

COMPONENT 2
GCSE ENGLISH LITERATURE
MARKING GUIDELINES
GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use both the generic assessment grid and the indicative content marking guidance when assessing a candidate's response.

Band Descriptors

When awarding a mark, examiners should select the band that most closely describes the quality of work being marked.

- Where the candidate's work convincingly meets the descriptors, the highest mark should be awarded;
- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range should be awarded;
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks in any band for work that convincingly meets the descriptors in that band.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as English literature specialists to determine the validity of the response/interpretation in light of the text and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

In Section C question 17(b) the focus of the question is comparison. Therefore examiners must only credit points which are comparative.

Balanced Responses

Candidates are expected to produce a balanced response to the poetry comparison (Section C). Where responses are unbalanced, candidates will be self-penalising as they will not be able to access the higher bands of AO1 and AO2 which require a sustained focus on the task. All examiners will be provided with examples of balanced and unbalanced responses when marking is standardised, exemplifying how judgement is used.

- AO1** Read, understand and respond to texts to:
- AO1:1a** maintain a critical style;
AO1:1b develop an informed personal response;
AO1:2 use textual references, including quotations, to support and illustrate interpretations.
- AO2** Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
- AO3** Show understanding of the relationships between texts and the contexts in which they were written.
- AO4** Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Assessment objective coverage in Component 2

Assessment objective	Section A	Section B	Section C
AO1:1a	✓	✓	✓
AO1:1b	✓	✓	✓
AO1:2	✓	✓	✓
AO2	✓	✓	✓
AO3		✓	
AO4	✓		

SECTION A (POST-1914 PROSE/DRAMA)

GENERIC ASSESSMENT OBJECTIVES GRIDS

Questions 1-10

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1 and AO2 are equally weighted in this question.

This assessment also includes 5 marks for accuracy in spelling, punctuation and the use of vocabulary and sentence structures (AO4). There is a separate assessment grid for AO4.

Total marks 35+5

Band	AO1:1a+b, AO1:2	AO2
5 29-35 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 22-28 marks	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the extract and wider text, with considerable engagement; support and justify their responses by well-chosen direct reference to the extract and wider text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 15-21 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the extract and wider text, with engagement; support and justify their responses by appropriate direct reference to the extract and wider text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 8-14 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 1-7 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the extract and wider text, with a little engagement; may support and justify their responses by some general reference to the extract and wider text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

SECTION A (POST-1914 PROSE/DRAMA)**INDICATIVE CONTENT****1. *Lord of the Flies***

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about the character of Jack and how he is presented throughout the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel. [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- An understanding of Jack's character as revealed in the extract and the rest of the novel
- Jack's sense of shame and embarrassment in the extract for not killing the pig
- His desire not to fail and how this leads to his increasing violence throughout the extract and the novel
- How the killing of the pig in the novel is a turning point in Jack's development
- How he changes throughout the novel, e.g., at the beginning of the novel he appears as a civilised choir leader but becomes an increasingly ruthless character with increasing bloodlust as evidenced in the killing of the pig and Simon
- His influence on other characters, such as Roger
- How the fall of civilisation on the island is presented through Jack

AO2

- Comments on Golding's use of language to describe Jack in the extract and the novel
- Jack's contempt for and violence towards the natural world combined with his hesitation in striking the pig in the extract
- The 'flourish' with which he draws the knife in the extract, followed by his hesitation
- The effect of the language in the extract to describe his shamed reaction, such as the repetition of his justification for not killing the pig
- Comparison with his initial dialogue to the increasing savagery of his language as the novel progresses
- Golding's description of Jack at other key points in the novel e.g. his description at the end of the novel through the eyes of the naval officer

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

2. *Anita and Me*

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about the relationship between Anita and Meena and how it is presented at different points in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel. [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- An understanding of Anita and Meena's relationship as shown in the extract and the rest of the novel
- The relationship's one sided nature seen in the extract through Anita's dominance and Meena's hero worship
- How the balance shifts in the relationship between the girls from Anita's dominance, as evidenced in the extract, to Meena's growing independence and confidence
- How other characters influence their relationship, e.g. Sam Lowbridge, Nanima and Meena's parents

