to as 'him' and then changes to 'it', perhaps to emphasise Scrooge's confusion</li> <li>• Scrooge tries to draw comparisons of the spirit by using similes, but finds this difficult to do as it is both 'like a child' and 'like an old man'</li> <li>• the spirit is seen through 'some supernatural medium' and appears to become smaller as it 'receded from view' and becomes 'diminished to a child's proportions'</li> <li>• its hair is white and long 'as if with age', suggesting that the spirit is old, but this is contrasted with its face that is youthful: 'not a wrinkle in it, the tenderest bloom'. The use of contrasts and colour imagery add to the mysterious nature of the supernatural being</li> <li>• the arms and hands are 'very long and muscular' and appear to have 'uncommon strength', but these are contrasted with the bare, 'delicately formed' legs and feet. The contrasts of strength and delicacy provide a surreal image</li> <li>• colour imagery is used to suggest purity and transparency: 'purest white', 'lustrous belt'. This is emphasised even more as the spirit holds 'a branch of fresh green holly'. The 'dress [is] trimmed with summer flowers', suggesting a variety of cheerful colours</li> <li>• the supernatural is emphasised by the 'bright clear jet of light' coming from the spirit's head. It is this light that allows Scrooge to see the spirit in ever-changing clarity. The spirit carries a cap under its arm to extinguish the light in 'duller moments'</li> <li>• the light, together with the 'lustrous belt', provides an image of brightness. The 'belt sparkled and glittered' in various places. Again, contrasts are used to compare moments of brightness and darkness</li> <li>• the light fluctuates, making the spirit appear indistinct as body parts appear to dissolve. The asyndetic list conveys the ever-changing and confusing images that Scrooge can see: 'a thing with one arm, now with one leg, now with twenty legs, now a pair...'. The repetition of 'now' emphasises the bizarre and strange appearance of the spirit</li> <li>• the extract is structured in four paragraphs in third-person narrative. Contrasts of light and dark, young and old, strength and weakness, winter and summer, the clear and the obscure, present the arrival of the Ghost of Christmas Past.</li> </ul> <p>Reward all valid points.</p>

<b>Level</b>	<b>Mark</b>	<b>Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple and the identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative Content
4 (b)	<p>The indicative content is not prescriptive. Reward responses that explain the importance of time <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>When time is important in the novel:</b></p> <ul style="list-style-type: none"> <li>• Scrooge considers time as money. He is uncharitable to Bob Cratchit and begrudges him having time off on Christmas Day</li> <li>• Jacob Marley's ghost visits Scrooge on Christmas Eve and warns him that he will be visited by three spirits. Scrooge must seek redemption in the space of one night. There is a sense of urgency in how time is spent and the three spirits must condense experiences of past, present and future in a short timescale. The spirits show Scrooge his self-destruction in chronological order</li> <li>• when Scrooge waits for the first of the three spirits, he counts the chiming hours of the 'heavy [church] bell'. 'It was past two when he went to bed'. Scrooge does not understand how the clock then says twelve and assumes that it was not working properly. The significance of the hour between midnight and one is counted down by the quarters as Scrooge anxiously waits for his first visitor. Scrooge is taken back to his youth where he sees himself as a schoolboy, his relationships with Fan and Belle and his days spent with the Fezziwigs</li> <li>• the second spirit, the Ghost of Christmas Present, promptly takes Scrooge on a journey through the streets, past the shops and on to the Cratchits. Scrooge is visibly affected by his visit to the Cratchits and observes the close and charitable family and how ill Tiny Tim is. Scrooge is taken to see the miners, lighthouse workers and then his nephew, Fred's, house where family and friends are celebrating Christmas</li> <li>• Scrooge is further shocked by what he is shown by the third spirit, such as the old woman who has removed his bed curtains before his dead body has been removed. No time is wasted in clearing Scrooge's house. Scrooge is taken to Bob Cratchit's house and realises that Tiny Tim has died. The final shock is when Scrooge finally observes his own headstone.</li> </ul> <p><b>Why time is important:</b></p> <ul style="list-style-type: none"> <li>• Marley wants Scrooge to avoid becoming like him and to show him others' perceptions of him. Without the spirits' visits, Marley warns that Scrooge 'cannot hope to shun the path' that he treads</li> <li>• the normal flow of time becomes flexible in the presence of the spirits. The temporal inconsistencies support the supernatural element of the novel</li> <li>• time is conveyed through the motifs of bells tolling and chiming and the chains that Marley shakes when warning of a sentence of purgatory</li> <li>• Scrooge realises that he has wasted time in the past and by changing, he could be happier</li> <li>• the image of Ignorance and Want shocks Scrooge, particularly when the spirit repeats Scrooge's own words back to him: 'Are there no prisons ... no workhouses?' making Scrooge realise how harsh he has been in the past</li> <li>• after Scrooge has been visited by all three spirits, he knows that he has no time to waste in order to do some good in the world and save Tiny Tim. He is overwhelmed with happiness to find that he is still alive and can change his ways. Whether this occurs immediately or over a long timespan is left for the reader to decide</li> <li>• the whole structure of the novel is time-dominated. Some candidates may consider the title of the novel and how the story is divided into staves, linking this to musical timing.</li> </ul> <p>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.</p>

