

## Paper 2 Mark scheme

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

Component	Assessment Objectives				Total mark
	A01	A02	A03	A04	
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

A01	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>
A02	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
A03	Show understanding of the relationships between texts and the contexts in which they were written.
A04	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
<b>1 (a)</b>	<p>The indicative content is not prescriptive. Reward responses that explore the ways in which Brontë presents Jane's arrival at Thornfield Hall.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• upon Jane's arrival, Mrs Fairfax is welcoming and friendly and greets Jane with a quick succession of a question, statement and command; she does not give Jane time to respond to each, perhaps showing that she is excited and enthusiastic about Jane's arrival</li> <li>• Jane is given a warm welcome and Mrs Fairfax gives instructions to others: 'come to the fire', 'do sit down', 'Leah, make a little hot negus and cut a sandwich or two', which shows Mrs Fairfax wishes to make Jane comfortable</li> <li>• Jane recognises that Mrs Fairfax is keen to make her feel welcome and Mrs Fairfax appears to be overly-friendly and familiar when she begins to remove Jane's 'shawl' and to untie her 'bonnet strings'</li> <li>• upon her arrival, Jane is confused about the position of Mrs Fairfax, assuming she must be the lady of the house, due to her 'housewifely bunch of keys' and giving instructions to the 'servant'</li> <li>• Jane is welcomed with a term of endearment, 'my dear'</li> <li>• the verb 'bustled' suggests that Jane arrives in a busy household</li> <li>• Jane's welcome is better than she had expected: 'I anticipated only coldness and stiffness', which most governesses receive, and comments: 'this is not like what I have heard'</li> <li>• Mrs Fairfax welcomes Jane's company as she does not have a family: 'No – I have no family'</li> <li>• Jane admits to being 'confused' as she is receiving more attention than she has ever done before: 'being the object of more attention than I had ever before received'</li> <li>• the extract contains dialogue and Jane's own reflective thoughts about her arrival at Thornfield Hall; soon after her arrival, Jane is provided with information about her pupil, Miss Varens.</li> </ul> <p>Reward all valid points.</p>

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks)
	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 Brontë portrays Adèle Varens <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>What Adèle Varens says and does:</b></p> <ul style="list-style-type: none"> <li>• Jane first meets Adèle when she runs up the lawn; Jane describes her as being seven or eight years old</li> <li>• Adèle speaks to her nurse, Sophie, in French; when Jane converses with her in French, Adèle says that Jane speaks French as well as Mr Rochester does</li> <li>• Adèle tells Jane about her journey to England, not pausing and talking quickly; she tells Jane that her mother has died and says that her mother had taught her to dance, sing, and to recite poetry; Adèle says that her mother had many visitors and she used to entertain them</li> <li>• Adèle tells Jane that she has known Mr Rochester for a long time and that he used to buy her 'pretty dresses and toys'; she is very excitable when Rochester returns and eagerly awaits her presents</li> <li>• when a party of guests arrive and Adèle is introduced to the Ingrams, Adèle enjoys the attention she receives.</li> </ul> <p><b>What Jane learns about Adèle Varens:</b></p> <ul style="list-style-type: none"> <li>• Jane learns that Adèle is Mr Rochester's 'ward' and that she has lived at Thornfield for about six months</li> <li>• Rochester wants Adèle to be educated and provides the ample library as a schoolroom when he is not at home</li> <li>• Jane says that her pupil is lively and that she has been 'spoilt and indulged'; Jane learns that Adèle is ordinary and is not very talented</li> <li>• Rochester brought Adèle to Thornfield after her mother, Celine, abandoned her; although Celine was once Rochester's mistress, he does not believe himself to be Adèle's father</li> <li>• at the end of the novel, Jane tells the reader that after ensuring Adèle was happy at school, Adèle becomes a pleasant companion.</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.

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks)
	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 Magwitch in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Magwitch speaks to Pip with affection, 'Dear Boy', and knows that he can rely on him: 'I knowed you couldn't be that', 'You always waits at the gate', 'You've never deserted me'</li> <li>• Magwitch's language is colloquial: 'always waits', 'Thank'ee', 'alonger me', which creates a realistic voice</li> <li>• he speaks metaphorically of living 'under a dark cloud', a euphemism for his impending death</li> <li>• Magwitch is suffering: 'breathing with great difficulty' and his eyes are fixed and dull: 'a film came over the placid look'</li> <li>• he does not complain about the pain he is suffering: 'I don't complain of none', showing he is brave and stoical; he is still able to smile at Pip</li> <li>• Magwitch shows his love for Pip through his actions, placing Pip's hand upon his chest: 'I understood his touch'; he communicates through a 'gentle pressure' on Pip's hand to show he has understood</li> <li>• the extract is structured through dialogue and first person narrative, recounting the story through Pip's eyes</li> <li>• Dickens repeats some phrases, such as the growing 'pressure on my hand', in order to build the tension of the scene</li> <li>• when Pip tells Magwitch about his daughter, Pip is economical with his descriptions, showing he knows that Magwitch has a limited time left to live</li> <li>• when Magwitch realises that Pip loves his daughter, he kisses Pip's hand in an act of happiness and love; he dies happy with this knowledge.</li> </ul> <p>Reward all valid points.</p>

