

GCSE (9-1)

English Literature

Paper 2: 19th-century Novel and Poetry since 1789



SPECIMEN PAPERS (SET 1)

Pearson Edexcel Level 1/Level 2 GCSE (9-1) in English Literature
Paper 2 (1ET0/02)

Introduction

This specimen paper has been produced to complement the sample assessment materials for Pearson Edexcel Level 1/Level 2 GCSE (9-1) in English Literature and is designed to provide extra practice for your students. The specimen papers are part of a suite of support materials offered by Pearson.

The specimen papers do not form part of the accredited materials for this qualification.

General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme — not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked **unless** the candidate has replaced it with an alternative response.
- Candidate's responses need to provide evidence that meets the whole of the level, and preceding levels in a levels-based mark scheme, before being considered against a higher level.

Marking guidance – specific

- The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors.
- When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.
- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- Examiners of GCSE English Literature should be mindful of the weighting of assessment objectives within the mark grid. The proportion of marks is represented in the indicative content and the levels-based mark scheme. Examiners must consider this when making their judgements.

- The mark grid heading identifies which Assessment Objective is being targeted by each bullet point within the level descriptors.
- Indicative content is exactly that – it includes factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfil the requirements of the question. It is the examiner’s responsibility to apply their professional judgment to the candidate’s response in determining if the answer fulfils the requirements of the question.
- For AO3, context is information which informs the understanding of a text. Candidate responses should treat it in ways that are suitable to the text, the author and the specific task. It is important that the contextual information provided is directly relevant, rather than being ‘bolt-on’, (general) context that does not illuminate the response to the particular question. Responses to particular questions should select from relevant context to illustrate and develop their interpretation of what is required by the task. The examples in the indicative content section show the link between text, task and context. Points that make these links should be rewarded; general statements which do not support the interpretation should not.

Pearson Edexcel Level 1/Level 2 GCSE (9–1)

English Literature

**Paper 2: 19th-century Novel and Poetry
since 1789**

Specimen Papers (Set 1) for first teaching
September 2015

Time: 2 hours 15 minutes

Paper Reference

1ET0/02

Questions and Extracts Booklet

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Answer THREE questions:

ONE question from Section A

ONE question from Section B, Part 1

AND Question 11 in Section B, Part 2.

The extracts and poems for use with Sections A and B are in this paper.

SECTION A – 19th-century Novel **Page**

1 <i>Jane Eyre</i> : Charlotte Brontë	4
2 <i>Great Expectations</i> : Charles Dickens	6
3 <i>Dr Jekyll and Mr Hyde</i> : R L Stevenson	8
4 <i>A Christmas Carol</i> : Charles Dickens	10
5 <i>Pride and Prejudice</i> : Jane Austen	12
6 <i>Silas Marner</i> : George Eliot	14
7 <i>Frankenstein</i> : Mary Shelley	16

SECTION B – Part 1 Poetry Anthology **Page**

8 Relationships	18
9 Conflict	20
10 Time and Place	22

SECTION B – Part 2 **Page**

11 Unseen Poetry	24
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SECTION A – 19th-century Novel

Answer ONE question in Section A.

You should spend about 55 minutes on this section.

You should divide your time equally between parts (a) and (b) of the question.

Use this extract to answer Question 1.

Jane Eyre: Charlotte Brontë

In Chapter 1 *Jane Eyre* is sitting on a window seat behind closed curtains, reading a book by Bewick, when John Reed comes looking for her.

With Bewick on my knee, I was then happy: happy at least in my way. I feared nothing but interruption, and that came too soon. The breakfast-room door was opened.

'Boh! Madam Mope!' cried the voice of John Reed; then he paused: he found the room apparently empty.

'Where the dickens is she?' he continued. 'Lizzy! Georgie! (calling to his sisters) Jane is not here: tell mamma she is run out into the rain – bad animal!'