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.

<b>Level</b>	<b>Mark (20 marks)</b>	<b>Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple with little personal response.</li> <li>• There is little evidence of a critical style.</li> <li>• Little reference is made to the content or themes of the text.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response.</li> <li>• There is some evidence of a critical style but it is not always applied securely.</li> <li>• Some valid points are made, but without consistent or secure focus.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>• The response is relevant and focused points are made with support from the text.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation.</li> <li>• Well-chosen references to the text support a range of effective points.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>• Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> </ul>

**Pride and Prejudice**

Question Number	Indicative Content
<b>5 (a)</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Austen presents Lady Catherine De Bourgh in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Lady Catherine de Bourgh likes to express her strong opinions and does not give others a chance to speak. She talks ‘without intermission’ and gives her ‘opinions on every subject in so decisive a manner’</li> <li>• she is nosy and questions ‘Charlotte’s domestic concerns’. The adverbs ‘familiarily’ and ‘minutely’ suggest that Lady Catherine has no shame in asking personal and private questions</li> <li>• Lady Catherine thinks she is important and knows it all, giving Charlotte advice on how to manage her life, family and even domestic animals. The verb ‘instructed’ suggests that Lady Catherine often gives orders and dominates others</li> <li>• Elizabeth realises that Lady Catherine likes to dictate to others how they should live and ‘nothing was beneath the great Lady’s attention’. The use of ‘great’ could be variously interpreted by candidates as being ironic, sarcastic or literal</li> <li>• Lady Catherine wants to know every detail about her guests. She is determined to find out more about Elizabeth and asks her a list of questions that Elizabeth finds impertinent but answers politely. The questions all relate to Elizabeth’s social status and family circumstances</li> <li>• Lady Catherine makes thoughtless comments and does not consider how hurtful her comments can be, such as when she states that she sees ‘no occasion for entailing estates from the female line’, not considering how this impacts on Elizabeth or her other sisters</li> <li>• she is proud of her lineage. The use of dashes acts in parenthesis when she comments that female entailments were ‘not thought necessary in Sir Lewis de Bourgh’s family’, which could be interpreted as insulting the Bennet family</li> <li>• Lady Catherine asks a number of questions. When she asks Elizabeth if she can ‘play and sing’ she is clearly surprised, even shocked, when Elizabeth says that she can, ‘a little’. She responds with an exclaimed ‘Oh!’</li> <li>• she is proud and patronising, when she suggests that their ‘instrument is a capital one, probably superior to –’. She stops herself from completing her sentence, possibly as she thinks that she should not complete it, but the reader can guess what she is going to say</li> <li>• the use of dashes throughout her questioning of Elizabeth demonstrates how she is relentless in her treatment of her and how little opportunity is given for Elizabeth to reply</li> <li>• Lady Catherine is clearly shocked to learn that Elizabeth and her sisters did not have a governess and exclaims her horror at the thought: ‘No governess! How was that possible?’</li> <li>• the extract begins with a paragraph focusing on when the ladies return to the drawing room and are questioned by Lady Catherine. The rest of the extract moves into dialogue between Lady Catherine and Elizabeth.</li> </ul> <p>Reward all valid points.</p>