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks)
	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 love is presented <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>Who shows love for someone else:</b></p> <ul style="list-style-type: none"> <li>• Joe Gargery shows his love for his wife, despite her poor treatment of him; he is devoted to her; Joe loves Pip and has taken him in and treats him like an equal. Joe finds love with his second wife, Biddy</li> <li>• Miss Havisham fell in love with Compeyson, but she was jilted on her wedding day</li> <li>• Pip falls in love with Estella, but his love is unrequited</li> <li>• Magwitch continues to show his love for Pip through being his benefactor and his desire to make him a gentleman</li> <li>• Wemmick loves his father, 'the Aged' parent, and is selflessly devoted to him.</li> </ul> <p><b>The effects of this love:</b></p> <ul style="list-style-type: none"> <li>• despite Joe's love for Mrs Joe, she is harsh in her treatment of him; Joe's love for Pip makes him protective of him, but this leads to him being hurt by Pip later in the novel</li> <li>• Compeyson is cruel to Miss Havisham by leaving her on her wedding day; Miss Havisham's pain has led her to be a cruel and heartless recluse and she tries to exact revenge on all men</li> <li>• Pip is spurred on to become a gentleman to be worthy of Estella's love, but is hurt by her cruel rejection later in the novel</li> <li>• Magwitch's love for Pip determines that Pip should become a gentleman and he is his benefactor</li> <li>• Wemmick's love for his father demonstrates an example of selfless love to Pip.</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.

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks)
	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 the ways in which Stevenson presents Enfield in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Enfield is walking with the lawyer, Utterson, when he breaks the silence by asking his companion about the 'door'; Enfield has clearly been disturbed by what he witnessed: 'connected in my mind'</li> <li>• it is not clear where Enfield has been until the early hours of the morning; the ambiguity raises some questions, especially as he was returning from 'the end of the world'</li> <li>• Enfield recalls and emphasises his long walk that night by repeating 'street after street'</li> <li>• he speaks poetically with his use of figurative language and the use of similes: 'lighted up as if for a procession and all as empty as a church', 'like some damned Juggernaut', 'like running', to make his descriptions full of tension</li> <li>• the use of onomatopoeia brings realism to the scene: 'halloa'</li> <li>• the setting is unnerving and Enfield confesses to a feeling of unease: 'long for the sight of a policeman'</li> <li>• Enfield tells Utterson about the 'Juggernaut' incident, hardly pausing for breath as he recalls the horrific scene</li> <li>• he shows bravery when he runs after the man: 'took to my heels, collared my gentleman, and brought him back'</li> <li>• Enfield uses hyperbole to describe how 'ugly' the man looked as it 'brought out the sweat on me like running'; there is an instant dislike for the gentleman; Enfield says that he has 'taken a loathing... at first sight', almost realising the evil the man was capable of</li> <li>• the structure of the extract begins with Enfield breaking the silence and then hardly stopping when he recounts the events of that night; as the story of the man's capture is told, the increased use of commas suggests he was gasping for breath.</li> </ul> <p>Reward all valid points.</p>

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks)
	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
<b>3 (b)</b>	<p>The indicative content is not prescriptive. Reward responses that explain how horrific scenes are portrayed <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>The horrific scenes that are observed:</b></p> <ul style="list-style-type: none"> <li>• Utterson has an horrific nightmare re-living the story Enfield has told him; he is determined to meet the elusive Hyde</li> <li>• the maid witnesses the horrific Carew murder and observes how he is beaten and his body left 'mangled'; the victim's bones were 'audibly shattered'</li> <li>• Utterson visits Lanyon who is ill; later we find that Lanyon has witnessed the horrific scene where he sees Hyde changing back into Jekyll; Lanyon's life had been shaken</li> <li>• Utterson and Enfield are horrified when they see Jekyll's transformation at the window</li> <li>• Poole tells Utterson that he has briefly seen the 'masked' creature; both men break into the cabinet and find Jekyll dead.</li> </ul> <p><b>How characters are affected by what they have seen:</b></p> <ul style="list-style-type: none"> <li>• Utterson waits for Hyde; Hyde's behaviour and appearance are both shocking and horrific to Utterson</li> <li>• the maid is in shock after witnessing the brutal murder of Carew</li> <li>• Lanyon dies as a result of the shock of seeing Hyde's transformation</li> <li>• Utterson and Enfield are not sure what they observe when they see Jekyll at the window, but Jekyll's expression was one of terror</li> <li>• Poole is terrified for his master's safety, especially once he has seen the strange 'person' in Jekyll's cabinet.</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.

