

## 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 marks
	A01	A02	A03	A04	
Component 2: 19th-century Novel and Poetry since 1789					
Questions 1a to 7a		20			20
Questions 1b to 7b	20				20
Questions 8 to 10		15	5		20
Question 11	8	12			20

## Jane Eyre

## Section A – 19th-century Novel

Question Number	Indicative content
1 (a)	<p>The indicative content is not prescriptive. Reward responses that explore the ways in which Jane reflects on her life at Lowood in the extract. Responses may include:</p> <ul style="list-style-type: none"> <li>• she feels that Miss Temple’s marriage and departure take away her reasons for feeling calm and content with her lot</li> <li>• she now realises that Lowood had been her entire world</li> <li>• she feels that her work as a teacher had given her employment and a ‘home’ but no ‘real knowledge of life’</li> <li>• there is a wider world beyond Lowood; she is aware that this world is both dangerous and exciting (‘varied field of hopes and dreams’)</li> <li>• the idea of escaping from Lowood begins to seem like a dream which attracts her greatly and she yearns for a new life (‘it was those I longed to surmount’)</li> <li>• she feels she now has the impetus to seek wider horizons and a new position</li> <li>• as she starts to imagine leaving, she contrasts her life at Lowood, one of dreary repetition, with ‘liberty’: the repetition in the language (‘school-rules, school duties, school-habits’) emphasises this</li> <li>• the tricolon (rule of three) shows her excitement at the challenge ahead (I desired liberty; for liberty I gasped; for liberty I uttered a prayer)</li> <li>• she realises that few suitable avenues were available for a gentlewoman with no other support but feels that any change would be preferable to staying at Lowood, even if it became a ‘new form of servitude’</li> <li>• the metaphor of life’s journey is presented through the open window and the winding road.</li> </ul> <p>Reward all valid points.</p>

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

Question Number	Indicative content
1 (b)	<p>The indicative content is not prescriptive. Reward responses that explore how Jane deals with the challenges she faces <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>The challenges:</b></p> <ul style="list-style-type: none"> <li>• from the outset, she had to cope with the lack of family, security and support</li> <li>• the orphaned daughter of a gentleman, staying with Aunt Reed meant that she had to live in the world of imagination through her reading books, to overcome the hardships and bullying</li> <li>• the role of governess at Thornfield Hall gave her a respectable position and – eventually – the chance for love and security</li> <li>• her growing feelings of love for Rochester when she feels inadequate and insignificant: she has to cope with the tumult of her emotions when she thinks that Rochester is in love with, and about to propose to, Blanche Ingram</li> <li>• the need to leave Rochester and Thornfield when she discovers the truth about mad Bertha on her wedding day</li> <li>• the moral dilemma posed by St John Rivers' proposal and his wish for them to be missionaries together.</li> </ul> <p><b>What is shown about her character:</b></p> <ul style="list-style-type: none"> <li>• the idea of living as Mr Rochester's mistress once she discovered he was married was not an option because of her moral stance and she leaves even though she loves him</li> <li>• for Jane, St John Rivers' offer to her to become the wife of a missionary was also not an option as she could not face a loveless match</li> <li>• even though she may not find Rochester, she leaves the Rivers' home when she imagines that Rochester is calling her</li> <li>• despite Rochester's blindness after the fire and the destruction of Thornfield, she responds to her deep love for him and marries and cares for him.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>

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

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

**Great Expectations**

Question Number	Indicative content
<b>2 (a)</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Pip shows his thoughts and feelings about Joe and Mrs. Joe in the extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• he is aware that he had been brought up with a lack of love by his much older sister, Mrs. Joe, who had instilled a harsh discipline with physical punishment</li> <li>• he puns on the idea that he has been brought up 'by hand'</li> <li>• he feels that his sister had made Joe marry her by her forceful character, which was in strong contrast to his</li> <li>• he uses contrast to describe the couple physically (Joe with 'flaxen hair' and 'undecided blue' eyes and Mrs. Joe with 'black hair and eyes')</li> <li>• he also focuses on the contrasting character of the two: Joe – 'mild, good-natured, sweet-tempered'; Mrs. Joe – a 'hard and heavy hand'</li> <li>• he sees Joe as 'a sort of Hercules': a mixture of strength and weakness</li> <li>• he gives a detailed portrait of Mrs. Joe's appearance – not a flattering one: 'prevailing redness of skin'</li> <li>• he observes that she uses the apron, which she wears 'so much', as a symbol of her domestic drudgery and of her hard-working life – 'a reproach against Joe'</li> <li>• her sharpness is shown through Pip remembering that the bib of her apron was 'stuck full of pins and needles'</li> <li>• the extract builds Pip's anxiety about Mrs. Joe's return, culminating in Joe's final statement: 'what is worse, she's got Tickler [her cane] with her'.</li> </ul> <p>Reward all valid points.</p>