AO2

- Comments on Syal's use of language to describe the relationship in the extract and the novel
- The contradictory imagery used by Meena to describe Anita in the extract as "undisputed cock of our yard" whilst having the face of a "cherub" and what this reveals about their relationship
- The aggressive connotations of Anita's behaviour towards Meena, "flicking the naked branch" at her ankles
- Anita's influence over Meena, both in the extract and elsewhere in the novel
- The use of the first person narrator in the extract and the novel and how this influences the reader's understanding of the relationship
- How the relationship between the girls is presented at other key points in the novel, such as when Anita comes for tea, at the fair, and at the end of the novel

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2 - 3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

3. *Never Let Me Go*

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about friendship and the way it is presented in *Never Let Me Go*.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel; [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- An understanding of friendship as shown in the extract and in the novel
- An overview of the development of the friendships between the central characters as children, then teenagers, then adults
- The dynamics of the friendship between Kathy, Tommy and Ruth as revealed in the extract
- The effect on the isolated lives of the characters in Hailsham, without family or parents
- How dependent on each other they gradually become
- Their sexual experimentation in the Cottages and the growing importance of Kathy's role as carer
- Their growing awareness of their purpose as clones and how this affects their friendships

AO2

- Comments on Ishiguro's use of language in the presentation of key friendships in the novel
- The deliberately unsophisticated style of Kathy's narration as shown in the extract and elsewhere in the novel and how this affects the reader's understanding of the friendships between the characters
- The three-part structure of the novel in unveiling the fate of the friends and their gradual realisation, as well as the reader's, of their real role as clones
- The effect of the euphemistic language used in the novel to create the false idyll of Hailsham and their early friendships
- The change in tone as they grow up, as evidenced in the calm conversation between Tommy and Kathy in the extract, as well as Kathy's reflections on it
- The poignancy of their friendships in the face of their inevitable deaths throughout the novel

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

4. *The Woman in Black*

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about the significance and role of the woman in black and how she is presented in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel; [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks)

Indicative content

Responses may include:

AO1

- An understanding of the role and significance of the woman in black in both the extract and at other points in the novel
- The effect she has on Mr Kipps and Mr Jerome both in the extract and the rest of the novel
- The times she appears and how her role becomes increasingly significant throughout the novel
- The relationship between the woman in black and death
- The tension and fear she creates both in the extract and in the novel as a whole

AO2

- Comments on Hill's use of language to present the woman in black in the extract and in the novel
- The use of the first person and its effects in the extract and the rest of the novel
- The descriptions of the woman in black in the extract and in other parts of the novel
- The effect her appearances have on the other characters shown through their shock and horror, e.g. 'Mr Jerome looked frozen, pale' both in the extract and at other times in the novel
- The significance of her appearances at other times in the novel
- The gradual revelation of her role and significance

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

5. **Oranges are not the Only Fruit**

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about the relationship between Jeanette and her mother and how it is presented at different points in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel. [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks)

Indicative content

Responses may include:

AO1

- How the relationship between Jeanette and her mother is shown in the extract and at key points later in the novel, as Jeanette matures
- The conflict between mother and daughter in the extract and how this is shown in the novel through Jeanette's struggle for independence
- The shift in the balance in the relationship between mother and daughter, from the mother's dominance, as evidenced in the extract, to Jeanette's struggle for her own identity
- How other characters influence their relationship, e.g. Elsie, Miss Jewsbury and Melanie
- Jeanette's rejection of her mother's beliefs and the elements of acceptance between the two at the end of the novel

AO2

- Comments on Winterson's use of language to suggest the relationship between mother and daughter in the extract and the novel
- The use of the first person narrator and how this influences the readers' impressions of the relationship, both in the extract and elsewhere in the novel
- How the mother speaks and behaves in the extract and how this reveals her attitudes towards motherhood and Jeanette
- The religious references that pepper the mother's speech and the part religion plays in their relationship
- The humour, such as the elements of caricature and the word-play in the descriptions throughout the extract and novel
- How the structure of the novel reveals the development of Jeanette and her mother's relationship and the different stages of the conflict between them