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks)
	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
<b>4 (a)</b>	<p>The indicative content is not prescriptive. Reward responses that explore the ways in which Dickens presents Christmas Eve in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Scrooge has good memories of Christmas Eve at Fezziwig's warehouse, as he speaks of Fezziwig with some affection, 'Bless his heart'; Scrooge appears to be excited to see him alive again with his exclamatory sentences: 'it's old Fezziwig!', 'Fezziwig alive again!'</li> <li>• Dickens lists qualities that suggest that Fezziwig is happy because it is Christmas Eve: 'fat, jovial voice'</li> <li>• Fezziwig is kind to his employees and values them: 'Yo ho, my boys!', 'No more work tonight. Christmas Eve'</li> <li>• he is a good employer, surprising his employees with a Christmas party</li> <li>• Fezziwig provides good working conditions at Christmas; the accommodation is warm, clean, comfortable and festive: 'fuel was heaped upon the fire'</li> <li>• the warehouse working space is transformed: 'the warehouse was as snug, and warm, and dry, and bright a ball-room, as you would desire'</li> <li>• music is provided for the Christmas party: 'In came a fiddler with a music-book'</li> <li>• the Christmas party brings everyone together, family and employees: 'In came Mrs Fezziwig' with her 'vast substantial smile'. Fezziwig's children are described as 'beaming and loveable'</li> <li>• the repetition of 'In came' is used to emphasise the bustling excitement of Christmas Eve</li> <li>• the extract provides the reader with Fezziwig's comments, but not those of Ebenezer and Dick; the reader is provided with an omniscient view of the scene by the narrative voice.</li> </ul> <p>Reward all valid points.</p>

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks)
	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
<b>4 (b)</b>	<p>The indicative content is not prescriptive. Reward responses that explain how working life is shown <b>elsewhere</b> in the novel.</p> <p>NB: candidates are most likely to write about Bob Cratchit's working conditions.</p> <p>Responses may include:</p> <p><b>Who the workers are:</b></p> <ul style="list-style-type: none"> <li>• Bob Cratchit, Scrooge's clerk, copies his letters for him</li> <li>• tradesmen and shopkeepers such as butchers and bakers</li> <li>• seamen, lighthouse keepers and miners</li> <li>• charity workers.</li> </ul> <p><b>What their working life is like:</b></p> <ul style="list-style-type: none"> <li>• Scrooge treats his clerk, Bob Cratchit, harshly; he is forced to work in a cold, small area which is warmed by a very small fire that looked like 'only one coal'; Scrooge keeps the coal box near him, so that Bob cannot have any extra coal or warmth</li> <li>• Scrooge pays Bob 'fifteen shillings a-week' for very long hours, which is not enough to support his family; Scrooge begrudges Bob a day off for Christmas Day</li> <li>• the butchers and bakers have to work on Christmas Day: Scrooge sends the boy to buy the 'prize turkey'</li> <li>• the seamen, lighthouse keepers and miners work all year round in harsh working conditions</li> <li>• charity workers have to collect money all of the time to help the poor and those in the workhouse.</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>



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<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>
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<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 the ways in which Austen presents Elizabeth in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Elizabeth identifies her own faults and admits that she has to let her feelings be known to others: 'I am a very selfish creature'</li> <li>• she is grateful to Darcy for the kindness he has shown to her sister, Lydia</li> <li>• Elizabeth demonstrates sympathy for Lydia: 'unexampled kindness to my poor sister'</li> <li>• Elizabeth is trustworthy and can keep a secret: 'Were it known to the rest of my family'</li> <li>• she is supportive of her family: 'You must not blame my aunt'</li> <li>• Elizabeth is embarrassed, awkward and lost for words after Darcy's declaration of love: 'now forced herself to speak'</li> <li>• her feelings for Darcy have altered: 'had undergone so material a change'</li> <li>• the dialogue and third person narrative provide the reader with an insight to both characters' inner feelings, reactions and body language</li> <li>• Elizabeth's outpouring of thanks are punctuated with several commas, demonstrating her spontaneity and outpouring of emotion; she only takes a slight pause when expressing her thanks to Darcy</li> <li>• the pauses ('After a short pause', 'now forced herself to speak') add some dramatic tension to the extract.</li> </ul> <p>Reward all valid points.</p>

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks)
	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
<b>5 (b)</b>	<p>The indicative content is not prescriptive. Reward responses that explain how love is shown <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>Who shows the love:</b></p> <ul style="list-style-type: none"> <li>• Mr and Mrs Bennet: although they have their differences of opinion, the couple share their lives together</li> <li>• Jane and Bingley share a romantic love for each other</li> <li>• Lydia and Wickham; Lydia is infatuated with Wickham</li> <li>• Mr and Mrs Gardiner are devoted to each other</li> <li>• Elizabeth and Darcy demonstrate the strongest, true love for each other.</li> </ul> <p><b>The different types of love:</b></p> <ul style="list-style-type: none"> <li>• Mr Bennet was initially 'captivated' by the 'youth and beauty' of Mrs Bennet, but his love for her is often strained</li> <li>• Jane is happy when she is with Bingley; their love is a romantic love</li> <li>• Lydia has an immature love for Wickham, she thinks that she loves him but is infatuated with him; she elopes and risks her reputation in order to be with him</li> <li>• Mr and Mrs Gardiner demonstrate a marriage of genuine affection and esteem for each other</li> <li>• Elizabeth declares that she is 'happier even than Jane'; her initial prejudice turns to pride for Darcy, for both his character and achievements. Their love is based on intellectual compatibility and mutual respect.</li> </ul> <p>NB: candidates may consider how 'love' is not always a priority when characters enter marriage, such as Charlotte Lucas and Mr Collins.</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.