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

Question Number	Indicative content
2 (b)	<p>The indicative content is not prescriptive. Reward responses that explore how Pip's character is developed <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>How Pip's life changes:</b></p> <ul style="list-style-type: none"> <li>• as a boy growing up, he experienced few luxuries and little warmth</li> <li>• there were bleak living conditions at the cottage attached to the forge – exposed, cold landscape and surroundings</li> <li>• there was no real 'childhood' for those of Pip's social class</li> <li>• this contrasts greatly with the privilege and wealth of his later life, after his rise in rank owing to having a 'benefactor'</li> <li>• he is changed greatly by meeting with Miss Havisham and Estella</li> <li>• he becomes a young gentleman, living in London, far from his origins and lowly upbringing.</li> </ul> <p><b>The effect of the changes on Pip:</b></p> <ul style="list-style-type: none"> <li>• the first changes occur when he is captivated by Estella and his feelings for her grow, even though she is cold and heartless</li> <li>• when he visits London, the luxuries society offer him to some extent go to his head; he spends a great deal of money and becomes less caring and is influenced by position, status and wealth</li> <li>• he forgets where he has come from, becoming ungrateful and he behaves badly to Joe</li> <li>• it is only through learning that Magwitch is his benefactor that he comes to realise how badly he has behaved and learns from his mistakes.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>



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

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

**Dr Jekyll and Mr Hyde**

Question Number	Indicative content
<b>3 (a)</b>	<p>The indicative content is not prescriptive. Reward responses that explore how the atmosphere of Victorian London is portrayed in the extract. Responses may include:</p> <ul style="list-style-type: none"> <li>• Victorian London is presented as fogbound ('first fog of the season') and the mood and tone build up a sense of foreboding</li> <li>• the effect is of a gloomy/mournful/polluted city ('chocolate-covered pall')</li> <li>• although it is 'nine in the morning', London appears to be enveloped in darkness ('degrees and hues of twilight')</li> <li>• dismal, poverty-stricken scenes are created, with 'slatternly passengers', 'ragged children', cheap shops</li> <li>• a place where people drink – 'gin palace'</li> <li>• the place has an evil character, reflected in the 'evil face' of the old woman</li> <li>• the use of language contributes to the effect through the choice of verbs and adjectives, especially 'muddy', 'gloomiest', 'haggard'; 'lowered', 'assail', 'crawled' and the simile 'as brown as umber'</li> <li>• the use of colour emphasises the darkness, in particular the repetition of different shades of brown: 'chocolate', 'lurid brown', 'as brown as umber'</li> <li>• the gloom of the surroundings is reflected in the thoughts of Utterson the lawyer, which are 'of the gloomiest dye'</li> <li>• the sinister presentation of the journey through the squalid part of the city (described in the simile 'like a district... in some nightmare') prepares the reader for the climactic confirmation that the cab has indeed arrived at the abode of Mr Hyde.</li> </ul> <p>Reward all valid points.</p>

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

Question Number	Indicative content
3 (b)	<p>The indicative content is not prescriptive. Reward responses that explore the importance of settings <b>elsewhere</b> in the novel. Responses may include:</p> <p><b>Different locations:</b></p> <ul style="list-style-type: none"> <li>• the novella is set in contrasting districts of Victorian London</li> <li>• the streets of Soho – crime-ridden and populated by criminals, the poor and the lower classes</li> <li>• Cavendish Square in the west of London, where Dr Lanyon lives, a square noted for its affluence</li> <li>• Dr Jekyll’s luxurious house</li> <li>• the laboratory annexe and, in particular, the door off the street</li> </ul> <p><b>Their importance:</b></p> <ul style="list-style-type: none"> <li>• there are many scenes and settings using pathetic fallacy to highlight the dark mood and tone, building up a fear of what is to come</li> <li>• the novella focuses at various points on the weather and lack of light (fog, wind, darkness, the moon)</li> <li>• there is a contrast between the inside and outside areas, denoting the different levels of society and the duality of Victorian society</li> <li>• the door which Hyde uses takes on a symbolism, again creating a sense of foreboding</li> <li>• throughout the novella, Stevenson presents a close link between the urban landscape of Victorian London and the dark events surrounding Hyde.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>

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

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

**A Christmas Carol**

Question Number	Indicative content
<b>4 (a)</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Dickens portrays Scrooge in the extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Scrooge is shown to be a person of some importance, as the 'portly gentlemen' bowed to him</li> <li>• his opening words are in completely unemotional language – just a statement of fact</li> <li>• he 'frowned' at the word 'liberality' – the whole idea of a generous spirit was one he had no time for</li> <li>• his response to the request for charity shows his complete lack of sympathy for the plight of the poor</li> <li>• he refers to the various institutions and laws which existed to bring relief to the poor ('Union workhouses', 'Poor Law')</li> <li>• his sarcastic tone underlines his unsympathetic character 'I'm very glad to hear it.'</li> <li>• he completely refuses to donate with the single emphatic word 'Nothing!'</li> <li>• the visitors cling to the hope that he will donate anonymously, but that is anything but his intention</li> <li>• he shows himself to be solitary ('I wish to be left alone') and has no time for merrymaking</li> <li>• the development of the extract gives gradual clues into Scrooge's character which is shown fully by his final shocking statement of rejection.</li> </ul> <p>Reward all valid points.</p>