'It is well I drew the curtain,' thought I, and I wished fervently he might not discover my hiding-place: nor would John Reed have found it out himself; he was not quick either of vision or conception; but Eliza just put her head in at the door, and said at once: 'She is in the window-seat, to be sure, Jack.'

And I came out immediately, for I trembled at the idea of being dragged forth by the said Jack.

'What do you want?' I asked with awkward diffidence.

'Say, "what do you want, Master Reed,"' was the answer. 'I want you to come here'; and seating himself in an arm-chair, he intimated by a gesture that I was to approach and stand before him.

John Reed was a schoolboy of fourteen years old; four years older than I, for I was but ten; large and stout for his age, with a dingy and unwholesome skin; thick lineaments in a spacious visage, heavy limbs and large extremities. He gorged himself habitually at table, which made him bilious, and gave him a dim and bleared eye with flabby cheeks. He ought now to have been at school; but his mamma had taken him home for a month or two, 'on account of his delicate health'. Mr Miles, the master, affirmed that he would do very well if he had fewer cakes and sweetmeats sent him from home; but the mother's heart turned from an opinion so harsh, and inclined rather to the more refined idea that John's sallowness was owing to over-application, and, perhaps, to pining after home.

John had not much affection for his mother and sisters, and an antipathy to me. He bullied and punished me; not two or three times in the week, nor once or twice in a day, but continually: every nerve I had feared him, and every morsel of flesh on my bones shrank when he came near.

Question 1 – *Jane Eyre*

1 (a) Explore how Brontë presents John Reed in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Jane Eyre is afraid of John Reed.

Explain how Jane's fear is presented **elsewhere** in the novel.

In your answer, you must consider:

- what Jane is afraid of
- the effect on Jane.

(20)

(Total for Question 1 = 40 marks)

Use this extract to answer Question 2.

Great Expectations: Charles Dickens

In Chapter 8 Pip meets Miss Havisham for the first time.

"Who is it?" said the lady at the table.

"Pip, ma'am."

"Pip?"

"Mr Pumblechook's boy, ma'am. Come – to play."

"Come nearer; let me look at you. Come close."

It was when I stood before her, avoiding her eyes, that I took note of the surrounding objects in detail, and saw that her watch had stopped at twenty minutes to nine, and that a clock in the room had stopped at twenty minutes to nine.

"Look at me," said Miss Havisham. "You are not afraid of a woman who has never seen the sun since you were born?"

I regret to state that I was not afraid of telling the enormous lie comprehended in the answer "No."

"Do you know what I touch here?" she said, laying her hands, one upon the other, on her left side.

"Yes, ma'am." (It made me think of the young man.)

"What do I touch?"

"Your heart."

"Broken!"

She uttered the word with an eager look, and with strong emphasis, and with a weird smile that had a kind of boast in it. Afterwards, she kept her hands there for a little while, and slowly took them away as if they were heavy.

"I am tired," said Miss Havisham. "I want diversion, and I have done with men and women. Play."

I think it will be conceded by my most disputatious reader, that she could hardly have directed an unfortunate boy to do anything in the wide world more difficult to be done under the circumstances.

"I sometimes have sick fancies," she went on, "and I have a sick fancy that I want to see some play. There, there!" with an impatient movement of the fingers of her right hand; "play, play, play!"

For a moment, with the fear of my sister's working me before my eyes, I had a desperate idea of starting round the room in the assumed character of Mr. Pumblechook's chaise-cart. But, I felt myself so unequal to the performance that I gave up, and stood looking at Miss Havisham in what I suppose she took for a dogged manner, inasmuch as she said, when we had taken a good look at each other:

“Are you sullen and obstinate?”

“No, ma’am, I am very sorry for you, and very sorry I can’t play just now. If you complain of me I shall get into trouble with my sister, so I would do it if I could...”

Question 2 – *Great Expectations*

2 (a) Explore how Dickens presents Pip’s feelings about Miss Havisham in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Pip is in a difficult situation.

Explain how Pip deals with difficult situations **elsewhere** in the novel.

In your answer, you must consider:

- the difficult situations Pip is faced with
- how Pip deals with these difficult situations.

