

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"> • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
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.

Jane Eyre**Section A – 19th-century Novel**

Question Number	Indicative Content
1 (a)	<p>The indicative content is not prescriptive. Reward responses that explore how Brontë presents John Reed in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • John Reed is presented as abrupt and unkind: “Boh! Madam Mope!” cried the voice of John’ • he is abusive and a bully: ‘...bad animal!’; his use of exclamatory sentences tells the reader he is loud and aggressive • Jane is scared of John: ‘I trembled at the idea of being dragged forth’; he is physically and mentally cruel to Jane • his approach is demanding and full of self-importance: ‘ “Say, “what do you want”, Master Reed” ’ • he uses both aggressive expression and non-verbal communication to demonstrate his ‘power’: ‘he intimidated by a gesture’ • he is only fourteen years old and Jane comments that he is ‘large and stout for his age’ with unhealthy skin and a fat face: ‘unwholesome skin; thick lineaments in a spacious visage’ • John is greedy and ‘gorged himself habitually’; the effect makes him look ‘bilious’ • he should be at boarding school, but his ‘mamma’ clearly panders to his whims and is oblivious to her son's greed and claims he is ill and unhappy: ‘delicate health’, ‘pining after home’ • Mr Miles, his school master, suggests that John is greedy and there is an implication that John is spoilt by his mother: ‘would do very well if he had fewer cakes and sweetmeats sent from home’ • the form and structure of the extract provides contrasts. It begins with Jane’s security behind the curtain which contrasts with what happens when she is in the room with the bullying John. Jane’s happiness is contrasted with her fear. The use of dialogue and first person narrative make the reader feel empathy for Jane. <p>Reward all valid points.</p>

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

Question Number	Indicative Content
1 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how Jane's fear is presented elsewhere in the novel.</p> <p>Responses may include:</p> <p>What Jane is afraid of:</p> <ul style="list-style-type: none"> • Jane is scared when she is locked up in the 'Red Room' and believes that she sees the ghost of her late uncle, Mr Reed. The terror results in Jane having a fit and losing consciousness • shortly after her arrival at Thornfield, Jane is afraid of the sound of a 'loud laugh' that echoes around the house • Jane is afraid for Rochester's safety when she discovers that his bed is on fire and she tries to wake him • Jane is terrified when she sees a figure leaning over her bed the night before her marriage to Rochester • towards the end of the novel, Jane 'hears' Rochester calling for her; she is afraid for his safety and returns to Thornfield. <p>The effect on Jane:</p> <ul style="list-style-type: none"> • after Jane's experience in the 'Red Room', Mr Lloyd, the physician, recommends to Mrs Reed that Jane should be sent away to school • Jane is led to believe that the strange laughter that she hears is that of Grace Poole, but her curiosity is aroused • after Jane alerts Rochester to the fire, a stronger bond forms between them; her presence of mind and courage possibly saved his life • Jane fainted out of terror after seeing the figure at the end of her bed; in the morning her veil has been ripped in two; the events provide an ominous warning • when Jane returns to Thornfield at the end of the novel, the house has been destroyed by a fire; she is afraid that Rochester may have died, but soon learns that he survived with injuries and loss of eyesight and they are reunited. <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.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the text.
Level 2	5–8	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text.
Level 4	13–16	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points.
Level 5	17–20	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text.

Great Expectations

Question Number	Indicative Content
2 (a)	<p>The indicative content is not prescriptive. Reward responses that explore how Dickens presents Pip's feelings about Miss Havisham in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Pip is nervous: 'avoiding her eyes' and giving short, polite responses: 'Pip, ma'am', 'Yes, ma'am' • Pip notes something mysterious about Miss Havisham: 'her watch had stopped at twenty minutes to nine', 'a clock in the room' • Pip finds her frightening and intimidating: '...enormous lie...' • Pip finds Miss Havisham strange and unnerving: 'weird smile', '...anything in the wide world more difficult' • Pip is frozen in fear: 'I gave up' • Pip feels anxious to please Miss Havisham: 'I would do it if I could' • Pip feels unsure about how to act or respond to Miss Havisham: 'stood looking' • Pip feels sympathy for Miss Havisham: 'I am very sorry for you and very sorry I can't play just now.' <p>Reward all valid points.</p>