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

Question Number	Indicative content
4 (b)	<p>The indicative content is not prescriptive. Reward responses that explore how Dickens portrays poverty <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>The portrayal of poverty:</b></p> <ul style="list-style-type: none"> <li>• the extreme plight of the poor is presented in many parts of the novel, showing the contrasts between the rich and the poor in society in food, housing and way of life</li> <li>• the three ghosts are used structurally to show the differences in people's lives</li> <li>• the Ghost of Christmas Present shows Scrooge the Cratchit family's humble dwelling and the way they have to eke out the food for their Christmas meal on the one-day holiday from working, yet despite their poverty they have other 'riches'</li> <li>• the disease and ill-health that were rife because of the living conditions of the poor: Scrooge asks the Ghost of Christmas Present whether Tiny Tim will live but he is told that he will die, as many thousands will, unless something changes in the future</li> <li>• the second section ends with the two symbolic dirty children Ignorance and Want</li> <li>• the Ghost of Christmas Future shows Scrooge what will happen after he dies, with a very bleak picture of the pawnbroker buying the things stolen from the now-dead Scrooge.</li> </ul> <p><b>How poverty affected people:</b></p> <ul style="list-style-type: none"> <li>• the Cratchit family's humble circumstances mean that they are unable to have special Christmas celebrations</li> <li>• poverty breeds crime: for example the poor (the laundry woman, the charlady and the undertaker's assistant steal, from Scrooge's house after his 'death' – bed curtains, blankets and his shift</li> <li>• debt severely affects the poor and they live in fear of what will happen to them. The Ghost of Christmas Future shows Scrooge a couple who owed him money and the hardship that debt produced</li> <li>• the stark contrasts between rich and poor show that this was a society where the State's provisions did not prevent people from living in extremely harsh conditions, such as the Workhouse.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>



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

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

**Pride and Prejudice**

Question Number	Indicative content
<b>5 (a)</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Austen portrays the thoughts of Elizabeth and Charlotte about Jane and Bingley in the extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• through their discussion of Jane and Bingley, Elizabeth and Charlotte show their contrasting attitudes to marriage</li> <li>• Charlotte (who speaks first) can see that Bingley is attracted to Jane</li> <li>• she also perceives the necessity for Jane to 'help him on' and that she should not 'conceal' her feelings</li> <li>• she suggests that once Jane has his attention fully, she can then have the 'leisure for falling in love as much as she chooses'</li> <li>• she points out that Jane should make the most of 'every half-hour' and 'secure' his feelings for her; she fears that she will lose him unless she does this</li> <li>• Elizabeth's view differs from Charlotte's – she believes that Jane's modest 'nature' would not allow her to be any more responsive than she is</li> <li>• she is keen to point out that Jane has known Bingley for only a fortnight</li> <li>• Elizabeth believes that Bingley ought by now to be aware of Jane's positive feelings</li> <li>• however, she is keen to point out that the amount of time they have spent together is insufficient for Jane to have learn very much about him: 'I do not imagine that much has been unfolded'</li> <li>• Charlotte's final statement in the conversation underlines her very practical approach to marriage: 'Happiness in marriage is entirely a matter of chance'.</li> </ul> <p>Reward all valid points.</p>

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

Question Number	Indicative content
5 (b)	<p>The indicative content is not prescriptive. Reward responses that explore how Austen portrays the theme of marriage <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>The importance of marriage:</b></p> <ul style="list-style-type: none"> <li>• from the opening words to the close, Austen shows clearly how central marriage is a preoccupation for her characters, and in particular, Mrs Bennet</li> <li>• the economic necessity for women of securing a favourable marriage (to avoid spinsterhood) is an important social context</li> <li>• Austen shows how the social stigma of going against conventions of marriage can be disastrous for a family (Lydia)</li> <li>• a happy, fulfilling marriage (Elizabeth and Darcy, Jane and Bingley) is a highly desirable outcome.</li> </ul> <p><b>Contrasting attitudes to marriage:</b></p> <ul style="list-style-type: none"> <li>• Elizabeth and Charlotte have contrasting views on marriage and on how to find a partner, with Charlotte's approach to marriage being very unromantic: at the age of 27 she is regarded as a 'spinster' and hence cannot have any status or security without getting married</li> <li>• Elizabeth sees marriage not as a commercial contract but as a meeting of like minds, which eventually she finds in Darcy</li> <li>• Mrs Bennet and other mothers of her social class are concerned with ensuring suitable marriages for their daughters; this preoccupation with marriage is shown from the very opening of the novel and in the important social events that offer the opportunity for young people to meet</li> <li>• Lydia defies marriage conventions by eloping with Wickham (her reputation is salvaged by Darcy's intervention, which eventually leads to her marriage)</li> <li>• Mr Collins sees marriage as a way of promoting a Christian union to his parishioners and as a way of pleasing his patron, Lady Catherine de Bourgh, who has told him to marry to set a good example</li> <li>• Lady Catherine de Bourgh sees marriage as needing to be between social equals and hence is opposed to Elizabeth as a potential partner for Darcy.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>