(20)

(Total for Question 2 = 40 marks)

Use this extract to answer Question 3.

***Dr Jekyll and Mr Hyde*: R L Stevenson**

From 'Dr Jekyll Was Quite At Ease' – Utterson decides to talk to Dr Jekyll about his will.

[Utterson] 'You know that will of yours?'

A close observer might have gathered that the topic was distasteful; but the doctor carried it off gaily. 'Mr poor Utterson,' said he, 'you are unfortunate in such a client.

I never saw a man so distressed as you were by my will; unless it were that hide-bound pedant, Lanyon, at what he called my scientific heresies. O, I know he's a good fellow – you needn't frown – an excellent fellow, and I always mean to see more of him; but a hide-bound pedant for all that; an ignorant, blatant pedant. I was never more disappointed in any man than Lanyon.'

'You know I never approved of it,' pursued Utterson, ruthlessly disregarding the fresh topic.

'My will? Yes, certainly, I know that,' said the doctor, a trifle sharply. 'You have told me so.'

'Well, I tell you so again,' continued the lawyer. 'I have been learning something of young Hyde.'

The large handsome face of Dr Jekyll grew pale to the very lips, and there came a blackness about his eyes. 'I do not care to hear more,' said he. 'This is a matter I thought we had agreed to drop.'

'What I heard was abominable,' said Utterson.

'It can make no change. You do not understand my position,' returned the doctor, with a certain incoherency of manner. 'I am painfully situated, Utterson; my position is very strange – a very strange one. It is one of those affairs that cannot be mended by talking.'

'Jekyll,' said Utterson, 'you know me: I am a man to be trusted. Make a clean breast of this in confidence, and I make no doubt I can get you out of it.'

'My good Utterson,' said the doctor, 'this is very good of you, this is downright good of you, and I cannot find words to thank you in. I believe you fully; I would trust you before any man alive, ay, before myself, if I could make the choice; but indeed it isn't what you fancy; it is not so bad as that; and just to put your good heart at rest, I will tell you one thing: the moment I choose, I can be rid of Mr Hyde. I give you my hand upon that; and I thank you again and again; and I will just add one little word, Utterson, that I'm sure you'll take in good part: this is a private matter, and I beg of you to let it sleep.'

Question 3 – *Dr Jekyll and Mr Hyde*

- 3 (a) Explore how Stevenson presents the relationship between Jekyll and Utterson in this extract.

Give examples from the extract to support your ideas.

(20)

- (b) In this extract, Utterson has a good relationship with Dr Jekyll.

Explain how relationships are portrayed **elsewhere** in the novel.

In your answer, you must consider:

- the relationships between characters
- how relationships can be good or bad.

(20)

(Total for Question 3 = 40 marks)

Use this extract to answer Question 4.

A Christmas Carol: Charles Dickens

From Stave 1, 'Marley's Ghost' – Scrooge's business partner has died and the reader is introduced to Scrooge.

Once upon a time – of all the good days in the year, on Christmas Eve – old Scrooge sat busy in his counting-house. It was cold, bleak, biting weather; foggy withal: and he could hear the people in the court outside, go wheezing up and down, beating their hands upon their breasts, and stamping their feet upon the pavement-stones to warm them. The city clocks had only just gone three, but it was quite dark already: it had not been light all day: and candles were flaring in the windows of the neighbouring offices, like ruddy smears upon the palpable brown air. The fog came pouring in at every chink and keyhole, and was so dense without, that although the court was the narrowest, the houses opposite were mere phantoms. To see the dingy cloud come drooping down, obscuring everything, one might have thought that Nature lived hard by, and was brewing on a large scale.

The door to Scrooge's counting-house was open that he might keep his eye upon his clerk, who in a dismal little cell beyond, a sort of tank, was copying letters. Scrooge had a very small fire, but the clerk's fire was so very much smaller that it looked like one coal. But he couldn't replenish it, for Scrooge kept the coal-box in his own room; and so surely as the clerk came in with the shovel, the master predicted that it would be necessary for them to part. Wherefore the clerk put on his white comforter, and tried to warm himself at the candle; in which effort, not being a man of strong imagination, he failed.