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

Question Number	Indicative Content
2 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how Pip deals with difficult situations elsewhere in the novel.</p> <p>Responses may include:</p> <p>The difficult situations Pip is faced with:</p> <ul style="list-style-type: none"> • Pip is faced with difficult situations when he first meets the convict (Magwitch) and is threatened by him • the first meeting with Estella is a difficult situation for Pip, as she is cruel to him and makes him feel ashamed of his upbringing • when Mrs Joe is attacked, Orlick is suspected; Pip is bullied by Orlick and the grudge he feels towards Pip places Pip in a difficult situation • when Joe visits Pip in London, Pip is embarrassed and it is a difficult situation for both men; it is Joe who helps Pip when he is ill • Pip is faced with a difficult and embarrassing situation when the convict, Magwitch, visits Pip in London and the truth about his benefactor is revealed; Pip is faced with a difficult situation when he tries to help Magwitch escape. <p>How Pip deals with these difficult situations:</p> <ul style="list-style-type: none"> • after being threatened by the convict, Pip's strong sense of right and wrong is challenged and he is faced with a difficult situation when he agrees to fetch food for the convict; Pip knows he must steal the food • Pip is hurt by Estella's cruelty towards him, but his love for her makes him forgive her vicious treatment of him; Pip continues to love Estella throughout the novel • Orlick has made life difficult for Pip; he has bullied Pip since he was a child at Joe's forge; Orlick confesses to the attack on Mrs Joe and is imprisoned; he remains a threat as he almost murders Pip • when Joe visits Pip in London, Pip places Joe in a difficult situation, as he is clearly not made welcome; despite Joe's dignity and the suggestion that Pip should visit him at the forge, Pip makes his own difficult situation through his own cruelty and snobbery • Pip comes to terms with who his benefactor is and learns compassion when he tries to help Magwitch escape; Pip becomes devoted to Magwitch, especially once he has been sentenced to death and becomes ill; Pip demonstrates a more likeable and sensitive side to his nature. <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)
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Level 2	5–8	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text.
Level 4	13–16	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points.
Level 5	17–20	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text.

Dr Jekyll and Mr Hyde

Question Number	Indicative Content
3 (a)	<p>The indicative content is not prescriptive. Reward responses that explore the ways in which Stevenson presents the relationship between Jekyll and Utterson in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Jekyll and Utterson’s relationship is presented as professional: ‘will’, ‘client’, but also friendly as Jekyll tries to make light of his friend’s concerns: ‘carried it off gaily’, ‘I never saw a man so distressed’ • their relationship is honest as Jekyll shares his feelings about Lanyon: ‘ignorant blatant pedant’, but also dishonest as Jekyll is putting on an act; he tries to calm Utterson’s fears: ‘you are unfortunate in such a client’ • Jekyll and Utterson are irritated with one another with Utterson ‘ruthlessly disregarding the fresh topic’ and Jekyll responding ‘a trifle sharply’ • their relationship is close: ‘this is downright good of you, and I cannot find words to thank you’, but maintains secrets: ‘I beg of you to let it sleep’ • Jekyll trusts Utterson: ‘I believe you fully’, but is adamant that his privacy must be maintained: ‘this is a private matter’ • Utterson wants to help Jekyll: ‘I make no doubt I can get you out of it’ • the dialogue begins in apparent good spirits, but ends with tension; Utterson continues to press Jekyll, but Jekyll becomes more and more agitated throughout the extract. <p>Reward all valid points.</p>

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

Question Number	Indicative Content
3 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how relationships are portrayed elsewhere in the novel.</p> <p>Responses may include:</p> <p>The relationships between characters</p> <ul style="list-style-type: none"> • the novel opens with the relationship between Utterson and his relation Richard Enfield, who go for regular Sunday walks • Dr Lanyon tells Utterson about his relationship with Jekyll and how this cooled once Jekyll became interested in 'unscientific' work • Utterson shows his friendship and loyalty towards Jekyll when he decides to confront Hyde; Utterson, still concerned for his friend and client, visits Jekyll and is shown a letter from Hyde; friendship is also demonstrated when Utterson and Enfield see Jekyll in the 'Incident at the Window' • the reader is led to believe that there is a relationship between Jekyll and Hyde, as Hyde has been provided with accommodation and money • Lanyon tells Utterson that he has now refused to have anything to do with his former friend, Jekyll; Lanyon is both frightened and ill and, despite Utterson's pleas to Jekyll, Jekyll agrees with Lanyon and begs that he should never see his friends again. <p>How relationships can be good or bad:</p> <ul style="list-style-type: none"> • during their walk, Enfield tells Utterson about the 'Story of the Door'; Utterson becomes increasingly concerned for his friend, Dr Jekyll, and he decides to investigate this link between Jekyll and Hyde further; there is a good relationship between all of these characters at this point in the novel • Utterson visits Dr Lanyon, who once had a close friendship and professional relationship with Dr Jekyll; the relationship has turned bad; Lanyon tells Utterson that Jekyll had become 'too fanciful' for his liking • Utterson shows his true loyalty to Jekyll when he decides to wait for Hyde and in doing so risks his own safety; there is a bad relationship between Utterson and Hyde • the lawyer, Utterson, finds Jekyll sick and pale, but Jekyll tries to reassure Utterson by showing him a letter written by Hyde stating that he has left London; the bad relationship has come to an end • despite the fact that Utterson and Enfield offer the hand of friendship to Jekyll when he is seen at the window, Jekyll's initial happiness changes when his expression alters; both friends are horrified by something they dare not believe that they have seen. <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.
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Level 2	5–8	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text.
Level 4	13–16	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points.
Level 5	17–20	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text.