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks)
	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
<b>6 (a)</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Eliot presents the relationship between Dunsey and Godfrey in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the brothers are opposites in personality; Dunstan (Dunsey) is portrayed as being unkind, threatening and ruthless; even Godfrey's dog 'retreated under the chair', whereas, at times, Godfrey is more considerate and responsible: 'The Squire's short of cash'</li> <li>• Dunsey is jealous of his older brother, Godfrey; whereas Dunsey is described as 'thick-set' and 'heavy-looking', Godfrey is described as being the 'handsome son'</li> <li>• there is a strong dislike for each other; the emotive verb 'hatred' describes Godfrey's expression when addressing Dunsey</li> <li>• both brothers drink too much alcohol, which causes conflict; Dunsey is described as being in the 'first stage of intoxication'; Godfrey has also 'been drinking more than was good for him'</li> <li>• there is implicit rivalry between the brothers; Dunsey sarcastically refers to Godfrey as 'Master', which confirms that Godfrey is the eldest of the two: 'I should slip into your place'</li> <li>• the brothers treat people differently; Godfrey cares about others, such as the Fowlers; Dunsey has no morals and tells his brother to 'get the money yourself'</li> <li>• the extract is structured to highlight the contrast between the brothers; Dunsey is the cruel and unkind villain and Godfrey is presented more sympathetically</li> <li>• the dialogue highlights the difficult relationship between the two brothers: 'in a mocking tone', 'savagely' and 'sneeringly'</li> <li>• the brothers' relationship is physical. Godfrey's body language allows the reader to understand what he is feeling: 'bit his lips and clenched his fist'; although Godfrey tries to warn off his brother: 'I'll knock you down', he is too weak when he is faced with his brother's threats</li> <li>• Dunsey threatens and blackmails his brother into paying off his debts; he is evil and spiteful: 'you know I might get you turned out of the house' and he threatens to tell his father about Godfrey's relationship with Molly Farren.</li> </ul> <p>Reward all valid points.</p>

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks)
	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 money <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>Who needs money:</b></p> <ul style="list-style-type: none"> <li>• Silas, when he lived at Lantern Yard, had few savings, but gave to the church and charities; he was accused of stealing the deacon's money when he was framed by William Dane</li> <li>• Squire Cass needs money and is in need of his rent from the farmers</li> <li>• Dunsey is desperate for money; he takes Godfrey's horse and steals Silas's money</li> <li>• Godfrey and Molly need money.</li> </ul> <p><b>Why they need money:</b></p> <ul style="list-style-type: none"> <li>• Silas, now living in Raveloe, wants to get and save money, but not out of greed; he works tirelessly in order to save and hoard his money; money is a substitute for his faith. Silas finds pleasure in seeing and touching his gold</li> <li>• William Dane stole the deacon's money for greed; Silas remained unafraid of being accused of the theft, as he believed that 'God will clear' him</li> <li>• Squire Cass needs money in order to keep the estate running</li> <li>• the Cass brothers have wealth, but they are never satisfied with what they have; they want money for greed and status</li> <li>• Dunsey is desperate for money as he is in debt through heavy drinking and gambling; he intends to sell Godfrey's horse, but the horse is killed in a hunting accident</li> <li>• Godfrey needs money to maintain his lifestyle and to support Molly and their daughter, whereas Molly needs money to support her opium habit.</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.

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks)
	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 Walton's enthusiasm in this extract. Responses may include:</p> <ul style="list-style-type: none"> <li>• Walton, when writing to his sister, is excited and enthusiastic about his adventure; even the cold breeze fills him 'with delight'</li> <li>• Walton anticipates the region he is travelling to to be an area of 'beauty and delight'. He uses metaphors when he describes the pole as being 'the seat of frost' and the sun 'a broad disc'</li> <li>• he uses positive language to express his hopes for the forthcoming journey: 'perpetual splendour', 'calm sea', 'phenomena of the heavenly bodies'</li> <li>• Walton's enthusiasm is demonstrated when he talks of his 'curiosity' exploring an area 'never before imprinted by the foot of man'</li> <li>• he compares his excitement to that of a child: 'the joy a child feels when he embarks in a little boat'</li> <li>• Walton believes that his adventure can bestow a 'benefit' on 'all mankind' by discovering a new 'passage' to make journeys quicker; he hopes to discover 'the secret of the magnet'</li> <li>• 'fear of danger or death' is outweighed by Walton's positive outlook and excitement</li> <li>• the use of questions: 'Do you understand this feeling?', 'What may not be expected in a country of eternal light?' is intended for the sister, but makes the reader appreciate his excitement</li> <li>• enthusiasm is demonstrated when Walton hyperbolically says that he has: 'an enthusiasm which elevates me to heaven'</li> <li>• Walton's inner thoughts, conveyed through first person narrative, are presented throughout his letter; the structure allows the reader to understand how exciting the adventure is for the captain.</li> </ul> <p>Reward all valid points.</p>