<b>Level</b>	<b>Mark</b>	<b>Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple and the identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative Content
5 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how strong opinions are explored <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>Who has strong views or opinions:</b></p> <ul style="list-style-type: none"> <li>• Mrs Bennet's opinions about marriage</li> <li>• Elizabeth's first opinions of Darcy</li> <li>• Darcy's strong opinions</li> <li>• Jane's opinions of Mr Bingley</li> <li>• Caroline Bingley's opinions of Elizabeth</li> <li>• the Bennet family's opinions of Mr Collins and Mr and Mrs Bennet's contrasting opinions of Elizabeth's rejection of Mr Collins</li> <li>• Mr Collins' opinion of Lady Catherine de Bourgh</li> <li>• Charlotte Lucas' opinions about matrimony</li> <li>• Elizabeth's opinions of Wickham</li> <li>• Lady Catherine de Bourgh's opinions of Elizabeth's and Darcy's engagement.</li> </ul> <p><b>The reasons for these strong opinions:</b></p> <ul style="list-style-type: none"> <li>• Mrs Bennet has strong opinions about marriage and is desperate to see all of her daughters settled. When she learns that Mr Bingley has moved into Netherfield Park, she is determined to introduce herself and her daughters to him, especially as he has 'a large fortune'</li> <li>• Elizabeth's first opinions of Darcy are prejudiced. When she overhears him at the Meryton assembly talking with Bingley, she forms a negative view of him, particularly when Darcy describes her as 'tolerable' and not enough 'to tempt' him. Mrs Bennet also forms the opinion that he is a 'most disagreeable, horrid man'. When Elizabeth stays with Jane at Netherfield, her strong opinions are confirmed when she finds Darcy arrogant</li> <li>• Darcy is aloof with new acquaintances. He forms a strong opinion of the Bennet family and is critical of others; he even believes that Jane 'smiled too much'. Elizabeth believes he is prejudiced against Wickham, but reasons for his strong opinions are later revealed</li> <li>• Jane's opinions of Mr Bingley are extremely favourable. She believes him to be 'what a young man ought to be' and at the ball they dance together</li> <li>• Caroline Bingley is very vocal in expressing her negative opinions about Elizabeth. She believes that there is 'nothing to recommend her' and says that Elizabeth 'looked almost wild' when she arrives at Netherfield. Caroline is jealous of Elizabeth and reminds Darcy of the Bennet family's inferiority</li> <li>• most of the Bennet family share the same opinion of Mr Collins; they find him odious, silly and self-opinionated. Mr and Mrs Bennet have contrasting opinions when Elizabeth's rejects Mr Collins' proposal. Elizabeth's mother believes that she is being foolish, whereas her father accepts her decision: 'Your mother will never see you again if you do <i>not</i> marry Mr Collins, and I will never see you again if you <i>do</i>'</li> <li>• Mr Collins extols the virtues of Lady Catherine de Bourgh and holds her in high esteem. When talking about her, his gratitude and servile praise of her are unrestrained</li> <li>• Charlotte Lucas is pragmatic in her views and opinions about marriage. She explains to Elizabeth that she is not a romantic and she only asks for a 'comfortable home'. Charlotte believes that her chances of happiness with Mr Collins are fair</li> <li>• Elizabeth's first opinions of Wickham are favourable. She is shocked when Wickham tells her about how Darcy has unfairly treated him in the past and this serves to make Elizabeth dislike Darcy even more. It is not until later that Elizabeth learns the truth about Wickham</li> <li>• Lady Catherine de Bourgh is shocked when she learns of Elizabeth's and Darcy's engagement. Lady Catherine travels to Longbourn and demands to speak with Elizabeth and wants to hear Elizabeth deny the 'scandalous falsehood'. Despite Lady Catherine's insults, Elizabeth maintains her composure.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>

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.

