



Examiners' Report

June 2023

GCSE English Literature 1ET0 02

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications come from Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk.

Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.



Giving you insight to inform next steps

ResultsPlus is Pearson's free online service giving instant and detailed analysis of your students' exam results.

- See students' scores for every exam question.
- Understand how your students' performance compares with class and national averages.
- Identify potential topics, skills and types of question where students may need to develop their learning further.

For more information on ResultsPlus, or to log in, visit www.edexcel.com/resultsplus. Your exams officer will be able to set up your ResultsPlus account in minutes via Edexcel Online.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk.

June 2023

Publications Code 1ET0_02_2306_ER

All the material in this publication is copyright

© Pearson Education Ltd 2023

Introduction

This paper consists of two sections (Prose and Poetry) and lasts for 2 hours and 15 minutes. This is a closed book examination. The total number of marks available are 80. All four parts carry 20 marks per question. The questions on this paper have been designed to enable candidates to show what they can achieve in relation to the detailed study of texts.

Section A – 19th-century novel, candidates answer the two-part question based on the text that they have studied. The text choices are:

Jane Eyre – Charlotte Brontë

Great Expectations – Charles Dickens

Dr Jekyll and Mr Hyde – R L Stevenson

A Christmas Carol – Charles Dickens

Pride and Prejudice – Jane Austen

Silas Marner – George Eliot

Frankenstein – Mary Shelley

For the chosen text, candidates are presented with an extract (approximately 400 words) and answer a question relating to it, paying particular attention to the writer's use of language, form and structure. The second part of the question draws on the candidate's knowledge about their chosen text and asks them to provide a response giving examples from elsewhere in the novel.

Candidates are advised to spend about 55 minutes on Section A.

For Section A the most popular text was, by far, *A Christmas Carol* followed by *Dr Jekyll and Mr Hyde*. The least popular option was *Silas Marner*.

Generally, candidates seemed well prepared and knew their chosen text. For part (a) questions, candidates sometimes lacked a clear focus on language and structure with responses sometimes becoming a little narrative. Although reported on in previous examiner reports, several candidates included contextual points in part (b) as well as further language analysis, which are not assessed. Candidates should simply demonstrate their understanding of the novel they have studied in relation to the question. Responses that did well often covered three or more areas from the whole of their chosen text.

Responses placed in higher levels tended to:

- focus on the question
- identify a wide variety of techniques used by the author, which were correctly identified and supported with evidence. Examples were explained in some detail and the effect on the reader was considered
- demonstrate an assured or perceptive understanding of the novel and the techniques used by the author.

As in previous series, the most common errors in the prose section were:

- not exploring the extract enough – perhaps giving only one or two examples only (part a)
- appearing to muddle the assessment objectives – for instance, not exploring the language, form and structure in part (a), the given extract, but unnecessarily trying to analyse the language, form and structure for their examples ‘elsewhere in the novel’ – as this is closed book, a most difficult task to try and achieve
- commenting on context or incorrectly using the extract to answer part (b).

Section B is divided into two parts: Anthology Poetry and Unseen Poetry. Candidates choose to study one of four poetry collections in the Anthology: *Relationships*, *Conflict*, *Time and Place* or *Belonging*. For each collection, candidates will have studied fifteen poems which are listed below the question.

For the question, one of the poems is provided and candidates must compare it with another from the **same** collection. Candidates are advised to spend about 35 minutes on this question.

The second part of Section B is the contemporary Unseen Poetry. Candidates are presented with two poems which they must compare. Candidates are advised to spend about 45 minutes on this question.

Question 1

As in previous series, few responses were received for this novel. Unusually, the standard was not as high as we have seen before, although there were some very successful answers and several responses were placed in level 3.

For part (a) the extract was very accessible for all candidates. Most were able to choose some quotes with explanation. Verbs, especially, were identified and most saw the sense of panic at the end. Better responses saw the contrast with the peaceful description of the moon. This question provides lots of opportunities for candidates to evaluate the impact of writer's methods. The broad focus on 'what she sees and hears' meant that candidates can put more effort into analysis of language and structure.