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

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

**Silas Marner**

Question Number	Indicative content
<b>6 (a)</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Eliot portrays Molly in the extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• there is pathos in the initial presentation of Molly carrying Eppie through the snow</li> <li>• there is a focus on the harsh conditions faced by Molly, walking through the 'snow-covered' lanes to Raveloe</li> <li>• Molly's poverty, her condition ('enslaved' to 'the demon Opium') and her difficult journey are a stark contrast to Eppie's father, Godfrey Cass</li> <li>• Molly is described as showing a 'lingering mother's tenderness' for Eppie: although she is a 'hungry child', Molly will not abandon her to Godfrey</li> <li>• Godfrey is trying to forget his responsibilities in the company of Nancy at the grand New Year's Eve Party ('taking draughts of forgetfulness from the sweet presence of Nancy' – a strong metaphor)</li> <li>• Molly is shown as motivated by a desire for revenge for the way Godfrey has treated her; her journey is a 'premeditated act of vengeance' and she has a 'vindictive purpose'</li> <li>• the misery of her condition is shown in the way she has lost her beauty ('her faded face') through her addiction to opium</li> <li>• she is seen to have delayed on the journey, thus exposing Eppie and herself to the cold and snow for a long period</li> <li>• the extract builds to a revelation of the very poor state Molly is in: 'could not keep her spirit from failing' – preparing the reader for a sad end.</li> </ul> <p>Reward all valid points.</p>

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

Question Number	Indicative content
6 (b)	<p>The indicative content is not prescriptive. Reward responses that explore how Eliot portrays the rich and the poor <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>Attitudes of the rich:</b></p> <ul style="list-style-type: none"> <li>• the distinct divide between the social classes is emphasised by Godfrey Cass, the Squire's son, who married beneath him and who kept the marriage and the child secret</li> <li>• the attitudes and behaviour of the self-centred and arrogant Dunsey Cass, Godfrey's younger brother</li> <li>• double standards of Victorian society: Godfrey wants a respectable and loving marriage to Nancy Lammeter, despite his unwise liaison with Molly</li> <li>• he does not acknowledge Eppie as his daughter when Molly dies as he does not want to lose respect and his position.</li> </ul> <p><b>Challenges facing the poor:</b></p> <ul style="list-style-type: none"> <li>• throughout the novel, the struggle of the poor to live decently (housing, food, clothing) is emphasised</li> <li>• the life and companionship of The Rainbow, the church and the village community are shown as offering social opportunities to help the poor to cope with their lives</li> <li>• drink and drugs (cheap and widely available) can seem to offer the poor an escape from drudgery</li> <li>• Silas is plunged into extreme difficulty by the loss of his money</li> <li>• despite their own poverty, the villagers help Silas in his times of trouble and with his bringing up Eppie after he finds her</li> <li>• there is a striking contrast with the more privileged life offered by Godfrey and the childless Nancy.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>



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

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

**Frankenstein**

Question Number	Indicative content
<b>7 (a)</b>	<p>The indicative content is not prescriptive. Reward responses that explore the thoughts of the 'creature' in the extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the narrator of the extract (the 'creature') shows a fear of people and their prejudice</li> <li>• his wariness makes him stay hidden from sight during the day and travelling by night</li> <li>• he is sensitive to the environment and nature</li> <li>• he speaks with feeling about his appreciation of the experience of the rising sun and 'balminess of the air'</li> <li>• the language used shows that his appearance, described as a 'deformity', causes him to avoid company (seeking 'solitude')</li> <li>• the 'creature' is presented as someone of great sensitivity in his 'soft tears' and 'thankfulness towards the blessed sun'</li> <li>• he acts with courage and determination ('extreme labour') in rescuing the girl from drowning in the river</li> <li>• his feelings are hurt, in addition to the physical wound, when the 'rustic' shoots him, assuming that he is evil from his appearance and misinterpreting his attempt to resuscitate her</li> <li>• he realises the injustice of his treatment – the irony of 'this was then the reward of my benevolence' underlines how even when he saves a person he is injured by someone who misinterprets his actions</li> <li>• over the extract, Shelley shows how the 'creature's' feelings change from idyllic happiness to the sense of being 'shattered' both physically and mentally.</li> </ul> <p>Reward all valid points.</p>

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

Question Number	Indicative content
7 (b)	<p>The indicative content is not prescriptive. Reward responses that explore how prejudice and its effects are shown <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>Who shows prejudice:</b></p> <ul style="list-style-type: none"> <li>• nearly every human character in the novel reveals prejudice against the 'creature'</li> <li>• in particular, even Victor Frankenstein, his creator', turns against him because he cannot stand his ugliness</li> <li>• people assume that the 'creature' must be dangerous because of his outward appearance, despite the fact that he starts off as warm and open hearted</li> <li>• even those who know nothing about the 'creature' recoil against him because his appearance is different – people's prejudice is shown by their inability to see past physical defects</li> </ul> <p><b>The effects of the prejudice:</b></p> <ul style="list-style-type: none"> <li>• the 'creature' is attacked and rejected by entire villages and families despite his attempts to convey his benevolent intentions</li> <li>• his negative experiences cause his change of personality</li> <li>• the only character who accepts the 'monster' is a blind man, De Lacey, who is not prejudiced by his appearance</li> <li>• mankind is generally blinded by its own prejudice</li> <li>• because of isolation and a lack of community, the 'creature' is turned in on himself and his negative feelings</li> <li>• the effects of the prejudice on the 'creature' are to turn him into someone who seeks revenge and destruction.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>