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks)
	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
<b>7 (b)</b>	<p>The indicative content is not prescriptive. Reward responses that explain the importance of journeys <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>The characters who embark upon a journey:</b></p> <ul style="list-style-type: none"> <li>• Victor Frankenstein’s journeys: physical, educational and scientific</li> <li>• the monster’s journeys</li> <li>• Clerval’s journeys with Frankenstein</li> <li>• Walton’s journey</li> <li>• Elizabeth’s journeys, both physical and emotional.</li> </ul> <p><b>The reasons for these journeys:</b></p> <ul style="list-style-type: none"> <li>• Frankenstein embarks on several physical journeys; he goes to the University of Ingolstadt in quest of an education; his scientific journey is one of discovery and the creation of life</li> <li>• on the monster’s physical journey he meets the cottagers, where he learns how others view him. The monster sets out to find Frankenstein to persuade him to create him a companion</li> <li>• Clerval and Frankenstein travel to Oxford, Edinburgh and the Highlands of Scotland to create a companion for the monster</li> <li>• Walton is on a journey of discovery, which is more dangerous and treacherous than he had imagined; he finds Frankenstein, who tells Walton his story. After Frankenstein’s death, Walton decides to return to England with his enthusiasm for discovery lost</li> <li>• Elizabeth travels to the University of Ingolstadt to be with her fiancé, Frankenstein.</li> </ul> <p>Reward all valid points.</p> <p>NB: Journeys can be interpreted as physical, emotional, educational or metaphorical.</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 meet the criteria for each level.

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks)
	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>

### **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
<p><b>8 Relationships</b></p>	<p>The indicative content is not prescriptive. Reward responses that explain how Scannell presents personal experiences in <i>Nettles</i> and which compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><b><i>Nettles:</i></b></p> <p><b>Form and structure (AO2):</b></p> <ul style="list-style-type: none"> <li>• Scannell presents the personal experiences in one stanza</li> <li>• alternate rhyme provides a constant flow of ideas to express distress and pain</li> <li>• the majority of the poem is in iambic pentameter, providing a regular rhythm, perhaps reflecting the militaristic and regular beat</li> <li>• the form is a narrative account from the perspective of the father.</li> </ul> <p><b>The poet's language and ideas (AO2):</b></p> <ul style="list-style-type: none"> <li>• the poem provides an emotive, compassionate and sympathetic account</li> <li>• Scannell recounts when his son falls in some nettles; he initially demonstrates anger towards the nettles and takes revenge on them</li> <li>• militaristic language is used to describe the battle: 'spears', 'regiment of spite', 'parade', 'fallen dead', 'recruits'</li> <li>• a metaphor is used to describe the nettles: 'green spears'</li> <li>• alliteration is used to convey the father's anger and the son's pain: 'blisters beaded', 'billhook honed'</li> <li>• the nettles are personified: 'regiment of spite', 'fierce parade', 'tall recruits'</li> <li>• contrasts provide stronger images: 'blisters beaded on his tender skin'</li> <li>• the poem ends in a more reflective tone.</li> </ul> <p><b>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:</b></p> <ul style="list-style-type: none"> <li>• the poem explores the possible wounds that life may bring in the future: 'often feel sharp wounds again'</li> <li>• the poet refers to a 'funeral pyre', which is a fire used for burning bodies and is an image possibly influenced by events the poet had witnessed during the war</li> <li>• Scannell served in the Second World War and his father fought in the First World War; his military background influenced his writing and it is reflected in this poem with the frequent references to militaristic terms</li> <li>• Scannell was married and had six children; the poem could be autobiographical.</li> </ul> <p>Reward all valid points.</p> <p><b>The second poem:</b></p>

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 how personal experiences are presented in a relevant way. For example, if candidates choose the poem 'Neutral Tones', by Thomas Hardy, they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses.

**(These are purely illustrative, since other poems may well be selected.)**

- 'Neutral Tones' is broken down into a number of stanzas whereas 'Nettles' is written in one stanza to recall personal experiences.
- 'Neutral Tones' and 'Nettles' can both be considered as dramatic monologues; both are memories of past events; Hardy reflects on the termination of a relationship, whilst Scannell reflects on the termination of the nettles.
- Hardy uses a regular rhyming pattern and Scannell writes his poem in alternate rhyme to keep a more regular and militaristic beat.
- Scannell speaks directly to the reader, whereas Hardy is addressing an estranged or lost lover; both poets reminisce about events that feature a loved one.
- Both poets demonstrate feelings of anger; Scannell throughout and Hardy towards the end of his poem.



Level	Mark (20 marks)	Descriptor Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• There is little or no comparison of the two poems.</li> <li>• Identification of form and structure is minimal.</li> <li>• There is little awareness of the language used by the poets.</li> <li>• Little evidence of relevant subject terminology.</li> <li>• There is little awareness of context and little comment on the relationship between poems and context.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems.</li> <li>• There is some comment on the form and structure of the poems.</li> <li>• Some awareness of the poets' use of language is shown, but without development.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> <li>• There is some awareness of relevant context and some comment on the relationship between poems and context.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</b></p>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response compares and contrasts a range of points and considers some similarities and/or differences between the poems.</li> <li>• The response shows a sound understanding of form and structure and links them to their effect.</li> <li>• There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> <li>• There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Analysis of form and structure and their effect is sustained.</li> <li>• The candidate comments effectively on the poets' use of language and its effect on the reader.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> <li>• There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered.</li> <li>• There is perceptive grasp of form and structure and their effect.</li> <li>• The response offers a cohesive evaluation of the poets' language and its effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> <li>• There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.</li> </ul>