For part (b), most chose the red room, Jane hearing the strange noises, Mr Mason and Jane's return to Thornfield.

Overall, both parts of the question performed as intended and most candidates have been successful.

The following is an example of a level 3 response.

Structure

- Key moment - Technique

Importance of key moment

- Evidence

- Analysis

Author's purpose

- Effect on reader.

At the beginning of the extract, Brontë has presented Jane as a character who is admiring the sky through the use of descriptive language "moon which was full and bright, her glorious gaze, beautifully, ~~so~~ silver-white and crystal clear." The descriptive language shows what Jane is seeing and she loves the nature which is the moon. This makes the readers have a sense of what the sky is like through the description.

Later on the text, Jane has now heard a noise through the use of a sibilance "savage, a snap, shuffling ~~st~~ sound." The sibilance shows the type of

of noise Jane has heard. The sound was not like a normal noise, ~~but~~ This could make the readers feel like it's not a human ~~as you can~~ and could be petrified with Jane as she is the only one who had heard the noise.

~~Leading on to~~

As the extract progresses, she had heard another noise "I now heard a struggle: a deadly one..." The terrified tone suggest that Jane has no idea what to do as she is already in shock but this ^{noise} ~~noise~~ was a deadly one. This makes the readers be suspicious of what is happening but may think that it w actually a animal ~~monster~~ as it is a full moon and night and all of a sudden someone upstairs has started to make noise.

At the end of the extract, Jane is seeing the guest all confused through the use of repetition of ~~gr~~ questions "Fetch a light! Is it fire? Are there robbers?..." The repetition of questions show that they have no idea on what is happening and Jane is just a confused as them. This makes the readers feel like the truth is about to be revealed.

B) structure

- key moment
- Importance of key moment

evidence

- Analysis
- Authors Purpose
- ~~Effect~~ Effect on reader

At the beginning of the bildungsroman, mysterious events are explored when Jane had been locked in the red room at her aunt Reed's house for hitting John Reed. This ~~show~~ is an important key moment because it had been said that her uncle Reed had died there which had made the room haunted. Also Jane had heard the a noise when being locked in the room. This shows that the room may be haunted by the uncle Reed. The author has done this to make the readers feel worried for Jane as she is already scared of ghost.

As the novel progresses, it has been shown that Rochester has now got a ~~the~~ child called Adele. This is a mysterious event because he doesn't actually know himself if that is actually his child but still takes her into Thornfield. The author has done this to show the audience that Rochester has

has probably been with a lot of women and does even ~~know~~ ^{know} if Adele is his child.

Towards the middle of the Bildungsroman, it is a mystery when Bertha has been revealed as no one really knows who she is apart from Grace Pool who is ~~the~~ the servant and Rochester. This makes everyone wonder who she is and how she knows who Rochester is. ~~This makes the~~ Also once they do find out who Bertha is, ~~she~~ by knowing it Rochester's wife they are in shock and left a mystery on why ~~the~~ he don't say he has a wife. This makes the readers hate Rochester as he had a wife the whole time but had never told Jane. Brontë has done this to ~~make~~ show that Rochester is not a good man.

At the end of the Bildungsroman, Rochester is now at Ferndean and is blind. This is a mystery as no one knows how and why he got blind. It also shows how doing bad things to others can lead the same happening to you. The author has done this to show that he treated Jane badly and can no longer see her ~~and~~ he is blind. This makes the audience feel good for Rochester as they believe he deserved it.

by how he treated Jane and Bertha.