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

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

### Section B, Part 1 – Poetry Anthology

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

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

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

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

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

Question Number	Indicative content
<p><b>8. Relationships</b></p>	<p>The indicative content is not prescriptive. Reward responses that explore how Keats presents the effect of love in <i>La Belle Dame sans Merci</i> and which compare this to a substantial extent with a second poem.</p> <p>Responses may include: <i>La Belle Dame Sans Merci</i></p> <p><b>Form and structure (AO2):</b></p> <ul style="list-style-type: none"> <li>• the poem is in narrative form as it is a medieval ballad-like story, telling the knight's relationship with the mysterious lady/fairy</li> <li>• the poem is written in 12 four-line stanzas each with regular rhythm and rhyming pattern, making the poem easily remembered and in a typical ballad style</li> <li>• the poem begins with a question and ends with the knight readdressing the unnamed speaker.</li> </ul> <p><b>The poet's language and ideas (AO2):</b></p> <ul style="list-style-type: none"> <li>• colour imagery is used to describe the dramatic effect that his meeting with, and subsequent desertion by, the lady has had on the knight: his pale skin is described with the metaphor 'lily on thy brow'</li> <li>• the knight is enchanted by the strange lady and under her spell</li> <li>• her magical nature is developed by the use of a triplet: 'Her hair was long, her foot was light,/And her eyes were wild'</li> <li>• archaic language 'fast withereth' provides a sense of time and place as the relationship is developed</li> <li>• this language suggests that the effect is that love is like an illness: the knight is wasting away ('ail', 'fever-dew')</li> <li>• the bewitching nature of the relationship is emphasised when the lady/fairy feeds the knight with food from heaven 'manna'</li> <li>• the poem uses symbolism (seasons, pale colours, dreams, sleep) to create the fairytale atmosphere for the doomed relationship and how it has affected the knight</li> <li>• the poet reflects on how the attraction of a 'femme fatale' can itself prove traumatic or even fatal for the lover, who is a victim of passions he cannot control.</li> </ul> <p><b>Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities.</b></p> <ul style="list-style-type: none"> <li>• Keats wrote about the effects of love from the perspective of a young man in love (with Fanny Brawne) – he experienced a doomed love affair and was himself in poor health at the time, which also relates to the negative effects of love in the poem</li> </ul>

	<ul style="list-style-type: none"> <li>the poem is set in autumn, with its references to plants that have 'withered', the personified 'squirrel's granary is full' and 'the harvest's done': this setting relates to the sense that the relationship in the poem cannot last</li> <li>the early nineteenth century (the Romantic Period), when Keats wrote, was a time when romance was a popular theme in society and the Romantic poets were very influential</li> <li>the archaic form and themes of the ballad were often adopted by the Romantic poets of this time as a vehicle for their poems: Keats evokes a remote, medieval world of knights and courtly love, and the language reflects this</li> <li>modern-day readers may relate very differently to the magical and supernatural elements in the story, and the idea of the lover being placed under a spell.</li> </ul> <p>Reward all valid points.</p> <p>The second poem:</p> <p>For the second poem, candidates may choose ANY ONE other appropriate poem from the Relationships anthology collection for comparative treatment. The chosen poem must allow the candidate to explore the effects of love in a relevant way. For example, if candidates choose the poem 'How do I Love Thee?', by Elizabeth Barrett Browning, they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses. <b>(These are purely illustrative, since other poems may well be selected.)</b></p> <ul style="list-style-type: none"> <li>Whereas Keats presents the effects of love on the 'alone and palely loitering' knight in a negative way, the speaker of the Barrett Browning poem has a highly positive view of the state of being in love, with the frequent repetition of 'I love thee' (AO2)</li> <li>Keats sees falling in love as a kind of illness which destroys the knight but Barrett Browning is keen to explore love as infinitely fulfilling in its effects (AO2)</li> <li>Keats's language sees love as destructive, perhaps leading to death; Barrett Browning sees death as something that cannot destroy the power of love: 'I shall love thee better after death' (AO2)</li> <li>Both poems deal with aspects of romanticism - in Keats, this comes from the remote world of medieval magic, which appealed to the early nineteenth century Romantic poets, while Barrett Browning is looking at the extremes of romantic love in a current relationship (AO3).</li> </ul>
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Level	Mark (20 marks)	Descriptor – Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>There is little or no comparison of the two poems.</li> </ul>



		<ul style="list-style-type: none"> <li>• Identification of form and structure is minimal.</li> <li>• There is little awareness of the language used by the poets.</li> <li>• Little evidence of relevant subject terminology.</li> <li>• There is little awareness of context and little comment on the relationship between poems and context.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and differences, supported with some ideas from the poems.</li> <li>• There is some comment on the form and structure of the poems.</li> <li>• Some awareness of the poets' use of language is shown, but without development.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> <li>• There is some awareness of relevant context and some comment on the relationship between poems and context.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</b></p>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response compares and contrasts a range of points and considers some similarities and differences between the poems.</li> <li>• The response shows a sound understanding of form and structure and links them to their effect.</li> <li>• There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> <li>• There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response compares and contrasts the poems effectively, considering a wide range of similarities and differences, and ideas are supported throughout with relevant examples from both poems.</li> <li>• Analysis of form and structure and their effect is sustained.</li> <li>• The candidate comments effectively on the poets' use of language and its effect on the reader.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> <li>• There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.</li> </ul>