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

6. ***The Curious Incident of the Dog in the Night Time***

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the relationship between Christopher and his father and how it is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play. [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks)

Indicative content

Responses may include:

AO1

- How the relationship between Christopher and his father is shown in the extract and at key points later in the play
- The conflict between Christopher and his father in the extract and how this is shown in the play through Christopher's journey to find his mother
- An appreciation of Ed's underlying love for Christopher, shown through his protectiveness in the extract and in the play
- The complex relationship between Christopher and his father which is rooted in Christopher's lack of understanding of people and relationships
- The role of Christopher's mother in Christopher and his father's relationship

AO2

- Comments on Stephen's use of language to suggest the relationship between father and son in the extract and the play
- Christopher's father's growing aggression and frustration in the extract (e.g. the repetition of 'Leave it') and in other parts of the play, and what this reveals about his relationship with Christopher
- Christopher's literal interpretations of questions in the extract, how this reflects the way he sees the world and the effect this has on his relationship with his father in the play
- The use of stage directions and settings in the play to reveal Christopher's confusion and fear of the world around him and the role his father plays in this
- The contrast between the way the two characters speak and behave in the extract and elsewhere and what this reveals about their relationship

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

7. ***A Taste of Honey***

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the character of Helen and the way she is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play. [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks)

Indicative content

Responses may include:

AO1

- An understanding of Helen's character in the extract and elsewhere in the play
- Comments on Helen's character at the beginning of the play
- When she returns during Jo's pregnancy
- How she treats Geof on her return
- Comments on Helen's role as a mother
- Her relationships with other characters such as Jo, Peter and Geof
- Her motives for some of her actions

AO2

- Comments on Delaney's use of language to present the character of Helen
- The effect of Helen's direct address to the audience
- Helen's use of sarcasm in the extract and in the play as a whole
- Her aggressive language to those around her in the extract and in the play as a whole
- Other defence mechanisms Helen employs in her speech and behaviour
- Helen's relationship with Jo for example, her response to Jo's question about her birthday in the extract, and what this reveals about Helen's attitude to motherhood

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

8. *An Inspector Calls*

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the character of Gerald and the way he is presented in *An Inspector Calls*.

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play. [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- An understanding of Gerald's character as revealed in the extract and elsewhere in the play
- Gerald's relationships with members of the Birling family as well as with Eva Smith/Daisy Renton
- His behaviour at the beginning of the play where his confidence is apparent
- His behaviour when his affair is exposed and how this affects his relationships with the members of the Birling family, particularly Sheila
- His behaviour at the end of the play when he goes back to siding with the older generation as revealed in the extract and elsewhere in the play

AO2

- Comments on Priestley's use of language to present Gerald in the extract and the play
- The way the stage directions in the extract show that Gerald delays revealing his news at the beginning of the extract and what this reveals about his character
- His smug tone in the extract with which he explains how he came by the information ('a police sergeant I know') and how this smugness is revealed elsewhere in the play
- His use of short, assertive sentences in the extract, such as 'There isn't any such inspector' and how this relates to the way he speaks and behaves at other points in the play
- Gerald's status and importance in the Birling family as revealed in the extract ('Good lad!')

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

9. *The History Boys*

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the relationship between Irwin and the boys and how it is presented at different

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play. [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- How the relationship between Irwin and the boys is shown in the extract and at key points in the play
- Comments on Irwin's arrival at the school and his first encounter with the boys
- Comments on how his relationships with the boys develop throughout the play
- The impact on the boys of Irwin's teaching style, as revealed in the extract and in the rest of the play
- His meeting with the adult Posner

AO2

- Comments on Bennet's use of language to reveal the relationship between Irwin and the boys in the extract and the play
- The boys' initial intent to discomfit Irwin, whilst on the surface flattering him, as revealed in the extract through their persistent references to Hector and the content of his lessons
- The way the boys dominate the exchange in the extract through their quick speech patterns which barely allows Irwin enough time to speak
- The frequent ironic repetitions of "Sir" in the extract which emphasise the boys' control at this point in the play
- How the boys interact with Irwin at other points in the play, e.g. the way different boys, such as Dakin and Posner, speak with him and how this contrasts with the interactions between Irwin and the boys earlier in the play