'A merry Christmas, uncle! God save you!' cried a cheerful voice. It was the voice of Scrooge's nephew, who came upon him so quickly that this was the first intimation he had of his approach.

'Bah!' said Scrooge, 'Humbug!'

He had so heated himself with rapid walking in the fog and frost, this nephew of Scrooge's, that he was all in a glow; his face ruddy and handsome; his eyes sparkled, and his breath smoked again.

'Christmas a humbug, uncle!' said Scrooge's nephew. 'You don't mean that, I am sure?'

'I do,' said Scrooge. 'Merry Christmas! What right have you to be merry? what reason have you to be merry? You're poor enough.'

'Come, then,' returned the nephew gaily. 'What right have you to be dismal? what reason have you to be morose? You're rich enough.'

Question 4 – A Christmas Carol

4 (a) Explore how Dickens presents the setting in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Scrooge shows a lack of consideration for others.

Explain how Scrooge is unkind to other characters **elsewhere** in the novel.

In your answer, you must consider:

- Scrooge's poor treatment of other people
- how Scrooge's lack of consideration affects other people.

(20)

(Total for Question 4 = 40 marks)

Use this extract to answer Question 5.

Pride and Prejudice: Jane Austen

In Chapter 14 Mr Bennet engages in conversation with Mr Collins.

During dinner, Mr. Bennet scarcely spoke at all; but when the servants were withdrawn, he thought it time to have some conversation with his guest, and therefore started a subject in which he expected him to shine, by observing that he seemed very fortunate in his patroness. Lady Catherine de Bourgh's attention to his wishes, and consideration for his comfort, appeared very remarkable. Mr. Bennet could not have chosen better. Mr. Collins was eloquent in her praise. The subject elevated him to more than usual solemnity of manner, and with a most important aspect he protested that he had never in his life witnessed such behaviour in a person of rank—such affability and condescension, as he had himself experienced from Lady Catherine. She had been graciously pleased to approve of both the discourses which he had already had the honour of preaching before her. She had also asked him twice to dine at Rosings, and had sent for him only the Saturday before, to make up her pool of quadrille in the evening. Lady Catherine was reckoned proud by many people he knew, but *he* had never seen any thing but affability in her. She had always spoken to him as she would to any other gentleman; she made not the smallest objection to his joining in the society of the neighbourhood, nor to his leaving his parish occasionally for a week or two, to visit his relations. She had even condescended to advise him to marry as soon as he could, provided he chose with discretion; and had once paid him a visit in his humble parsonage; where she had perfectly approved all the alterations he had been making, and had even vouchsafed to suggest some herself,—some shelves in the closets up stairs.

"That is all very proper and civil I am sure," said Mrs. Bennet, "and I dare say she is a very agreeable woman. It is a pity that great ladies in general are not more like her. Does she live near you, sir?"

"The garden in which stands my humble abode is separated only by a lane from Rosings Park, her ladyship's residence."

"I think you said she was a widow, sir? has she any family?"

"She has one only daughter, the heiress of Rosings, and of very extensive property."

"Ah!" cried Mrs Bennet, shaking her head, "then she is better off than many girls. And what sort of young lady is she? is she handsome?"

Question 5 – *Pride and Prejudice*

5 (a) Explore how Austen presents Mr Collins in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Mr Collins talks about Lady Catherine de Bourgh.

Explain how Lady Catherine is portrayed **elsewhere** in the novel.

In your answer, you must consider:

- what Lady Catherine says and does
- what her words and actions tell us about her character.

(20)

(Total for Question 5 = 40 marks)

Use this extract to answer Question 6.

Silas Marner: George Eliot

In Chapter 1 the reader is introduced to Silas Marner.