<b>Level</b>	<b>Mark (20 marks)</b>	<b>Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple with little personal response.</li> <li>• There is little evidence of a critical style.</li> <li>• Little reference is made to the content or themes of the text.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response.</li> <li>• There is some evidence of a critical style but it is not always applied securely.</li> <li>• Some valid points are made, but without consistent or secure focus.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>• The response is relevant and focused points are made with support from the text.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation.</li> <li>• Well-chosen references to the text support a range of effective points.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>• Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> </ul>



**Silas Marner**

Question Number	Indicative Content
6 (a)	<p>The indicative content is not prescriptive. Reward responses that explore how Eliot presents Dunstan Cass in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Dunstan Cass is presented as a cruel and heartless character. His actions are thoughtless and his greed and dishonesty make him dislikeable</li> <li>• Eliot sets the scene as Dunstan starts his journey 'in the raw morning' at a 'judiciously quiet pace'. The adverb suggests that he proceeds carefully, as he is on Godfrey's horse, which he is not used to riding</li> <li>• Dunstan considers the surroundings as 'very dreary', with the 'trodden clay' and 'muddy water'. The use of the intensifier ('very'), participle ('trodden') and adjective ('muddy') emphasises the bleak nature of both the surroundings and Dunstan's purpose</li> <li>• a derogatory phrase is used to describe Dunstan's view of the 'old fool of a weaver'</li> <li>• Dunstan demonstrates his vicious and cruel nature when it is revealed that he knows money is 'hidden somewhere' and thinks that he and his brother should 'frighten or persuade' Marner into lending it to them</li> <li>• he is full of greed and selfishness when he considers how much money there could be and how Godfrey would 'accommodate his faithful brother'. The adjective 'faithful' is used ironically, as Dunstan is far from being loyal to his brother</li> <li>• Dunstan's cruel nature is illustrated when he knows that Godfrey will be 'vexed' about the sale of Wildfire and, despite his idea for an alternative way to raise the money, he does not wish to lessen his brother's distress</li> <li>• a run of negative adjectives and verbs is used to describe the dislikeable aspects of Dunstan's character. He is described as being self-important, enjoys 'driving a bargain', 'swaggering, and, possibly taking somebody in'. He is portrayed as an arrogant cheat who cares little for the feelings of others</li> <li>• an air of confidence and knowing is expressed as 'Dunstan was quite sure' Bryce and Keating, the horse buyers, would be there. The use of the dash before '- he was such a lucky fellow', could imply some contempt for the character by the narrator or could be interpreted as Dunstan's arrogance and self-confidence knowing that he gets what he wants</li> <li>• Dunstan believes that he can fool others. He claims to have 'swopped' horses with his brother and is described as having a 'delight in lying, grandly independent of utility', suggesting that his lies come second nature to him</li> <li>• Bryce is not fooled by Dunstan's lies and is not intimidated by him. He knows that Dunstan is a persistent liar and does not trust anything that he says, aware that he should 'get another lie in answer'</li> <li>• the extract is structured with narrative and dialogue and is in chronological order of the events. The use of Dunstan's innermost thoughts conveys his true nature. There is a change of pace with the introduction of dialogue.</li> </ul> <p>Reward all valid points.</p>