<b>Level 5</b>	17–20	<ul style="list-style-type: none"><li>• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and differences between the poems considered.</li><li>• There is perceptive grasp of form and structure and their effect.</li><li>• The response offers a cohesive evaluation of the poets' language and its effect on the reader.</li><li>• Relevant subject terminology is integrated and precise.</li><li>• There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.</li></ul>
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Question Number	Indicative content
<p><b>9. Conflict</b></p>	<p>The indicative content is not prescriptive. Reward responses that explore how Clarke presents tensions in <i>Catrin</i> and that compare this to a substantial extent with the treatment of tension in a second poem.</p> <p>Responses may include:</p> <p><b>Catrin</b></p> <p><b>Form and structure (AO2):</b></p> <ul style="list-style-type: none"> <li>• the poem is divided into two stanzas. The first stanza relates to Catrin's birth, the second is about the roller-skating incident</li> <li>• the pause between stanzas represents the gap in years between the two separate 'confrontations' and the reader may wonder what happened inbetween these two events</li> <li>• Catrin's name is mentioned only in the title, so the poem could be about any child</li> <li>• the first stanza is in the past tense and the second is in the present.</li> </ul> <p><b>The Poet's language and ideas (AO2):</b></p> <ul style="list-style-type: none"> <li>• the poet reflects on the experiences of tension between love for the daughter and more negative emotions, from the moment of birth to the girl as a developed person with a strong independent spirit</li> <li>• the reference to 'the traffic lights' could represent the 'go' for delivery</li> <li>• the metaphor 'tight red rope' is the umbilical cord. 'Red' is symbolic of blood and love</li> <li>• the powerful verb 'fought' suggests the battle or confrontation during childbirth</li> <li>• the oxymoron 'wild, tender circles' conveys the contrasting emotions</li> <li>• the triplet describes Catrin's reaction to her mother: 'straight, strong, long/defiant glare' and the peak of confrontation.</li> </ul> <p><b>Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities.</b></p> <ul style="list-style-type: none"> <li>• the poem is written from the point of view of a mother reflecting on the first 'confrontation' with her growing daughter and she recalls the struggle involved in giving birth</li> <li>• the poem (written in 1997) begins in the labour ward of a hospital and ends with a more recent conflict where the daughter confronts her as she wishes for greater freedom</li> </ul>

- it reflects contemporary ideas about parents and children, especially mothers and daughters – with the idea of children becoming rebellious against their parents' wishes and looking to be independent (staying out late, for example)
- the poetic form is a modern one, with the use of free verse allowing the poet to give free rein to her thoughts about how the 'umbilical cord' between them still acts as a bond and also a source of a tug-of-war of feelings
- today's readers readily recognise the tensions in family relationships – such as that between parents' showing of love and being seen as over-protective.

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 treatment of 'tension' in a relevant way. The tension may be within a relationship or a wider context such as war. For example, if candidates choose the poem 'Cousin Kate', by Christina Rossetti, 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 written from the standpoint of the mother of a child, but the focus is different: the father of the child is not present in 'Catrin', but he (the 'great lord') is central to the speaker's thoughts in 'Cousin Kate' (AO2)
- Although the mother in 'Catrin' finds dealing with her daughter difficult and a source of conflict ('our first fierce confrontation'), the tone is not as bitter and resentful as that of the woman speaking in 'Cousin Kate', who has been 'fooled' and rejected by the father for another woman and hence there is tension between her and both the father and Cousin Kate (AO2)
- In 'Cousin Kate' the child is in the end a consolation to the mother: 'I've a gift you have not got', since Cousin Kate herself is evidently childless; in 'Catrin' the daughter is represented as an emerging 'separate' person, which produces tensions for the mother (AO2)
- Both writers engage with contemporary themes relating to women in their society. In her poem, Rossetti tackles what she sees as unacceptable Victorian male attitudes to women, while Clarke focuses on relationships between females in present-day society (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.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• There is little or no comparison of the two poems.</li> <li>• Identification of form and structure is minimal.</li> <li>• There is little awareness of the language used by the poets.</li> <li>• Little evidence of relevant subject terminology.</li> <li>• There is little awareness of context and little comment on the relationship between poems and context.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and differences, supported with some ideas from the poems.</li> <li>• There is some comment on the form and structure of the poems.</li> <li>• Some awareness of the poets' use of language is shown, but without development.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> <li>• There is some awareness of relevant context and some comment on the relationship between poems and context.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</b></p>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response compares and contrasts a range of points and considers some similarities and differences between the poems.</li> <li>• The response shows a sound understanding of form and structure and links them to their effect.</li> <li>• There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> <li>• There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response compares and contrasts the poems effectively, considering a wide range of similarities and differences, and ideas are supported throughout with relevant examples from both poems.</li> <li>• Analysis of form and structure and their effect is sustained.</li> <li>• The candidate comments effectively on the poets' use of language and its effect on the reader.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> <li>• There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.</li> </ul>