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

10. *Blood Brothers*

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the relationship between Edward and Mickey and how it is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play. [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- How the relationship between Mickey and Edward is shown in the extract and at key points in the play
- Their initial meeting and Blood Brothers pact
- The interdependence of their relationship as evidenced in the extract and elsewhere in the play
- Comments on how their relationship changes from their childhood to their teenage years and into adulthood and the part their social backgrounds play in this
- The breakdown in communication between Mickey and Edward as evidenced in the extract
- The influence of other characters such as Mrs Lyons and Linda on their relationship
- The shocking end to their relationship

AO2

- Comments on Russell's use of language to suggest Mickey and Edward's relationship in the extract and elsewhere in the play
- Edward's misreading of Mickey's misery in the extract, shown through Mickey's sullen silence and Edward's repeated questions, and how this turning point signals their growing separation in the play
- The impact of Mickey's bitter outburst in the extract 'You're a dick head' and how this shows the rising tension and the extent of the deterioration of their relationship
- The way the boys speak when they are young children and their initial instant connection
- The role of the songs in presenting their teenage years and their mutual love for each other
- The stage directions at the end of the play and how this signals the violent end of their relationship

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

SECTION B (19TH CENTURY PROSE)
GENERIC ASSESSMENT OBJECTIVES GRID

Questions 11-16

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1, AO2 and AO3 are equally weighted in this question.

Total marks 40

Band	AO1:1a+b, AO1:2	AO2	AO3
5 33-40 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.	Candidates: show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
4 25-32 marks	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the extract and wider text, with considerable engagement; support and justify their responses by well-chosen direct reference to the extract and wider text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.	Candidates: show a secure understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
3 17-24 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the extract and wider text, with engagement; support and justify their responses by appropriate direct reference to the extract and wider text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.	Candidates: show an understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
2 9-16 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.	Candidates: show some understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
1 1-8 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the extract and wider text, with a little engagement; may support and justify their responses by some general reference to the extract and wider text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.	Candidates: show limited understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.

SECTION B (19th CENTURY PROSE)**INDICATIVE CONTENT****11. A Christmas Carol**

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about Scrooge and the way he changes throughout the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel;
- refer to the contexts of the novel.

[40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1

- An overview of how Scrooge changes throughout the novel
- Comments on how he shuns other people as well as driving them away with the cold elements of his appearance and nature in the extract and the beginning of the novel
- Marley's initial visit
- The visitation of the ghosts
- The range of events witnessed by Scrooge during the visitations and how these lead him to change
- The effect of other characters such as Tiny Tim, Belle, Fezziwig and Fred on Scrooge

AO2

- Comments on Dickens' use of language in the extract and the novel
- Scrooge's initial description in the extract, e.g. imagery such as 'solitary as an oyster' to demonstrate the closed nature of his character at this point
- The imagery of cold and wintry weather, for example, 'No wind that blew was bitterer than he' and how this contrasts with how he is described later in the novel
- The hyperbolic nature of his initial description in the extract, for example in the opening long list of adjectives
- How Dickens' initial description in the extract is contrasted with Scrooge as he appears later and at the end of the novel, e.g. his role, as a 'second father' to Tiny Tim, and 'as a good friend, as good a master, and as good a man as the good old city knew.'

AO3

- Reference to the period in which the novel is set and its significance to the changing nature of Scrooge's character. For example, the importance of poverty and charity in nineteenth century London
- Scrooge's initial character and desire to be solitary as an avoidance of social responsibility, further highlighted by his comments such as, 'Are there no prisons, are there no workhouses?'
- His later despair at the appearance of Ignorance and Want at the end of Stave Three leading him to ask 'Have they no refuge or resource?'
- Discussion of the nature of Scrooge's change and his eventual use of money for good to alleviate some problems of his contemporary world, perhaps in order to save himself too
- Comments on redemption and religious responsibilities

This is not a checklist. Please reward valid alternatives.

12. *Silas Marner*

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about turning points in Silas Marner's life as presented in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel;
- refer to the contexts of the novel.