It was fifteen years since Silas Marner had first come to Raveloe, he was then simply a pallid young man, with prominent, short-sighted brown eyes, whose appearance would have had nothing strange for people of average culture and experience, but for the villagers near whom he had come to settle it had mysterious peculiarities which corresponded with the exceptional nature of his occupation, and his advent from an unknown region called "North'ard." So had his way of life: – he invited no comers to step across his door-sill, and he never strolled into the village to drink a pint at the Rainbow, or to gossip at the wheelwright's: he sought no man or woman, save for the purposes of his calling, or in order to supply himself with necessaries; and it was soon clear to the Raveloe lasses that he would never urge one of them to accept him against her will – quite as if he had heard them declare that they would never marry a dead man come to life again. This view of Marner's personality was not without another ground than his pale face and unexampled eyes; for Jem Rodney, the mole-catcher, averred that, one evening as he was returning homeward, he saw Silas Marner leaning against a stile with a heavy bag on his back, instead of resting the bag on the stile as a man in his senses would have done; and that, on coming up to him, he saw that Marner's eyes were set like a dead man's, and he spoke to him, and shook him, and his limbs were stiff, and his hands clutched the bag as they'd been made of iron; but just as he had made up his mind that the weaver was dead, he came all right again, like, as you might say, in the winking of an eye, and said "Good-night," and walked off. All this Jem swore he had seen, more by token, that it was the very day he had been mole-catching on Squire Cass's land, down by the old saw-pit. Some said Marner must have been in a "fit," a word which seemed to explain things otherwise incredible; but the argumentative Mr Macey, clerk of the parish, shook his head, and asked if anybody was ever known to go off in a fit and not fall down.

Question 6 – *Silas Marner*

6 (a) Explore how Eliot presents Silas Marner in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Silas Marner is a person who avoids company.

Explain the importance of Silas's isolation **elsewhere** in the novel.

In your answer, you must consider:

- how and why Silas keeps himself to himself
- the effects that Silas's isolation has on him.

(20)

(Total for Question 6 = 40 marks)

Use this extract to answer Question 7.

Frankenstein: Mary Shelley

In Chapter 4 Frankenstein explains how he learned to generate life.

No one can conceive the variety of feelings which bore me onwards, like a hurricane, in the first enthusiasm of success. Life and death appeared to me ideal bounds, which I should first break through, and pour a torrent of light into our dark world. A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me. No father could claim the gratitude of his child so completely as I should deserve theirs. Pursuing these reflections, I thought that if I could bestow animation upon lifeless matter, I might in process of time (although I now found it impossible) renew life where death had apparently devoted the body to corruption.

These thoughts supported my spirits, while I pursued my undertaking with unremitting ardour. My cheek had grown pale with study, and my person had become emaciated with confinement. Sometimes, on the very brink of certainty, I failed; yet still I clung to the hope which the next day or the next hour might realize. One secret which I alone possessed was the hope to which I had dedicated myself; and the moon gazed on my midnight labours, while, with unrelaxed and breathless eagerness, I pursued nature to her hiding-places. Who shall conceive the horrors of my secret toil as I dabbled among the unhallowed damps of the grave, or tortured the living animal to animate the lifeless clay? My limbs now tremble and my eyes swim with the remembrance; but then a resistless, and almost frantic impulse, urged me forward; I seemed to have lost all soul or sensation but for this one pursuit. It was indeed but a passing trance that only made me feel with renewed acuteness so soon as, the unnatural stimulus ceasing to operate, I had returned to my old habits. I collected bones from charnel-houses and disturbed, with profane fingers, the tremendous secrets of the human frame. In a solitary chamber, or rather cell, at the top of the house, and separated from all the other apartments by a gallery and staircase, I kept my workshop of filthy creation; my eye-balls were starting from their sockets in attending to the details of my employment. The dissecting room and the slaughterhouse furnished many of my materials; and often did my human nature turn with loathing from my occupation, whilst, still urged on by an eagerness which perpetually increased, I brought my work near to a conclusion.

Question 7 – *Frankenstein*

7 (a) Explore how Shelley presents Frankenstein in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Frankenstein can only think about his work.