<b>Level</b>	<b>Mark</b>	<b>Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple and the identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative Content
6 (b)	<p>The indicative content is not prescriptive. Reward responses that explain the importance of deception <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>Which characters are deceived:</b></p> <ul style="list-style-type: none"> <li>• Silas was deceived by William Dane, who lied about Silas Marner stealing from the church</li> <li>• some may consider Silas as having been deceived by Sarah when she married William Dane</li> <li>• Godfrey and Dunstan Cass deceive their father, Squire Cass, when Godfrey lends Dunstan the rent money given to him by one of their tenants, a man called Fowler. Godfrey demands that the money is paid back, but Dunstan has squandered the cash and cannot repay it</li> <li>• Dunstan steals Silas Marner's hoard of gold and it is only many years later that the truth is revealed. When the quarry dries up, Dunstan's skeleton is found with Marner's gold next to it</li> <li>• Godfrey Cass deceives Nancy Lammeter because he does not reveal that he is already married to Molly Farren and has a child. Being from landed gentry, Godfrey's relationship with Molly would have caused a scandal, as she is from a lower class and an opium addict.</li> <li>• Godfrey also deceives his father by not telling him about the stolen money and his marriage to Molly, as he is afraid that he will be disowned by him. When Dunstan disappears, Godfrey tells his father about Dunstan taking Fowler's money</li> <li>• Godfrey deceives everyone by not revealing that the child that Silas Marner has found, Eppie (Hephzibah), is his daughter. At first, Godfrey also deceives Eppie by not telling her that he is her biological father. He watches Eppie grow up from a distance.</li> </ul> <p><b>The effects that lies or deception have on others:</b></p> <ul style="list-style-type: none"> <li>• Silas Marner is accused of stealing church money by William Dane, who was the real culprit. Dane frames Silas who is expelled from his church and, as a result, loses his faith in God. To make the situation worse, Sarah, Marner's fiancée, ends their engagement and marries Dane. Marner leaves Lantern Yard and isolates himself in his cottage at Raveloe</li> <li>• Dunstan threatens to reveal Godfrey's secret marriage to Molly Farren, if Godfrey tells his father about Dunstan's taking Fowler's rent money. The tenant, Fowler, faces having his possessions removed if Squire Cass does not receive the rent payment</li> <li>• Silas Marner is devastated when he discovers that his gold has been stolen. Marner suspects the gold has been taken by a local poacher, Jem Rodney, and goes to the village for help. Jem's innocence is proven and Marner regrets his accusation, particularly as he knows what this feels like. Ironically, by going to the village for help, Marner's faith in human nature is restored owing to the villagers' genuine concern for him</li> <li>• Squire Cass, on learning that Dunstan has taken the money with which Fowler has paid his debts, orders that Dunstan's horse should be sold</li> <li>• when Molly dies, Godfrey Cass is secretly pleased that he is now free to marry Nancy Lammeter, but he keeps knowledge of his daughter a secret for sixteen years. When Godfrey and Nancy tell Eppie that Godfrey is her father, Eppie remains loyal to Marner, whom she considers her real and only father</li> <li>• the effect on Silas Marner of finding Eppie is considerable as he believes that finding Eppie is God's way of returning his gold to him. The kindness of the villagers helps Marner overcome his distress from previous deceptions. Dolly Winthrop, and her suggestion to have Eppie christened, reawaken Marner's faith in God and humanity</li> <li>• a moral message is conveyed throughout the novel that lies and deception will lead to one's downfall. At the end of the novel, when all secrets have been revealed, the lives of all characters greatly improve.</li> </ul> <p>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.</p>

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.

<b>Level</b>	<b>Mark (20 marks)</b>	<b>Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple with little personal response.</li> <li>• There is little evidence of a critical style.</li> <li>• Little reference is made to the content or themes of the text.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response.</li> <li>• There is some evidence of a critical style but it is not always applied securely.</li> <li>• Some valid points are made, but without consistent or secure focus.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>• The response is relevant and focused points are made with support from the text.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation.</li> <li>• Well-chosen references to the text support a range of effective points.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>• Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> </ul>