A Christmas Carol

Question Number	Indicative Content
4 (a)	<p>The indicative content is not prescriptive. Reward responses that explore how Dickens presents the setting in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Dickens begins with 'Once upon a time', which makes the reader think that this will be a pleasant fairy story; the initial mood is optimistic, being 'of all the good days in the year' • the extract is written in third person narrative • the setting quickly changes to present an unwelcoming atmosphere; the triplet emphasises the cold: 'cold, bleak, biting weather' • the activity outside in the court is described by including the sounds of passers-by who are desperately trying to keep warm: 'wheezing', 'beating their hands', 'stamping their feet' • there is a sense of gloom, as, although it is only three in the afternoon, it is already quite dark: 'it had not been light all day' • the scene, coldness and atmosphere are described using alliteration: 'countless candles', 'dingy cloud came drooping down' and a simile: 'like ruddy smears' • the fog and 'Nature' are personified: 'The fog came pouring in', 'Nature ... was brewing on a large scale' • hyperbole is used to describe the smallness of the fire, suggesting that it was just as cold inside as it was out: 'it looked like one coal' • when Scrooge's nephew arrives, despite his cheerful entrance, he is not given a warm welcome; the coldness of the counting-house is again emphasised with the nephew's breath: 'his breath smoked again' • the opening paragraph sets the scene outside; the opening sentence of paragraph two invites the reader inside and goes on to explore the counting-house and the room where Bob works; the final short paragraphs provide a contrast with the nephew's warm entrance. <p>Reward all valid points.</p>

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

Question Number	Indicative Content
4 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how Scrooge is unkind to other characters elsewhere in the novel.</p> <p>Responses may include:</p> <p>Scrooge's poor treatment of other people:</p> <ul style="list-style-type: none"> • Scrooge shows a lack of consideration towards Bob Cratchit, his clerk; Bob's working conditions are poor; he is treated harshly and he is only allowed one day off for Christmas; despite how hard Bob works, his family struggle financially • Scrooge is not a charitable man; he refuses to give to charity, believing that he does his fair share in supporting the prisons and the workhouses; he throws the portly men out of his office • the Ghost of Christmas Past shows Scrooge how he became obsessed with money and how this destroyed his relationship with and engagement to Belle; despite Scrooge's poor treatment of Belle at the time, she goes on to be happily married and has a loving family • Scrooge is cold-hearted and unwelcoming to his nephew, Fred; he declines the offer of joining his nephew for Christmas dinner and demonstrates no affection towards him; Scrooge's reputation is made clear when Fred's guests play a guessing game • Scrooge's mean and cold nature is further made clear through what the Ghost of Christmas Future shows him; the rich gentlemen, pawn-broker and charwoman talk about Scrooge's death and none of these has a good word to say about him; each has clearly experienced Scrooge's poor treatment of them • the Ghost of Christmas Future shows Scrooge how he had driven a couple to ruin, but there is hope for them now that Scrooge is dead. <p>How Scrooge's lack of consideration affects other people:</p> <ul style="list-style-type: none"> • despite Scrooge's lack of compassion towards Bob Cratchit, Bob remains a humble and dedicated employee; he is a devoted family man who struggles to support his wife and children; by being a better employer, Scrooge could help make the Cratchit family have a better life • despite Belle's pleas, she eventually finds love; she marries and has a family; when Scrooge is shown her later life, she is very happy – far happier than Scrooge • Scrooge is Fred's only uncle; Scrooge's coldness towards him is shown through Scrooge's refusal to celebrate Christmas with his family; Fred remains loyal to his uncle, despite Scrooge's lack of consideration • Scrooge's reputation is poor amongst the community; he is known to be a miser and harsh man; his ruthless business manner makes others suffer hardships. <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.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the text.
Level 2	5–8	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text.
Level 4	13–16	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points.
Level 5	17–20	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text.

Pride and Prejudice

Question Number	Indicative Content
5 (a)	<p>The indicative content is not prescriptive. Reward responses that explore the ways in which Austen presents Mr Collins in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Mr Collins does not converse with Mr Bennet over dinner; it is not until Mr Bennet talks about Lady Catherine that Mr Collins is able to 'shine'; Mr Bennet gives him the opportunity to display his 'self-importance' • Mr Bennet observes that Mr Collins has been lucky to have gained such a patroness: 'he seemed very fortunate in his patroness', although he is blindly subservient to her • Mr Collins is absurd and predictable; he is normally dull: 'more than usual solemnity', but is 'eloquent' when talking about his patroness, Lady Catherine • the use of dashes demonstrates how he briefly pauses to add further detail: 'person of rank - such affability', 'suggest some herself, - some shelves...' • he is conceited and pompous in his presentation of Lady Catherine: 'with a most important aspect', 'as he had himself experienced', 'asked him twice to dine at Rosings' • he is full of self-importance: 'sent for him... to make up her pool of quadrille' • Mr Collins tends to preach rather than discuss: 'honour of preaching before her'; his long-winded speeches are verbose and comical • Mr Collins's servile praise of Lady Catherine is inexhaustible; he presents Lady Catherine as acting with great generosity as she 'allows' him occasionally to leave his parish; his 'humble parsonage' is next to Rosings; his sentences are complex and elaborate • Mr Collins is a bachelor; his patroness has advised him to marry as 'soon as he could'; his excessively respectful manner has led him to Longbourn • the third person narrative allows the reader to understand the atmosphere and thoughts of the characters; Austen's skill is to give the impression of Mr Collins's words, which adds to the humorous effect. <p>Reward all valid points.</p>