Question Number	Indicative Content
<p><b>9</b> <b>Conflict</b></p>	<p>The indicative content is not prescriptive. Reward responses that explain how Levertov presents memories in <i>What Were They Like?</i> and which compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><b><i>What Were They Like?</i></b></p> <p><b>Form and structure (AO2):</b></p> <ul style="list-style-type: none"> <li>• the poem is presented in two stanzas; the first stanza is a series of six questions and the second provides the answers which are the memories; the reader can choose in which order to read the poem</li> <li>• the interviewer is anonymous, as is the speaker; the reader assumes that the person who asks the questions is a reporter or tourist; the person answering the questions is reflecting upon the war</li> <li>• the interviewer asks six questions which all encourage memories of Vietnamese culture, such as religion, clothing, technology, art and language</li> <li>• the poem ends with a shift of tense, bringing the reader to the present.</li> </ul> <p><b>The poet's language and ideas (AO2):</b></p> <ul style="list-style-type: none"> <li>• the poem opens with an immediate focus on the people: 'Did the people of Viet Nam'; the following questions refer to different aspects of the Vietnamese culture</li> <li>• the poet uses the repetition of 'Sir', possibly to demonstrate the speaker's respect for the person asking the questions or, perhaps, suggesting an air of sarcasm; 'Remember' is repeated for emphasis</li> <li>• the poet uses metaphors to describe the Vietnamese people: 'hearts turned to stone' and 'flight of moths'</li> <li>• the poet uses onomatopoeia to emphasise the horror of war: 'smashed', 'scream'</li> <li>• alliteration is used to emphasise the bitterness of both the physical experience and the memories: 'bitter to the burned mouth'</li> <li>• the use of contrasts between before and after the bombing: 'peaceful clouds', 'bombs smashed those mirrors'</li> <li>• the horrors of napalm attacks become more graphic as the poem continues: 'burned mouth', 'bones were charred', 'only time to scream'</li> <li>• the reference to the 'smashed' mirrors suggests that the people of Vietnam have had to endure long-term suffering because of the war; it could also suggest the distorted reflections on the water of the paddy-fields.</li> </ul> <p><b>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:</b></p> <ul style="list-style-type: none"> <li>• the poem is grounded in social, cultural and historical context; the poem is about the war in Vietnam (1955 -1975)</li> <li>• the poem is a protest about the war; Levertov was opposed to the war as many people were</li> </ul>

- the poem refers to aspects of Vietnamese culture and traditions, such as the 'ceremonies', 'ornament', poetry and the arts; the speaker explains how the culture was, but all of the beauty is in the past tense
- the poem ends in the present tense, suggesting that the memories of the war still resonate today.

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 memories in a relevant way. For example, if candidates choose the poem 'Catrin', by Gillian Clarke, 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 provide examples of memories of conflict.
- Whereas 'Catrin' is about the memories of individual conflict between mother and her daughter, 'What Were they Like?' is about conflict between countries.
- Both poems consider events in the past and draw on the memories of the speakers and use similar poetic techniques, such as sibilance and metaphors.
- The speakers in both poems present details about the settings; Clarke presents her memories of the hospital ward and Levertov presents the beauty of Vietnam.

Level	Mark (20 marks)	Descriptor Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• There is little or no comparison of the two poems.</li> <li>• Identification of form and structure is minimal.</li> <li>• There is little awareness of the language used by the poets.</li> <li>• Little evidence of relevant subject terminology.</li> <li>• There is little awareness of context and little comment on the relationship between poems and context.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems.</li> <li>• There is some comment on the form and structure of the poems.</li> <li>• Some awareness of the poets' use of language is shown, but without development.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> <li>• There is some awareness of relevant context and some comment on the relationship between poems and context.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</b></p>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response compares and contrasts a range of points and considers some similarities and/or differences between the poems.</li> <li>• The response shows a sound understanding of form and structure and links them to their effect.</li> <li>• There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> <li>• There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Analysis of form and structure and their effect is sustained.</li> <li>• The candidate comments effectively on the poets' use of language and its effect on the reader.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> <li>• There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered.</li> <li>• There is perceptive grasp of form and structure and their effect.</li> <li>• The response offers a cohesive evaluation of the poets' language and its effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> <li>• There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.</li> </ul>