Explain the importance of obsession **elsewhere** in the novel.

In your answer, you must consider:

- characters who are obsessive
- the effect of their actions on other characters.

(20)

(Total for Question 7 = 40 marks)

TOTAL FOR SECTION A = 40 MARKS

SECTION B, Part 1 – Poetry Anthology

Answer ONE question in Section B, Part 1 from the collection you have studied.

You should spend about 35 minutes on this section.

Relationships

Neutral Tones

We stood by a pond that winter day,
And the sun was white, as though chidden of God,
And a few leaves lay on the starving sod;
– They had fallen from an ash, and were gray.

Your eyes on me were as eyes that rove 5
Over tedious riddles of years ago;
And some words played between us to and fro
On which lost the more by our love.

The smile on your mouth was the deadest thing 10
Alive enough to have strength to die;
And a grin of bitterness swept thereby
Like an ominous bird a-wing...

Since then, keen lessons that love deceives,
And wrings with wrong, have shaped to me 15
Your face, and the God-curst sun, and a tree,
And a pond edged with grayish leaves.

Thomas Hardy (1898)

The poems you have studied are:

La Belle Dame Sans Merci – John Keats
A Child to his sick Grandfather – Joanna Baillie
She Walks in Beauty – Lord Byron
A Complaint – William Wordsworth
Neutral Tones – Thomas Hardy
Sonnet 43 – Elizabeth Barrett Browning
My Last Duchess – Robert Browning
1st Date – She and 1st Date – He – Wendy Cope
Valentine – Carol Ann Duffy
One Flesh – Elizabeth Jennings
i wanna be yours – John Cooper Clarke
Love's Dog – Jen Hadfield
Nettles – Vernon Scannell
The Manhunt – Simon Armitage
My Father Would Not Show Us – Ingrid de Kok

8 Re-read *Neutral Tones*. Choose **one** other poem from the *Relationships* anthology.

Compare how difficult relationships are presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

(Total for Question 8 = 20 marks)

9 Re-read *Half-caste*. Choose **one** other poem from the *Conflict* anthology.

Compare how different ideas about identity are presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

(Total for Question 9 = 20 marks)

Time and Place

Home Thoughts from Abroad

Oh, to be in England
Now that April's there,
And whoever wakes in England
Sees, some morning, unaware,
That the lowest boughs and the brushwood sheaf 5
Round the elm-tree bole are in tiny leaf,
While the chaffinch sings on the orchard bough
In England — now!

And after April, when May follows,
And the whitethroat builds, and all the swallows! 10
Hark, where my blossomed pear-tree in the hedge
Leans to the field and scatters on the clover
Blossoms and dewdrops — at the bent spray's edge —
That's the wise thrush; he sings each song twice over,
Lest you should think he never could recapture 15
The first fine careless rapture!
And though the fields look rough with hoary dew
All will be gay when noontide wakes anew
The buttercups, the little children's dower
— Far brighter than this gaudy melon-flower! 20

Robert Browning (1845)

The poems you have studied are:

To Autumn – John Keats

Composed upon Westminster Bridge, September 3, 1802 – William Wordsworth

London – William Blake

I started Early – Took my Dog – Emily Dickinson

Where the Picnic was – Thomas Hardy

Adlestrop – Edward Thomas

Home Thoughts from Abroad – Robert Browning

First Flight – U.A. Fanthorpe

Stewart Island – Fleur Adcock

Presents from my Aunts in Pakistan – Moniza Alvi

Hurricane Hits England – Grace Nichols

Nothing's Changed – Tatamkhulu Afrika

Postcard from a Travel Snob – Sophie Hannah

In Romney Marsh – John Davidson

Absence – Elizabeth Jennings

10 Re-read *Home Thoughts from Abroad*. Choose **one** other poem from the *Time and Place* anthology.

Compare how memories are presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

(Total for Question 10 = 20 marks)

SECTION B, Part 2 – Unseen Poetry

Read the two poems and answer Question 11.