<b>Level 5</b>	17–20	<ul style="list-style-type: none"><li>• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and differences between the poems considered.</li><li>• There is perceptive grasp of form and structure and their effect.</li><li>• The response offers a cohesive evaluation of the poets' language and its effect on the reader.</li><li>• Relevant subject terminology is integrated and precise.</li><li>• There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.</li></ul>
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Question Number	Indicative content
<b>10. Time and Place</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Edward Thomas presents the natural environment in <i>Adlestrop</i> and that compare this to a substantial extent with the treatment of the natural environment in a second poem.</p> <p>Responses may include:</p> <p><b>Adlestrop</b></p> <p><b>Form and structure (AO2):</b></p> <ul style="list-style-type: none"> <li>• the poem is written in rhyming quatrains—four, four-line stanzas (iambic tetrameters); the regular, steady rhythm might be thought to match the reflective mood of recollection</li> <li>• the regular rhyming scheme (ABCB, DEFE, etc) is also very measured and deliberate</li> <li>• the enjambement at the half-way point takes the reader on from the train's stopping at Adlestrop to the sounds and sights of the rural landscape.</li> </ul> <p><b>The Poet's ideas and language (AO2):</b></p> <ul style="list-style-type: none"> <li>• the use of the word 'Yes' at the start is typical of how people begin a memory (conversational tone): the poet reflects on a place he had previously visited</li> <li>• the repetition of the name 'Adlestrop' and the word 'name' emphasises the way this unusual village name, from the station sign, imprinted itself on his mind, bringing the precise rural location into focus</li> <li>• the word 'unwontedly', emphatically placed after an enjambement, underlines that this was not a normal stop on the line</li> <li>• the fact that it was an express train that suddenly stopped emphasises the contrast between the busy rushing lives people lead and the beauty and calm of this moment and the place</li> <li>• the hissing of the steam from the engine contrasts with the stillness and emptiness of the station and the environment he found himself in</li> <li>• the sound effects reinforce the contrasts: sibilance in 'steam hissed'; repeated soft, liquid sounds in 'willows, willow-herb'</li> <li>• 'It was late June' gives a precise effect, confirmed by the close attention to detail (such as someone clearing his throat)</li> <li>• the description of the plants and haycocks is vivid and the poet suggests a harmony between the landscape and the sky</li> <li>• 'No white less still and lonely fair' gives the impression of a moment frozen and isolated ('No one left and no one came').</li> </ul>

**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.**

- this is a poem written early in the First World War: some have seen the blackbird's cry as a warning voice, perhaps linked to the poet's enlistment in the army (he was killed at Arras in 1917)
- the final stanza focuses on the particular place but then moves to the wider geography, as the nearby blackbird is joined by 'all the birds', and Adlestrop becomes representative of the whole of the Cotswolds ('Oxfordshire and Gloucestershire')
- the poem contrasts the rural beauty of the English countryside with the horrors of war which were ever-present in society at the time
- as with other Nature poets, the poet writes with deep feeling about the natural environment; he writes in traditional forms but with a modern, colloquial voice and conversational tone
- readers today recognise a changed world: the passing of steam trains and the tragic legacy of the First World War – they look back on events in which the poet was immersed.

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 the treatment of the natural environment in a relevant way. For example if candidates choose the poem 'In Romney Marsh', by John Davidson, 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 equally well be selected.)**

- Both poems have a strong sense of rural England (many examples) (AO2)
- Thomas does not know Adlestrop and writes about it as a place he happened to stop at on one 'afternoon' but Davidson is very much at home in Romney Marsh, with detail of Dymchurch Wall and the Downs (AO2)
- Both poets respond to the peace and calm of the places they describe (AO2)
- Thomas sees Adlestrop as representing the English countryside in general ('all the birds/of Oxfordshire and Gloucestershire', while Davidson sees Romney Marsh as a unique environment which he loves and describes vividly ('the saffron beach') (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.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• There is little or no comparison of the two poems.</li> <li>• Identification of form and structure is minimal.</li> <li>• There is little awareness of the language used by the poets.</li> <li>• Little evidence of relevant subject terminology.</li> <li>• There is little awareness of context and little comment on the relationship between poems and context.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and differences, supported with some ideas from the poems.</li> <li>• There is some comment on the form and structure of the poems.</li> <li>• Some awareness of the poets' use of language is shown, but without development.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> <li>• There is some awareness of relevant context and some comment on the relationship between poems and context.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</b></p>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response compares and contrasts a range of points and considers some similarities and differences between the poems.</li> <li>• The response shows a sound understanding of form and structure and links them to their effect.</li> <li>• There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> <li>• There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response compares and contrasts the poems effectively, considering a wide range of similarities and differences, and ideas are supported throughout with relevant examples from both poems.</li> <li>• Analysis of form and structure and their effect is sustained.</li> <li>• The candidate comments effectively on the poets' use of language and its effect on the reader.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> <li>• There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.</li> </ul>

<b>Level 5</b>	17–20	<ul style="list-style-type: none"><li>• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and differences between the poems considered.</li><li>• There is perceptive grasp of form and structure and their effect.</li><li>• The response offers a cohesive evaluation of the poets' language and its effect on the reader.</li><li>• Relevant subject terminology is integrated and precise.</li><li>• There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.</li></ul>
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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
<b>11. Unseen Poetry</b>	<p>The indicative content is not prescriptive. Reward responses that compare the ways the writers present old age in <i>Great-grandfather</i> and <i>On the Verge</i>.</p> <p>Responses may include:</p> <p><b>The ideas in the poems:</b> <b><i>Great-grandfather</i></b></p> <ul style="list-style-type: none"> <li>• the poem shows someone remembering her great-grandfather</li> <li>• she has to rely on her own memory and pictures in her mind, since there are no surviving photographs of such a scene that she can use</li> <li>• the references to his listening to the old 'gramophone' play a central part of the memory ('the trumpeting green lily')</li> <li>• listening to music (classical music such as that by Schubert, the nineteenth-century Austrian composer), could make him cry</li> <li>• the gramophone itself also grows old – the copper metal of the horn has acquired an oxidising patina of green</li> <li>• the gramophone becomes a family treasure after his death ('knows nothing of this')</li> <li>• it is compared to an Egyptian treasure (the reference is presumably to the discovery of the Tutankhamun tomb in the 1920s)</li> </ul>

- it is still occasionally taken out and played, as an almost religious event 'ceremony'
- although it makes the 'thinnest sound', this sound is capable of evoking history and the 'music lovers of history', of whom her great-grandfather was one.