**Frankenstein**

Question Number	Indicative Content
<b>7 (a)</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Shelley presents the creature's observations of the cottagers in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the creature's first impressions of the young girl passing his 'hovel' is that she is 'young, and of a gentle demeanour'. The creature's narrative is in historic past tense: the use of the present perfect for the comment about his subsequent discoveries steps outside this time frame, looking forward to later events. The creature's encounters with cottagers after this have not been as positive</li> <li>• the young girl is described as being 'meanly dressed', suggesting that she has very limited clothing. The fabrics of her clothes are significant, as they suggest that they are uncomfortable to wear: 'a coarse blue petticoat and a linen jacket being her only garb'. She is described as being natural: 'her fair hair was plaited, but not adorned'. The fair hair and blue petticoat provide effective contrasting colour imagery</li> <li>• the young girl works hard collecting the milk. She arrives carrying the 'pail on her head' and when she has milked the cow is 'incommoded by the burden'</li> <li>• the young man who meets the girl shares the same feelings of sadness. The creature is intuitive when reading their expressions. The 'girl looked patient, yet sad' and the boy's 'countenance expressed a deeper despondence' and 'an air of melancholy'. The reason for their unhappiness is not revealed</li> <li>• the creature spies the cottagers through a 'chink' in the panelling. He observes a small room that is almost clinical. It is 'whitewashed and clean, but very bare of furniture'. In contrast, there is a small fire in the corner where an old man sits. The old man is described as having a 'disconsolate attitude'. The negative adjectives portray a family that is deeply unhappy about something that has affected them all</li> <li>• the girl gives the old man an instrument to play. The creature describes the beautiful sounds with the simile: 'sounds sweeter than the voice of the thrush or the nightingale'. The oxymoron 'sweet mournful' describes the music that reflects the cottagers' emotions</li> <li>• the old man is described as having 'silver hair', giving him qualities of distinction</li> <li>• an emphasis is placed on the sounds that the creature hears: 'sounds with an air of melancholy', 'sounds sweeter than', 'pronounced a few sounds', the sounds of the music and the girl crying 'audibly'. At this point, the creature cannot recognise speech</li> <li>• other sensory images are used throughout the extract, such as the sights the creature observes, the textures of the fabrics and the clean smell of the cottage</li> <li>• the creature feels emotions of warmth and love as he observes the cottagers: 'It was a lovely sight', 'won my reverence', 'enticed my love'. At the end of the extract, the creature moves away from the 'chink' as he is 'unable to bear' the overpowering emotions that he feels when observing the cottagers.</li> </ul> <p>Reward all valid points.</p>

<b>Level</b>	<b>Mark</b>	<b>Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple and the identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative Content
7 (b)	<p>The indicative content is not prescriptive. Reward responses that explain the importance of powerful emotions <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>Who shows strong feelings:</b></p> <ul style="list-style-type: none"> <li>• Captain Robert Walton shows powerful feelings when he writes to his sister, Margaret Saville, telling her of his experiences and about meeting Frankenstein</li> <li>• Frankenstein relates his story to Walton, which is full of emotion</li> <li>• Elizabeth demonstrates her strong feelings of loyalty and love for Frankenstein</li> <li>• the creature demonstrates powerful emotions through his observations of others, the lessons he learns and the rejection he receives.</li> </ul> <p><b>How powerful emotions are shown:</b></p> <ul style="list-style-type: none"> <li>• in his letters, Walton tells his sister about his strong desire to explore the Arctic and to discover more about the North Pole. His letters become more emotional as his journey is fraught with danger and he knows that he is putting the lives of his crew in danger: ‘I cannot withstand their demands. I cannot lead them unwillingly to danger’</li> <li>• Frankenstein demonstrates powerful emotions when he tells Walton about his love for Elizabeth and how she was adopted by his family. His passion for science leads him to ignore his family and his desire to create life becomes an obsession. Powerful emotions are shared with Clerval, his best friend. He feels guilt following William’s murder and Justine’s execution. He is disgusted at his creation; he is filled with grief over the death of his father, Alphonso, and the murder of Elizabeth and Clerval at the hands of his creation. He is determined to find and destroy the creature</li> <li>• Elizabeth’s letter to Frankenstein demonstrates her unconditional love for him. She is desperate for his return to England so that he can regain full health</li> <li>• the creature experiences a range of powerful emotions. He experiences rejection from Frankenstein and, when he is abandoned, he must learn through what he observes</li> <li>• from the creature’s observations of the cottagers, he learns to speak eloquently and to read books that evoke different emotions. When the creature observes the love that the cottagers share, he wants a companion of his own</li> <li>• the rejection the creature must endure, simply because of his appearance, such as when Felix beats him and chases him away, makes him hate humanity. His emotions are so powerful he seeks revenge on Frankenstein</li> <li>• the creature’s powerful emotions lead him to destroy everyone that Frankenstein loves. The quest for a partner and Frankenstein’s quest for revenge lead to their demise.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>

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.

<b>Level</b>	<b>Mark (20 marks)</b>	<b>Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple with little personal response.</li> <li>• There is little evidence of a critical style.</li> <li>• Little reference is made to the content or themes of the text.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response.</li> <li>• There is some evidence of a critical style but it is not always applied securely.</li> <li>• Some valid points are made, but without consistent or secure focus.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>• The response is relevant and focused points are made with support from the text.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation.</li> <li>• Well-chosen references to the text support a range of effective points.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>• Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> </ul>