[40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1

- An overview of how turning points in Silas's life are presented in both the extract and the rest of the novel
- The initial betrayal in Lantern Yard
- The love of and loss of Silas's gold
- The appearance of Eppie as a key turning point
- Silas's return to Lantern Yard
- Silas's integration into the society of Raveloe

AO2

- Comments on Eliot's use of language in the extract and the novel
- The use of emotive verbs and adjectives such as 'grasp', 'agitated' and 'powerless' to present the dramatic nature of Silas's emotions at this turning point in the novel
- The imagery of light and gold in the extract and how this relates to the role of Eppie as Silas's redemption
- Comments on structure, e.g. Silas's character in the early parts of the book, including the events at Lantern Yard, the growing obsession with gold which is then stolen, and its replacement in the form of Eppie in this key scene; as well as other later, important turning points in the novel such as the return to Lantern Yard

AO3

- References to the period in which the novel is set and its significance to the presentation of chosen turning points in Silas's life
- The relevance of growing industrialisation to nineteenth century England as exemplified by Silas's experience at Raveloe and Lantern Yard
- Comments on the shortcomings of characters from both of these societies and their effects on Silas: for example the selfish nature of Dunstan Cass as well as the betrayal by William Dane
- Silas's loss of faith and redemption and how this can be linked to the insecurities of a fast changing society and contemporary attitudes to issues such as religion, charity and thrift

This is not a checklist. Please reward valid alternatives.

13. ***Pride and Prejudice***

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about attitudes to marriage in *Pride and Prejudice* and how they are presented in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel;
- refer to the contexts of the novel.

[40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1

- An overview of how marriage is presented in both the extract and the rest of the novel
- The differences in attitudes of Mr and Mrs Bennet towards marriage as presented in the extract and the rest of the novel
- Comments on a range of marriages, such as that of Charlotte Lucas and Mr Collins or Lydia and Wickham
- Jane and Bingley's conventional attitudes to courtship and marriage
- Elizabeth and Darcy's unconventional courtship and how this shows their attitudes to marriage

AO2

- Comments on Austen's use of language in the extract and the novel
- Mrs Bennet's overdramatic tone and language in the extract and the novel and how this reveals her view of marriage as a social occasion and social necessity
- The comparison of Mr Bennet's deadpan responses in the extract and how this reveals his differing attitude to marriage
- Jane Austen's authorial voice, for example in the gently mocking opening sentence of the extract or in statements such as 'this was invitation enough', as well as at other points in the novel, to show her own view of marriage
- Comments on structural features such as the use of multiple proposals throughout the novel

AO3

- References to the social structures of the period in which the novel is set, particularly in relation to attitudes to marriage
- Comments on the economic and social significance of marriage to characters in the novel such as Charlotte Lucas, Mr Collins and the Bennets
- Other attitudes to marriage illustrated by characters such as the cynicism of Wickham and the social snobbery of Lady Catherine
- The financial consequences of marriage to characters in the novel, such as the fear and drive of Mrs Bennet related to matters such as entailment

This is not a checklist. Please reward valid alternatives.

14. **War of the Worlds**

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about how fear of the unknown is presented at different points in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel;
- refer to the contexts of the novel.

[40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1

- An overview of how fear of the unknown is presented in both the extract and the rest of the novel
- The fearful reactions to the first appearance of the Martians in the extract
- The universal revulsion the aliens cause in the extract and the rest of the novel
- The exodus from London
- The behaviour of the curate, as well as the eventual 'acceptance' of the new role of humanity under the aliens by the artilleryman
- The role of the narrator in presenting fear of the unknown in the extract and the novel as a whole

AO2

- Comments on Wells's use of language in the extract and the novel to present fear of the unknown
- The use of shocking and fearful lexis in the extract, e.g. 'sudden chill', 'loud shriek', 'horror' and 'dread'
- The use of shorter sentences in the first part of the extract to show the shocked reactions of the public, contrasted to the use of longer sentences and more adjectives and phrasing to develop the detailed description of the aliens which follows this
- Comments on how Wells creates fear of the unknown through the narrator's voice, both in the extract and in the novel
- Comments on structure and the development of the fear of the unknown from the early parts of the novel, including the extract, to the consequences of general panic as well as specific cowardice, such as that of the curate