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

Question Number	Indicative Content
5 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how Lady Catherine is portrayed elsewhere in the novel.</p> <p>Responses may include:</p> <p>What Lady Catherine says and does:</p> <ul style="list-style-type: none"> • Lady Catherine talks without 'intermission' and delivers 'her opinion on every subject'; she tells Charlotte how to manage her 'domestic concerns' • she questions Elizabeth about her musical skills and education: saying of her piano playing that she 'would not play at all amiss, if she practised more' • when playing card games, Lady Catherine finds fault with others • Lady Catherine visits Longbourn when she hears of Elizabeth's and Darcy's engagement, which to her is a 'report of a most alarming nature'; she demonstrates her anger and warns Elizabeth that she is 'not to be trifled with' • again, Lady Catherine questions Elizabeth's and Darcy's engagement: 'do you know who I am?'; she warns Elizabeth that she has a 'determined resolution' and does not submit to 'any person's whims'; she is abusive about Elizabeth in her letters, but at the end of the novel, we learn that her 'resentment gave way'. <p>What her words and actions tell us about her character:</p> <ul style="list-style-type: none"> • when Lady Catherine is speaking to Charlotte, the reader learns that she is 'decisive' and is not used to having her 'judgement controverted'; she tends to give advice, expecting it to be followed; she is a dictator: 'dictating to others' • she demonstrates authority over others and controls the lives of others; she is interfering and tactless; when playing cards, Lady Catherine shows an air of superiority and is full of self-importance when telling others 'the mistakes' they had made and 'relating some anecdote of herself' • Lady Catherine is impertinent when questioning Elizabeth about her family and shows her arrogance towards others; she is tactless and pompous in her attitude: 'Without a governess you must have been neglected' • when learning of Elizabeth's and Darcy's engagement she is threatening and tries to intimidate Elizabeth; Lady Catherine is determined to get her own way and expects others to do as she tells them • Lady Catherine is abusive and initially bitter about Elizabeth's and Darcy's engagement, but she 'condescended to wait on them at Pemberley'. <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.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the text.
Level 2	5–8	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text.
Level 4	13–16	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points.
Level 5	17–20	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text.

Silas Marner

Question Number	Indicative Content
6 (a)	<p>The indicative content is not prescriptive. Reward responses that explore how Eliot presents Silas Marner in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Silas is described as being 'pallid', with eyes that are 'prominent, short-sighted' and 'brown'; Eliot places an emphasis on Silas's eyes, later describing them as being 'unexampled' and 'set like a dead man's' • he is described as being 'mysterious' owing to his occupation and because he had come from an 'unknown region called "Nort'ard"' • Eliot emphasises Silas's self-imposed exile; he is a loner and 'invited no comer', despite living in Raveloe for 'fifteen years' • he never socialised by going into the village 'to drink a pint at the Rainbow'; he 'sought no man or woman' • Silas has no desire to be married or to engage in a relationship with the village 'lasses', who considered him as someone who had already died: 'a dead man come to life again' • Silas appears unwell to others as he has 'fits', as described by Jem Rodney; there is some scepticism about the nature of the 'fit' as one would normally 'fall down' • Silas holds on tightly to his possessions, as illustrated with the simile: 'his hands clutched the bag as they'd been made of iron' • he is oblivious to his condition as, when he regains consciousness, he is polite to Jem and bids him "'Good-night," and walked off' • the extract is structured through both narrative and the views of others through reported speech, such as Jem Rodney's and Mr Macey's accounts • Eliot employs complex sentences to develop our deeper understanding of Silas's character. <p>Reward all valid points.</p>

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

Question Number	Indicative Content
6 (b)	<p>The indicative content is not prescriptive. Reward responses that explain the importance of Silas's isolation elsewhere in the novel.</p> <p>Responses may include:</p> <p>How and why Silas keeps himself to himself:</p> <ul style="list-style-type: none"> • Silas has left Lantern Yard because he has been falsely accused of stealing church money, which leads him to live an isolated life on the outskirts of Raveloe; his personality dramatically changes • the village of Raveloe is deliberately chosen as it is rural and isolated; this suits Silas as he chooses to distance himself from the outside world • to avoid painful memories, Silas immerses himself in his work; he spends his life on his household tasks and weaving; his busy activity is shown in the simile 'like a spinning insect' • he becomes obsessed with his work and counting the money that he earns; gold represents his only interest in life; Dunstan Cass steals this money • Silas is distressed about the loss of his money and loses the will to live; the villagers become sorry for him but believe that he is not of sound mind • despite the advice of his neighbours, he remains anti-social, spending Christmas Day alone, while the other villagers go to church and feast • Silas's isolation changes when he discovers the baby who becomes Silas's adoptive daughter Hephzibah, or Eppie. <p>The effects that Silas's isolation has on him:</p> <ul style="list-style-type: none"> • Silas loses his faith, both in religion and in other people; he no longer goes to church and is treated as an outsider • when Silas's money is stolen, the theft remains unsolved; Silas becomes more withdrawn and the villagers consider that he is mad; Silas is a broken man • finding Eppie changes Silas's life; he regains his trust in God and humanity. <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.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the text.
Level 2	5–8	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text.
Level 4	13–16	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points.
Level 5	17–20	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text.