### **On the Verge**

- the poet accepts the advancement of old age. A 70-year-old man accepts that he has slowed down in life
- the man observes the small signs of how his body is deteriorating
- he feels that his life is hurrying past ('hurrying life')
- he is pleased that the changes do not seem to have affected his mental capacity ('the brain seems fine')
- the physical decline has not hindered his enjoyment of life.

### **The poets' use of language:**

#### **Great-grandfather**

- the language begins by evoking a past era through the use of 'back parlour' and 'gramophone'
- the poem starts with a simple description of the scene that the writer recalls
- she is pleased that there are no old photographs of the scene, because her own picture in her mind is far more vivid: she uses colour terms to show this: 'green', 'unfaded', 'red', 'greenly'
- the poet also uses the language of history, especially through the Egyptian simile and the metaphor of the 'armies of imagination'
- musical language is also important in her recollection of her great-grandfather: 'Schubert serenades' (serenades is chosen partly because there are many serenades by Schubert) and 'music-lovers'
- the gramophone itself is symbolic: it has aged and is now only rarely used; but it stands for the survival of her great-grandfather's memory and the survival of music through history.

### **On the Verge**

- the poet uses an extended metaphor of a car or bicycle to illustrate growing old; life slows down as it 'drops another gear', 'annual checks' — like an annual car service
- the poet accepts 'decline' with the comparison of the 'wheeze' becoming a 'chronic cough' and the 'leg muscles wither'
- the poet uses a sense of humour: 'not that bits have started to fall off'
- the poet is well over 70-years old ('long-term past'), and accepts that he has lost the ability to be 'fast'
- the 'verge' is often associated with the grassy edge by the side of the road — the writer sees himself as being on the sidelines, away from the rush of life; it could also mean on the verge of death.

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

#### **Great-grandfather**

- the poem has five four-line regular stanzas; in the first and final stanzas, there is a single line separated from the rest of the stanza, to emphasise the importance of the memory of the great-grandfather
- each of the five stanzas has an ABCB rhyme scheme
- there is no set metrical pattern, though lines have 4 or 5 stresses with an essentially iambic pulse
- the writer uses enjambement not only between lines but also between stanzas; this may be felt to give a more 'natural' and less formal flow to the poem, with the memories running on as the music flowed on.

#### **On the Verge**

- the poem is in the present tense. It is written in the sonnet form and is in iambic pentameter, perhaps reflecting the poet's love for life and a regular, steady heartbeat
- the poet uses alternate rhyme in the first three stanzas and ends with a rhyming couplet, reflecting the steady pace of old age.

#### **Comparative points**

Many of the points above may be used to show the contrasting ways in which the poets explore old age. 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:

- the fact that 'Great-grandfather' is written about an old man by a younger person (relative) gives a very different perspective from the apparently autobiographical writing in 'On the Verge'
- in 'Great-grandfather', the speaker of the poem is looking back, remembering tenderly what was important to her elderly relative; in 'On the Verge', the speaker is focusing on what is now happening to him as he gets older
- the tone of 'Great-grandfather' is gentle and reflective, whereas that of 'On the Verge' uses humour in recording the decline which he observes in his own capacities, while remaining positive ('life's still sweet')
- both poems contain a number of vivid images that relate to the theme of age: the Egyptian simile in 'Great-grandfather'; in 'On the Verge', the metaphor of the car changing down 'as it drops another gear'.

Reward all valid points.

Level	Mark (20 marks)	Descriptor – Bullet 1 (Comparison), Bullets 2 and 3– AO1 (8 marks), Bullets 4, 5 and 6 – AO2 (12 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• There is little or no comparison of the two poems.</li> <li>• The response is simple with little personal response and little relevant supporting reference to the text.</li> <li>• There is little evidence of a critical style and little relevant supporting reference to the text.</li> <li>• Identification of form and structure is minimal.</li> <li>• There is little awareness of the language used by the poets.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and differences, supported with some ideas from the poems.</li> <li>• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus.</li> <li>• There is some evidence of a critical style there is some reference to the text without consistent or secure focus.</li> <li>• There is some comment on the form and structure of the poems.</li> <li>• Some awareness of the poets' use of language is shown, but without development.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered.</b></p>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response compares and contrasts a range of points and considers some similarities and differences between the poems.</li> <li>• The response shows a relevant personal response, soundly related to the text with focused supporting textual references.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references.</li> <li>• The response shows a sound understanding of form and structure and links them to their effect.</li> <li>• There is clear awareness, with sound examples, of how the poets use language and of its effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>

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