AO3

- An understanding of the period in which the novel is set, in relation to issues relating to fear of the unknown
- The contemporary fascination and concerns with scientific progress
- The fears about the development of conflict on a global scale
- The social commentary being offered by the author relating to the nature of human society and its fragility as well as naivety
- The narrator's commentary on characters such as the curate and the artilleryman and how this reflects on the role of religion and the military at the time

This is not a checklist. Please reward valid alternatives.

15. *Jane Eyre*

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about the relationship between Jane Eyre and Mr Rochester and how it is presented at different points in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel;
- refer to the contexts of the novel.

[40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1

- An overview of how the relationship between Jane Eyre and Mr Rochester is presented in both the extract and the novel
- Jane and Mr Rochester's initial meeting
- Jane's initial vulnerability up to and beyond her arrival at Thornfield
- Jane's growing love for Mr Rochester as the novel progresses
- Jane's reaction to the discovery of Rochester's first wife
- The vulnerability of Mr Rochester after the fire
- Comments on other characters and events that affect their relationship, such as Jane's rejection of St. John

AO2

- Comments on Austen's use of language in the extract and the novel
- Jane's reactions to recent events in the extract
- The use of dramatic language to express Jane's emotions in the extract, such as the fact the 'faith was blighted' and 'confidence destroyed' and how this represents the lowest point in their relationship in the novel
- Comments on structure such as Jane's initial wariness of Rochester, her reluctance to accept St. John's proposal, and the eventual true love she finds with Mr Rochester

AO3

- Reference to the period in which the novel is set and its significance to the developing relationship between Jane and Mr Rochester
- Comments on how financial dependence and gender are illustrated by Jane's unenviable situation at the start of the novel
- Her financial safety and independence once she has inherited and how this helps her gain enough confidence to be a partner for Mr Rochester
- The frustrations and limitations of nineteenth century society linked to gender, economic status and social class and the effect these have on their relationship

This is not a checklist. Please reward valid alternatives.

16. ***The Strange Case of Dr Jekyll and Mr Hyde***

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about how tension is created at different points in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel;
- refer to the contexts of the novel.

[40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1

- An overview of how tension is created in the extract and the rest of the novel
- The gradual revelations about Mr Hyde's character and his relationship to Dr Jekyll
- Poole's fear and the way he speaks and behaves in the extract and the novel
- Utterson's gradual discoveries about his friend Dr Jekyll/Mr Hyde and how this creates an increase in tension

AO2

- Comments on Stevenson's use of language to create tension in the extract and the novel
- The use of dialogue to create a sense of uncertainty and fear in the extract and the novel
- The descriptions of Poole, e.g. 'his manner was altered for the worse' and how this creates fear and tension in the extract and the novel
- Comments on how the narrator's voice creates tension in the extract and the novel
- The way tension is created gradually, such as the murder of Carew and the disappearance of Mr Hyde
- The way different points of view such as the accounts left by Dr Lanyon and Dr Jekyll add to the tension

AO3

- Reference to the period in which the novel is set and its significance to the way tension is created
- Comments on the struggle between good and evil within all men. For example, understanding of contemporary concerns about the nature of evil
- The literary context of the gothic genre
- How the setting of Victorian London creates tension
- Ideas of social and individual morality in Victorian times and how this creates tension, such as the maid's account of the murder of Carew

This is not a checklist. Please reward valid alternatives.

SECTION C (UNSEEN POETRY)**Generic Assessment Objectives Grid****Question 17 (a)**

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1 and AO2 are equally weighted in this question.

Total 15 marks

Band	AO1:1 a+b, AO1:2	AO2
5 13-15 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent ,direct references from across the text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 10-12 marks	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 7-9 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to evaluate writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 4-6 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 1-3 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; make basic reference to meanings and effects; may use some subject terminology but not always accurately or appropriately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

SECTION C (UNSEEN POETRY)**Generic Assessment Objectives Grid****Question 17 (b)**

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands. In Section C question 17(b) the focus of the question is comparison. Therefore examiners must only credit points which are comparative.