Frankenstein

Question Number	Indicative Content
7 (a)	<p>The indicative content is not prescriptive. Reward responses that explore how Shelley presents Frankenstein in this extract. Responses may include:</p> <ul style="list-style-type: none"> • Frankenstein admits that he is confused and driven by a 'variety of feelings' that are described with a simile: 'like a hurricane' • he speaks of binary opposites: 'life and death', 'light into our dark world' • he considers himself to be a creator of life, whose subject would be grateful to him and happy: 'bless me as its creator', 'happy and excellent natures'; Frankenstein is both disillusioned and naive • Frankenstein immerses himself in his work and becomes obsessed: 'unremitting ardour', making himself ill: 'pale with study', 'emaciated with confinement' • Frankenstein is a romantic, personifying the moon and nature: 'the moon gazed on', 'I pursued nature to her hiding-place' • Frankenstein loses his sense of humanity and becomes secretive when he speaks of the 'horrors of my secret toils', when he 'dabbled amongst the unhallowed damps of the grave' or 'tortured the living animal' • he describes himself as being full of nervous stress with the use of alliteration and a metaphor: 'My limbs now tremble', 'my eyes swim', 'resistless, and almost frantic, impulse' • Frankenstein recognises that his work is 'unnatural'; he is in self-exile: 'In a solitary chamber, or rather cell...' • he loses concern for both himself and his environment: 'I kept my workshop of filthy creation; my eye-balls were starting from their sockets' • the extract is written in first person narrative and past tense; Frankenstein recounts his experiences. <p>Reward all valid points.</p>

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

Question Number	Indicative Content
7 (b)	<p>The indicative content is not prescriptive. Reward responses that explain the importance of obsession elsewhere in the novel.</p> <p>Responses may include:</p> <p>Characters who are obsessive:</p> <ul style="list-style-type: none"> • Victor Frankenstein is in pursuit of knowledge in his attempt to go beyond accepted human limits and access the secret of life • Frankenstein is obsessive during the creation of the monster and later when he wants it destroyed; his obsessive hatred of the monster drives him to his death; he chases the monster obsessively • Robert Walton is obsessive about surpassing previous human explorations by endeavouring to reach the North Pole; we follow Walton's obsession through his letters to his sister in which he tries to justify his motives; Walton confides in Frankenstein when he tells him about his desire to reach and explore the North Pole • the monster is obsessed with finding his creator; the monster's loneliness leads him to seek knowledge, but he is rejected by those he meets; through the monster's obsession with finding Frankenstein, he kills Frankenstein's brother and wife; the monster is desperate for Frankenstein to make him a companion and, when this possibility is destroyed, the monster kills Clerval • both the monster and Frankenstein are obsessed with the destruction of each other • some candidates may consider other characters to be obsessive, such as Elizabeth and her obsessive love for Frankenstein. <p>The effect of their actions on other characters:</p> <ul style="list-style-type: none"> • Frankenstein's obsession with the creation of life alienates him from his loved ones; his obsession with the act of creation eventually results in the destruction of everyone dear to him; • Walton's obsession leads his crew into danger and lives are lost; he pulls back from his treacherous and own obsessive mission, having learned from Frankenstein's example how destructive the thirst for knowledge can be • the monster's obsession to find his creator leads to the deaths of several characters • the obsessive nature of these characters has resulted in the loss of many lives throughout the novel and suggest there is danger in the acquisition of knowledge. <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.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the text.
Level 2	5–8	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of a personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text.
Level 4	13–16	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points.
Level 5	17–20	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text.

Section B, Part 1 – Poetry Anthology

In responses to Questions 8, 9, and 10, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a response comparing the poems. Comparison is not directly associated with a discrete assessment objective. However, candidates must answer the question set, and provide sufficient evidence to meet the requirements of the assessment objectives through their comparison including the poets' use of language, form and structure (AO2), and the contexts in which the poems were written (AO3).

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

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

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

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

Question Number	Indicative Content
<p>8 Relationships</p>	<p>The indicative content is not prescriptive. Reward responses that explore how Hardy presents a difficult relationship in <i>Neutral Tones</i> and which compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><i>Neutral Tones</i></p> <p>Form and Structure (AO2):</p> <ul style="list-style-type: none"> • Hardy presents a pessimistic view of love; the poem is circular as it begins and ends at the pond; he addresses an estranged lover, considered to be his first wife Emma, and is reminiscing • the title suggests that the poem is neutral in tone, but in fact it is pessimistic from the start; there is a progression from stanza one, which sets the scene with some sadness; the tone develops to bitterness, despair and anger in the final stanza • the poem is a monologue and is structured in four quatrains; there are irregularities in the basic rhythm, which reflect the poet's sombre emotions; the fourth stanza begins 'Since then', where the two strong monosyllables show that he is trying to come to terms with the reality of the situation. <p>The poet's language and ideas (AO2):</p> <ul style="list-style-type: none"> • the scene is described as gloomy and colourless to set the scene of a difficult relationship: 'sun was white', 'starving sod', 'ash', 'gray' to establish a melancholic tone • there is an initial feeling of disappointment: 'chidden by God' and the reference to the leaves: 'few leaves lay', could be a metaphor for life and death • alliteration emphasises the dismal scene: 'was white', 'few leaves lay', 'fallen from'; alliteration is also used to show the speaker's mental anguish about the difficult relationship when he says: 'wrings with wrong, have shaped me' • the use of sibilance suggests growing anger: 'starving sod' • the simile 'as eyes that rove' suggests that the partner is seeking an explanation of the change in feelings; there is a need to atone for the past • the poet uses a metaphor to suggest that the relationship is hopeless: 'The smile on your mouth was the deadest thing'; the 'smile' and 'deadest' is a paradox • there is a sense of inner pain: 'love deceives' and his hurt is emphasised and intensified by the use of the words 'keen', 'wrings' and 'edged' • the change in tone is made clear by the contrasting views of the sun: 'sun was white', 'God-curst sun.' <p>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:</p> <ul style="list-style-type: none"> • the poem could be autobiographical as Hardy had an unhappy first marriage • Hardy's sense of Nature, developed in countless poems as well as in the novels: Nature is a powerful force which shapes, echoes and mirrors human lives; the poet uses pathetic fallacy