You should spend about 45 minutes on this section.

Poem 1: *The Killer Snails*

The killer snails
Have slung their silver trails
Along the doormat, out across the lawn,
Under the bushes
Where the alarming thrushes* 5
Give night its notice, making way for dawn,
And the obliging lizards drop their tails.

On webs of dew
The spiders stir their pots of glue
And drag their quartered victims to the shade. 10
Soaked in their rugs
Of grass and moss the slugs
Wind up another night of sluggish trade
And young ingredients get into a stew.

The sorrel** bends. 15
The path fades out but never ends
Where brambles clutch and bracken wipes your feet.
It goes in rings.
Its mind's on other things.
Its way and its intentions never meet. 20
Meetings of friends?
It gives no undertaking. It depends.

James Fenton

Glossary:

* *thrushes*: a type of bird

** *sorrel*: a plant; a type of herb

Poem 2: *Considering the Snail*

The snail pushes through a green
night, for the grass is heavy
with water and meets over
the bright path he makes, where rain
has darkened the earth's dark. He 5
moves in a wood of desire,

pale antlers barely stirring
as he hunts. I cannot tell
what power is at work, drenched there
with purpose, knowing nothing. 10
What is a snail's fury? All
I think is that if later

I parted the blades above
the tunnel and saw the thin
trail of broken white across 15
litter, I would never have
imagined the slow passion
to that deliberate progress.

Thom Gunn

11 Compare the ways the writers present snails in *The Killer Snails* and *Considering the Snail*.

In your answer, you should compare:

- the ideas in the poems
- the poets' use of language
- the poets' use of form and structure.

Use **evidence** from the poems to support your **comparison**.

(Total for Question 11 = 20 marks)

TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS

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Sources:

Jane Eyre, Charlotte Brontë, Pearson Education Ltd
Great Expectations, Charles Dickens, Pearson Education Ltd
Dr Jekyll and Mr Hyde, Robert Louis Stevenson, Penguin English Library
A Christmas Carol, Charles Dickens, Penguin Classics
Pride and Prejudice, Jane Austen, Penguin Classics
Silas Marner, George Eliot, Penguin Classics
Frankenstein, Mary Shelley, Penguin Classics
Half-caste, John Agard, Caroline Sheldon Literary Agency Ltd
The Killer Snails, 1968–1984 collection, James Fenton, Penguin, British Poetry Since 1945
Considering the Snail, from *Selected Poems*, Thom Gunn, 2009 Farrar, Straus and Giroux

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Write your name here

Surname

Other names

Pearson Edexcel
Level 1/Level 2
GCSE (9–1)

Centre Number

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Candidate Number

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English Literature

Paper 2: 19th-century Novel and Poetry since 1789

Specimen Papers (Set 1) for first teaching
September 2015
Time: 2 hours 15 minutes

Paper Reference

1ET0/02

You must have:

Questions and Extracts Booklet (enclosed)

Total Marks

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Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question in Section A, **one** question in Section B, Part 1 and Question 11 in Section B, Part 2.
- You should spend about 55 minutes on Section A.
- You should spend about 35 minutes on Section B, Part 1.
- You should spend about 45 minutes on Section B, Part 2.
You will need this time to read and respond to the question on two unseen poems.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- This is a closed book exam.
- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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TOTAL FOR SECTION A = 40 MARKS



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SECTION B, Part 1 – Poetry Anthology

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number: **Question 8** **Question 9** **Question 10**

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TOTAL FOR SECTION B, PART 1 = 20 MARKS



SECTION B, Part 2 – Unseen Poetry

Question 11

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TOTAL FOR SECTION B, PART 2 = 20 MARKS
OVERALL TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS



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.

Section A – 19th-century Novel

Jane Eyre

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)
	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.

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.
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.

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.
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
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 damp 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 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	Bullet 1 (Comparison), Bullets 2 and 3– AO1 (8 marks), Bullets 4, 5 and 6 – AO2 (12 marks) 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.