Question Number	Indicative Content
<p><b>10</b> <b>Time and Place</b></p>	<p>The indicative content is not prescriptive. Reward responses that explain how Hardy presents a particular location in <i>Where the Picnic was</i> and which compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><b><i>Where the Picnic was</i></b></p> <p><b>Form and structure (AO2):</b></p> <ul style="list-style-type: none"> <li>• the poem is written in first person narrative, which conveys the poet's feelings and emotions about a particular location; the narrative voice moves backwards and forwards, between past and present</li> <li>• the structure of the poem reflects the passage of time and his feelings for the location; it is presented in three stanzas and has a regular rhythm achieved through the rhyme</li> <li>• much of the poem is monosyllabic, perhaps to reflect the steady pulse of the sea in the background</li> <li>• the use of the dash creates a pause and indicates the poet's thoughts about that particular location</li> <li>• the tone of the poem is reflective and sombre; the poet returns to the location at a different time of year: 'Through winter mire'.</li> </ul> <p><b>The poet's language and ideas (AO2):</b></p> <ul style="list-style-type: none"> <li>• the poem recalls a favourite place which holds special memories for the poet when he, his wife and two friends went for a picnic; the location has remained the same, 'the spot still shows', but the poet is alone now that his wife has died and friends have moved to the city and 'into urban roar'</li> <li>• the use of alliteration and sibilance throughout the poem creates an effect of the sound of the sea: 'Still strew the sward', 'breathes brine / From its strange straight line'</li> <li>• the use of personification: 'sea breathes brine'</li> <li>• the use of temporal language: 'summer', 'now', 'last', 'that day', 'For evermore'</li> <li>• negative language is used to describe the location which has remained the same: 'forsaken', 'cold wind', 'grass is grey', 'burnt circle', 'charred'</li> <li>• the use of contrast of summer and winter: 'In the summer time', 'Through winter mire' and the contrast of the 'forsaken place' with 'urban roar / Where no picnics are', create a negative tone</li> <li>• the poet uses a euphemism to refer to the death of his partner: 'And one – has shut her eyes / For evermore'; a theme of death runs through the poem with the 'burnt circle', 'relic' and 'grey' grass.</li> </ul> <p><b>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:</b></p>

- 'Where the Picnic was' is considered one of Hardy's 'Emma poems'; Emma, Hardy's first wife, died in 1912 and this poem was written shortly after
- the poem recalls a secluded location ('forsaken place') where Hardy and Emma went with friends for a picnic
- a particular location is reflected in the poem; the return to the same place evokes sadness for the poet as things have changed
- the poet makes a contrast between the idyllic rural, coastal setting, with the 'urban roar' of an industrial English city.

Reward all valid points.

### **The second poem:**

For the second poem, candidates may choose ANY ONE other appropriate poem from the Time and Place anthology collection for comparative treatment. The chosen poem must allow the candidate to explore how a particular location is presented. For example, if candidates choose the poem 'Nothing's Changed', by Tatamkhulu Afrika, they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses. **(These are purely illustrative, since other poems may well be selected.)**

- Both poems explore a particular location to which the speakers have returned; in 'Nothing's Changed', the speaker returns to 'District 6' in Cape Town, South Africa, where to his dismay nothing has changed; 'Where the Picnic was' is set in the natural surroundings of the West Country.
- Both poems are written in first person narrative and are personal and emotional accounts of particular locations.
- Whereas 'Nothing's Changed' considers the cultural and racial aspects of South Africa, 'Where the Picnic was' is a personal account of a particular location that brings back fond memories.
- Both poets use similar techniques, such as: monosyllabic words, alliteration and negative images.

Level	Mark (20 marks)	Descriptor Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• There is little or no comparison of the two poems.</li> <li>• Identification of form and structure is minimal.</li> <li>• There is little awareness of the language used by the poets.</li> <li>• Little evidence of relevant subject terminology.</li> <li>• There is little awareness of context and little comment on the relationship between poems and context.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems.</li> <li>• There is some comment on the form and structure of the poems.</li> <li>• Some awareness of the poets' use of language is shown, but without development.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> <li>• There is some awareness of relevant context and some comment on the relationship between poems and context.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</b></p>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response compares and contrasts a range of points and considers some similarities and/or differences between the poems.</li> <li>• The response shows a sound understanding of form and structure and links them to their effect.</li> <li>• There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> <li>• There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Analysis of form and structure and their effect is sustained.</li> <li>• The candidate comments effectively on the poets' use of language and its effect on the reader.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> <li>• There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered.</li> <li>• There is perceptive grasp of form and structure and their effect.</li> <li>• The response offers a cohesive evaluation of the poets' language and its effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> <li>• There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.</li> </ul>

## **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, structure and form (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
<p><b>11.</b> <b>Unseen Poetry</b></p>	<p>The indicative content is not prescriptive. Reward responses that compare the ways the writers present finding something in <i>1939</i> and <i>On Finding a Letter to Mrs Vickers on the Pennine Way</i>.</p> <p>Responses may include:</p> <p><b>The ideas in the poems:</b></p> <p><b>1939</b></p> <ul style="list-style-type: none"> <li>• the poem is about the narrator playing a game, possibly football, who discovers a 'badge' whilst collecting a lost ball</li> <li>• the 'badge' is a medal from 'that war', lost by someone unknown; it is a 'badge' that was 'coveted'</li> <li>• the narrator considers taking the 'badge' but is afraid to do so, knowing it does not belong to him</li> <li>• the friends call for the narrator to return with the ball: 'They shouted in the distance'</li> <li>• the narrator decides to leave the 'badge' where it is: 'left the thing behind'.</li> </ul> <p><b><i>On Finding a Letter to Mrs Vickers on the Pennine Way</i></b></p> <ul style="list-style-type: none"> <li>• the narrator is walking along the Pennine Way and finds a discarded letter</li> <li>• the letter informs 'Mrs Vickers' that she has won a prize</li> <li>• the narrator describes nature along the walk: 'a bird with a torn tail', 'ferns', 'mossy fronds'</li> <li>• the letter lies trodden into the dirt and has been ignored: the bird 'points its beak to the wall', 'Mrs Vickers, don't forget'</li> <li>• the poem may signal missed chances or opportunities ignored; the poem may also signal a 'scam'.</li> </ul> <p><b>The poets' use of language:</b></p> <p><b>1939</b></p> <ul style="list-style-type: none"> <li>• alliteration: 'people prized', 'drab with dust', 'quite quickly' emphasises the narrator's ideas and quickens the pace of the events</li> <li>• plosives provide a strong masculine sound to the poem: 'ball', 'bushes', 'badge', 'brother'</li> <li>• the use of the aside, 'being/Useful for that more', suggests that the narrator is not good at the game and is only there to collect the ball</li> <li>• the use of a tricolon (rule of three) to describe the 'badge' suggests how treasured it once was: 'Begged for and polished, coveted'</li> <li>• colour contrast emphasises how the 'badge' is 'shining still' against the 'leaves drab with dust'.</li> </ul> <p><b><i>On Finding a Letter to Mrs Vickers on the Pennine Way</i></b></p> <ul style="list-style-type: none"> <li>• alliteration provides small details to enhance the image of the scene: 'torn tail', 'mossy fronds dart like fishes'</li> <li>• similes help the reader to visualise the scene: 'soft as cotton', 'like a child's pattern', 'like a dirty film of ice', 'dart like fishes'</li> </ul>