- a very personal and pessimistic view of love and life is presented in the poem, which could reflect Hardy's negative views at the time, which also included industrialisation and expansion of the British Empire
- Hardy disliked any form of change
- Hardy is considered a Victorian realist; his works examine the social constraints on the lives of those living in Victorian England; he often criticises Victorian beliefs and constraints, especially those relating to marriage, religion and education, as he believed that they limited people's lives and could cause unhappiness.

Reward all valid points.

The second poem:

For the second poem, candidates may choose ANY ONE other appropriate poem from the Relationships anthology collection for comparative treatment. The chosen poem must allow the candidate to explore a difficult relationship in a relevant way. For example, if candidates choose the poem 'One Flesh', by Elizabeth Jennings, they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses.

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

- Both poets talk about relationships that are difficult and where partners have grown apart; Hardy writes about a breakdown in a relationship, whereas Jennings talks about a couple who are still together, but 'strangely apart' (AO2).
- Both poets detail the setting and how the couples have drifted apart; 'Neutral Tone' is from a partner's point of view, whereas 'One Flesh' is from the daughter's point of view (AO2).
- Both poets use similar language techniques, such as contrasts, metaphors, alliteration and sibilance; both create a negative atmosphere (AO2).
- Both poets write about suffering, relationships, loneliness and religious faith; both poets are considered of the realist tradition (AO3).

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

Level 5	17–20	<ul style="list-style-type: none">• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered.• There is perceptive grasp of form and structure and their effect.• The response offers a cohesive evaluation of the poets' language and its effect on the reader.• Relevant subject terminology is integrated and precise.• There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.
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Question Number	Indicative Content
<p>9 Conflict</p>	<p>The indicative content is not prescriptive. Reward responses that explain how Agard presents a conflict of identity in <i>Half-caste</i> and which compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><i>Half-caste</i></p> <p>Form and Structure (AO2):</p> <ul style="list-style-type: none"> • the poem challenges people who have stereotypical or prejudiced views; the tone can be considered as confrontational, angry or sarcastic because of the misuse of the term 'half-caste' • the lines of the poem are short, perhaps to emphasise the points more; the lack of punctuation makes the poem flow without pause; the use of the oblique suggests a full stop • the poet uses Caribbean phrases and the poem is mostly phonetic and key phrases are repeated • the poem has four sections: some points are humorous and others are angry; Agard gradually develops his argument, that the term 'half-caste' is an unacceptable phrase and we ought not to use it. <p>The poet's language and ideas (AO2):</p> <ul style="list-style-type: none"> • the poem is written in a mixture of Caribbean dialect and formal standard English: 'Ah lookin at yu wid de keen/half of mih eye', 'Consequently when I dream I dream half-a-dream'; the use of a mixture of language is powerful, as it supports the poet's ideas and highlights his mixed heritage • the poet ridicules the use of the term 'half-caste' by following the idea through to its conclusion, a range of examples are given which ridicule the use of the term through the use of similes and metaphors: 'half-caste canvas', 'half-caste weather', 'half-caste symphony', 'half-caste human being' • the poet uses repetition to echo and emphasise his point: 'Explain yusef', 'wha yu mean', 'half-caste' • comparison is used to illustrate how ridiculous the term half-caste actually is; examples are provided: 'picasso', 'tchaikovsky'; the poet questions what the term actually means • humour is used when there is a reference to the weather; the pun relating to 'half-caste' weather engages and enlightens the reader • Caribbean dialect is used to combine cultures: 'yu' instead of 'you', 'dem' for 'them' • the use of direct speech: 'I', 'yu' and commands: 'Explain yusef' are directed at the readers or listeners to question and challenge their thinking • slang terms and expletives are used ('ah rass') to convey the anger felt; the term is used in exasperation • the poem ends with a plea to the reader to understand the use of the term and invites the reader or listener to 'come back tomorrow' as an informed individual. <p>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:</p> <ul style="list-style-type: none"> • John Agard came to England from Guyana; he is of mixed race; his mother is Portuguese and his father is from Guyana

- the poet finds the diversity of people in England 'exciting', but does not like the use of the term 'half-caste' as it is rude and insulting; 'caste' means 'pure', so the term is suggesting that the person is not 'pure'; the poet's intention is to make people understand that they should be ashamed of using such a phrase, and should think twice about using it
- John Agard is a performance poet, who uses a Caribbean rhythm in this poem to emphasise his points and cultural heritage; the poem is for performance rather than being read.