AO1 and AO2 are equally weighted in this question.

Total 25 marks

Band	AO1:1 a+b, AO1:2	AO2
5 21-25 marks	Comparison is critical, illuminating and sustained across AO1 and AO2. There will be a wide ranging discussion of the similarities and/or differences between the poems.	
	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the texts critically; show a perceptive understanding of the texts, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the texts, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 16-20 marks	Comparison is focussed, coherent and sustained across AO1 and AO2. There will be a clear discussion of the similarities and/or differences between the poems.	
	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the texts, with considerable engagement; support and justify their responses by well-chosen direct reference to the texts, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 11-15 marks	Comparison is focussed across AO1 and AO2 with some valid discussion of the similarities and/or differences between the poems.	
	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the texts, with engagement; support and justify their responses by appropriate direct reference to the texts, including quotations.	Candidates: comment on and begin to evaluate writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 6-10 marks	Comparison is general with some discussion of the obvious similarities and/or differences between the poems.	
	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the texts, with some engagement; support and justify their responses by some direct reference to the texts, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 1-5 marks	Comparison is very limited. There may be a basic awareness of the obvious similarities and/or differences between the poems.	
	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the texts, with a little engagement; may support and justify their responses by some general reference to the texts, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; make basic reference to meanings and effects; may use some subject terminology but not always accurately or appropriately.
0 marks	Nothing worthy of credit.	

SECTION C (UNSEEN POETRY)**INDICATIVE CONTENT**

17. Read the two poems, *A Gull* by Edwin Morgan and *Considering the Snail* by Thom Gunn. In both of these poems the poets write about the effect animals have on people.

(a) Write about the poem *A Gull* by Edwin Morgan, and its effect on you. [15]

You may wish to consider:

- *what the poem is about and how it is organised;*
- *the ideas the poet may have wanted us to think about;*
- *the poet's choice of words, phrases and images and the effects they create;*
- *how you respond to the poem.*

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- An understanding of the key aspects of the gull, e.g. the intimidation or fear induced by him
- The use of setting
- The narrator's ambiguous stance towards the bird
- The gull's mysterious dignity
- The gull's exit

AO2

- Comments on Morgan's use of language to describe the gull
- The imagery used to describe the predatory, secret life of the gull, e.g. 'foundered voyages' and 'dread of open waters'
- The sinister tone of *A Gull*, e.g. 'Did he smell my flesh?'
- The way the gull's thoughts are represented in the poem through the use of direct speech 'I tell you, my chick,' to create an intimidating atmosphere
- The symbolic nature of the gull for example, the way he offers a glimpse of a wild landscape
- The use of words and phrases, such as a 'supergull' and 'a visitation' to imply the almost supernatural power of the gull
- The discomfit of the poet as evidenced through his final questioning

This is not a checklist. Please reward valid alternatives.

- (b) Now compare *Considering the Snail* by Thom Gunn and *A Gull* by Edwin Morgan.

[25]

You should compare:

- what the poems are about and how they are organised;
- the ideas the poets may have wanted us to think about;
- the poets' choice of words, phrases and images and the effects they create;
- how you respond to the poems.

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- An understanding of the poet's view of the snail in *Considering the Snail* and how this compares with the view of the gull in *A Gull*
- The poet's engagement and fascination with the progress of the snail and how this compares to the awe and intimidation evoked by the gull in *A Gull*
- The presentation of the snail as an admirable and passionate creature and how this compares to the presentation of the gull
- How both poems deal with the theme of nature through a focus on every day creatures

AO2

- How Gunn uses language to achieve specific effects and how this is compared to Morgan's use of language in *A Gull*
- The use of personification to describe the snail in *Considering the Snail* and the gull in *A Gull*
- The elevated language used to describe the snail and the way the snail is imbued with powerful emotions such as 'desire', 'fury' and 'passion' and how this compares to the presentation of the gull
- The use of the first person to reveal the poet's thoughts and feelings about the animals in both poems

This is not a checklist. Please reward valid alternatives.