- repetition emphasises the excitement of the announcement: 'Mrs Vickers, Mrs Vickers', 'you have won, you have almost won'
- verbs convey movement on a normally still scene: 'hops', 'trodden', 'run', 'trickles', 'tread', 'dart', 'fans'
- the use of subtlety in the prize notification shows that a prize has not been won at all: 'almost won', 'draft of the Award Certificate'.

### **The poets' use of form and structure:**

#### **1939**

- the poem is structured in one stanza, possibly to convey the one short story or event in the narrator's life
- the poem is written in first person narrative and is a recount of an event from childhood
- the use of dashes and internal monologue provide a sense of doubt and hesitation: 'mine – it wasn't more - / Said No to all of this'
- the use of short sentences: 'For mine. I valued it.' reflects and emphasises the narrator's understanding of the value of the 'badge' and what it meant
- the pace quickens towards the end of the poem, to reflect the narrator's quick decision to get back to the game and to leave the 'badge' where it was.

#### ***On Finding a Letter to Mrs Vickers on the Pennine Way***

- the poem is cyclical; it begins and ends with a focus on the bird, perhaps reflecting the nature of the letter being a circular letter sent to many recipients
- the poem is written in free verse
- the use of dashes provides a sense of an aside with the following line providing more information about the details of the scene
- the poet conveys the ideas by using second and third person narrative
- repetition, enjambement and caesura are used to convey the poet's ideas.

### **Comparative points**

Many of the points above may be used to show the contrasting ways in which the poets explore finding something. Some specific comparisons that may be made (which are not exhaustive) are the following. In all cases, candidates must provide evidence to meet both AO1 and AO2 in responses:

- both poems consider items that have been found; Poem 1 is about finding a 'badge', whereas Poem 2 relates to a discarded letter
- the setting of both '1939' and 'On Finding a Letter...' is rural and both link to a natural setting
- both poems do not have regular stanzas, rhythm or rhyme, but both provide a spontaneous flow of ideas observed by the narrator; both poets use dashes and varying sentence lengths when conveying their thoughts
- both poems make reference to items discovered by accident. In Poem 2, the person whose letter it is, is named, whereas in Poem 1, the original owner is not known, providing some mystery as to how the object was lost.

Reward all valid points.

Level	Mark (20 marks)	Descriptor – Bullet 1 (Comparison), Bullets 2 and 3– AO1 (8 marks), Bullets 4, 5 and 6 – AO2 (12 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• There is little or no comparison of the two poems.</li> <li>• The response is simple with little personal response and little relevant supporting reference to the text.</li> <li>• There is little evidence of a critical style and little relevant supporting reference to the text.</li> <li>• Identification of form and structure is minimal.</li> <li>• There is little awareness of the language used by the poets.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and differences, supported with some ideas from the poems.</li> <li>• 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.</li> <li>• There is some evidence of a critical style. There is some reference to the text without consistent or secure focus.</li> <li>• There is some comment on the form and structure of the poems.</li> <li>• Some awareness of the poets' use of language is shown, but without development.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered.</b></p>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response compares and contrasts a range of points and considers some similarities and differences between the poems.</li> <li>• The response shows a relevant personal response, soundly related to the text with focused supporting textual references.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references.</li> <li>• The response shows a sound understanding of form and structure and links them to their effect.</li> <li>• There is clear awareness, with sound examples, of how the poets use language and of its 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 compares and contrasts the poems effectively, considering a wide range of similarities and differences, and ideas are supported throughout with relevant examples from both poems and contrasting a wide range of points.</li> <li>• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.</li> <li>• Analysis of form and structure and their effect is sustained.</li> <li>• The candidate comments effectively on the poets' use of language and its effect on the reader.</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 writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and differences between the poems considered.</li> <li>• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text.</li> <li>• There is perceptive grasp of form and structure and their effect.</li> <li>• The response offers a cohesive evaluation of the poets' language and its effects on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>