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 the conflict of identity in a relevant way. For example, if candidates choose the poem 'The Class Game', by Mary Casey, 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.)

- Whereas Agard's poem explores a conflict of identity through being of mixed race, Casey explores the question of class (AO2).
- Both poets use colloquial terms and dialect in order to convey their ideas; they are both angry about being 'labelled' and are talking directly to the reader (AO2).
- Both poets use questions to ask the reader about what they are saying and both use humour to ridicule people who categorise others (AO2).
- Mary Casey is native British and writes the poem in a 'Liverpudlian' dialect; John Agard is from Guyana and writes in Caribbean dialect (AO3).

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

Level 5	17–20	<ul style="list-style-type: none">• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered.• There is perceptive grasp of form and structure and their effect.• The response offers a cohesive evaluation of the poets' language and its effect on the reader.• Relevant subject terminology is integrated and precise.• There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.
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Question Number	Indicative Content
<p>10 Time and Place</p>	<p>The indicative content is not prescriptive. Reward responses that explain how Browning presents memories in <i>Home Thoughts from Abroad</i> and which compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><i>Home Thoughts from Abroad</i></p> <p>Form and Structure (AO2):</p> <ul style="list-style-type: none"> • the poem is divided into two sections, each with a different tone; first the joy of thinking of home and the second the resignation that home is far away • in the first, shorter stanza the speaker talks about his longing to be back in England as spring arrives in April; the stanza establishes the emotion of the poem; the second stanza focuses on May • both stanzas have their own rhyming pattern. The rhyming pattern in the first stanza provides a feeling of the rising and decreasing emotions that the speaker feels; the happiness of thinking of England and the realisation that home is a long way away. The rhyme of the second stanza suggests a more contemplative tone • the second stanza is longer and is mostly written in pentameter • the short lyric describes a beautiful scene and the speaker nostalgically longs to be there and is homesick. <p>The poet's language and ideas (AO2):</p> <ul style="list-style-type: none"> • the poem begins with the speaker wishing he were in England: 'Oh, to be in England' and continues by describing and recalling the beauty of nature in springtime and how it seems to arrive unnoticed: 'some morning, unaware' • the use of alliteration makes the descriptions more powerful: 'boughs and the brushwood', 'first fine' • several lines begin with 'And', suggesting a continuous flow of thoughts and happy memories • the second stanza introduces more birds and trees; the naming of specific things provide colour imagery, which evokes a beautiful scene: 'whitethroat', 'blossomed pear tree', 'clover', 'dewdrops', 'buttercups' • sensory images enhance the scene: 'chaffinch sings', 'Hark', 'rough with hoary dew' • the poet's enthusiasm and happy memories are enhanced by the use of exclamatory sentences: 'In England - now!', 'and all the swallows!', 'careless rapture!' • the 'wise thrush' sings his song twice so that his listener knows that the bird is truly joyous • the comparison of the 'buttercup' with the 'gaudy melon-flower' suggests that the beauty in England is far more beautiful than what the poet can see when away from home. <p>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:</p> <ul style="list-style-type: none"> • during his career, Browning spent some time living in Italy; the poem is autobiographical and reflects the poet's longing to be home in England

- the poem is typically characteristic of many Romantic poems; domestic bliss and an appreciation of nature provide the reader with an idealistic view of rural England
- at the time the poem was written, the British Empire was growing and many Britons moved or travelled abroad; many felt homesick and nostalgic for their beloved homeland.

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 memories in a relevant way. For example, if candidates choose the poem 'Adlestrop', by Edward Thomas, they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses.

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

- Both poems are nostalgic and convey happy memories of time and place; both explore tranquil scenes of the English countryside; 'Adlestrop' is structured in four quatrains with a gentle rhythm; 'Home Thoughts from Abroad' is longer and has two stanzas of varying tone (AO2).
- The poets refer to specific times of the year and both describe the scenery with the birds and nature; in 'Adlestrop' the poet refers to the month of June, whilst in 'Home Thoughts from Abroad', Browning refers to April and May; they both describe the scene using colour and some sensory imagery (AO2).
- In 'Adlestrop', Thomas remembers a specific afternoon when the steam train stops at the station and he admires the view, whilst in 'Home Thoughts from Abroad', Browning refers to any springtime at a familiar location; Thomas describes what he sees from the train and Browning draws his images from memory (AO2).
- Browning and Thomas were both poets who had a passion for nature; Thomas stopped at Adlestrop station in 1914 (AO3), in the months just before the outbreak of war and Browning's poem was written in Italy (AO3).

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

Level 5	17–20	<ul style="list-style-type: none">• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered.• There is perceptive grasp of form and structure and their effect.• The response offers a cohesive evaluation of the poets' language and its effect on the reader.• Relevant subject terminology is integrated and precise.• There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.
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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>11. Unseen Poetry</p>	<p>The indicative content is not prescriptive. Reward responses that compare the ways the writers present snails in <i>The Killer Snails</i> and <i>Considering the Snail</i>.</p> <p>Responses may include:</p> <p>The ideas in the poems:</p> <p><i>The Killer Snails</i></p> <ul style="list-style-type: none"> • the poem studies the journey of snails and the narrator follows their trail: 'Along the doormat, out across the lawn' • the narrator observes other natural sights that the snails would have seen on their journey: 'thrushes', 'lizards', 'spiders', 'slugs', 'sorrel', 'brambles', 'bracken' • the poet wonders what the snail's journey is for: 'it goes in rings', 'Its way and its intentions never meet', 'Meetings of friends?' • there is an ambiguity at the end of the poem to reflect the mysterious and unexplained behaviour of the snails: 'It depends.' <p><i>Considering the Snail</i></p> <ul style="list-style-type: none"> • the poet tells the reader about the snail's journey and provides the reader with a snail's-eye-view • the snail is on a journey hunting for food; the poet believes that if he were to look later, all he would see would be the snail's trail across the 'litter' • the poet imagines tracking the snail: 'if later / I parted the blades' • the poet marvels at the 'passion' the snail has on its 'deliberate progress'. <p>The poets' use of language:</p> <p><i>The Killer Snails</i></p> <ul style="list-style-type: none"> • the sibilance echoes the slithering slow movement of the snails: 'snails/have slung their silver tails' • human behaviour is attributed to nature (anthropomorphism) to describe their actions: 'Give night its notice', 'obliging lizards', 'spiders stir their pots', 'sluggish trade', 'brambles clutch and bracken wipes your feet' • the poet describes the slugs' base with a metaphor: 'their rugs / Of grass and moss' • the use of a pun suggests the panic of young, small insects as they become the slugs' meal: 'young ingredients get into a stew' • the rhetorical question provides doubt as to the snails' intentions: 'Meetings of friends?' <p><i>Considering the Snail</i></p> <ul style="list-style-type: none"> • the poet uses colour imagery to create a vivid scene: 'green night', 'bright path', 'earth's dark', 'pale antlers', 'white' • the poet describes the grass by using a metaphor: 'green / night', as the grass casts darkness over the snail

- nature is given human-like qualities and personality traits: 'bright path he makes', 'rain / has darkened the earth's dark', 'desire', 'a snail's fury', 'passion'
- the repetition of 'dark': 'darkened the earth's dark' emphasises the contrast of the 'bright path' the snail has made
- the poet uses a rhetorical question to wonder at the snail's journey and purpose.

The poets' use of form and structure:

The Killer Snails

- the poem is written in three stanzas each with the same rhyming pattern, which perhaps reflects the regularity of the journey and of the snails' behaviour
- the rhythm of each stanza is the same, but line lengths differ - perhaps to suggest the trails left by the snails
- the first stanza explores the beginning of a snail's journey; the second stanza considers other creatures; the third returns to the snail and the unknown purpose of the journey
- the poet uses many monosyllabic words: 'On webs of dew', 'It goes in rings' to slow the pace of the poem, perhaps to resemble a snail's pace
- simple sentences provide strong images: 'The sorrel bends', 'It goes in rings' and contrast with the longer complex sentences which describe the cruelty of nature.

Considering the Snail

- the poem is written in three six-line stanzas each containing seven syllables to reflect the regularity and pace of the snail's journey
- caesuras and enjambment are used throughout the poem to provide pauses and a continuous flow of thought
- pararhyme is used: 'green' / 'rain', 'stirring' / 'nothing', 'across' / 'progress' to help convey the snail's slow, regular movement and progress
- the speaker introduces himself in the second stanza with the use of first person narrative in order to consider the snail's 'fury' and 'passion'.

Comparative points

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

- both poets consider the journey of snail; in 'The Killer Snails' the poet conveys the journey in third person narrative, whilst in 'Considering the Snail' the poet includes himself
- in both poems the journey is described in detail. In 'The Killer Snails' other elements of nature are considered and what other creatures are doing, whereas in 'Considering the Snail' the focus is solely on the snail's journey
- the tone of both poems is one of wonder and mystery

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| | <ul style="list-style-type: none">• both poems are presented in three stanzas, but they differ in the length of the lines. 'Considering the Snail' has a regular rhythm throughout; 'The Killer Snails' has differing line lengths, but each stanza maintains the same rhythm. |
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Reward all valid points.

Level	Mark (20 marks)	Descriptor
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • There is little or no comparison of the two poems. • The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Identification of form and structure is minimal. • There is little awareness of the language used by the poets. • Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> • There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems. • The response may be largely narrative but has some elements of a personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • There is some comment on the form and structure of the poems. • Some awareness of the poets' use of language is shown, but without development. • Limited use of relevant subject terminology to support examples given. <p>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered.</p>
Level 3	9–12	<ul style="list-style-type: none"> • The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. • The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • The response shows a sound understanding of form and structure and links them to their effect. • There is clear awareness, with sound examples, of how the poets use language and of its effect on the reader. • Relevant subject terminology is used to support examples given.

Level 4	13–16	<ul style="list-style-type: none"> ● The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems and contrasting a wide range of points. ● The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. ● The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. ● Analysis of form and structure and their effect is sustained. ● The candidate comments effectively on the poets' use of language and its effect on the reader. ● Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> ● The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered. ● There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. ● A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. ● There is perceptive grasp of form and structure and their effect. ● The response offers a cohesive evaluation of the poets' language and its effects on the reader. ● Relevant subject terminology is integrated and precise.