ResultsPlus
Examiner Comments

Part (a), the candidate identifies how Jane admires the moon and supports the point with a long quotation, which could have been explored further. There are missed opportunities to explore the use of alliteration and personification. The candidate does go on to consider the use of sibilance, the various sounds heard, the 'terrified tone' and the use of repetition. More close analysis of specific words and phrases would have benefited this response further. (Level 3, 11 marks)

Part (b), when exploring mysterious events, the candidate considers the red room, Adele, Bertha and Rochester at Ferndean. At times, the examples do not sharply focus on the theme and more obvious examples could have been provided eg about the mysterious Grace Poole and Bertha Mason. There is a sound understanding of the novel and the mysterious events within it. (Level 3, 10 marks)



ResultsPlus
Examiner Tip

For Section A, part (a), candidates should select specific words and phrases from the extract and formulate point, evidence, explain answers for each example provided.

A most useful acronym to use when exploring AO2 is PETER: Point, Evidence, Technique, Effect on Reader, as this addresses each part of the mark scheme.

Question 2

For part (a), most candidates were able to identify points about the Magwitch's physical appearance and spotted the use of simile, listing and some adjectives. The extract was a good differentiator, as all abilities were able to comment.

Part (b) responses showed a good knowledge of the text, but sometimes drifted away from Magwitch and his importance, to what they had revised on other parts of the text. Most candidates chose Pip and Magwitch meeting for this part.

The following is a level 4 response.

At this point in the Bildungsroman Pip's visitor is presented as gentle, humble and perhaps slightly unkempt.

The first thing to notice is ~~that~~ that the ^{visitor} ~~stranger~~ appears delighted to meet Pip as it says 'pleased by the sight of me'. This suggests the stranger comes in peace and isn't at all threatening to Pip; despite Pip's anxiety as he says he was 'strange to me'. ~~the~~ The stranger is also said to have 'long iron grey hair' and look like 'a voyager by the sea'. This portrays him as unkempt but given he looks like a 'voyager' perhaps he has embarked on a difficult journey in order to reach Pip's home in London. Also notable is that he is a 'muscular man, strong on his legs'. This suggests the stranger could potentially inflict harm or perhaps mirror the internal strength of his character or

even possibly contrasts with his internal
learnedness. In that he has a strong
exterior yet is still very vulnerable.

In addition to this, the ~~stranger~~^{visitor} appears
to offer himself openly to Pip. This is
highlighted ostensibly when it says,
'he was holding out both his hands to me'.
This ultimately reinforces that the
visitor is not a threat or a danger
and simply feels privileged to be in
Pip's company. Furthermore, the visitor
confirms of his desire to speak to Pip
through his dialogue when he says,
'I wish to come in, Master.' By the visitor
calling Pip 'Master' it puts him in a
submissive role in the conversation and still
further highlights that ~~perhaps~~ the visitor
had come in peace and will speak to Pip
only on his terms; as he waits to be
invited in, he does not force his company
upon Pip.

Furthermore, the visitor seems to be
enlightened by Pip's company as the
extract says 'the sort of bright and

gratified expression that will shine in his face.' This possibly shows a contrast to how the stranger is presented at the beginning of the extract as he is described to be dressed 'roughly', look like a 'voyager at sea' and has 'long iron grey hair'. Here the visitor is presented as untidy and perhaps is incapable of caring for himself. It also states he was 'browned and hardened by exposure to the weather'. This contrasts with the brightness that envelopes his face as the extract progresses. This could be revealing how Pip is the light in the visitor's life, like the sun.

Finally, the visitor is also portrayed as desperate and appears to almost plead with Pip. He requests, 'Give me half a minute, please.' Notably, half a minute is a very short period of time, but by the visitor asking for only this, it shows how desperate he is to speak to Pip and just want a small moment of his time.

Part b) Dickens presents Magwitch as intimidating, humble and grateful.

At the beginning of the Bildungsroman, when young Pip is visiting his mother's grave, Magwitch appears. Magwitch is first introduced as a terrible voice, this highlights that Magwitch could be threatening. Notably, Pip is described as a 'bundle of shivers' ~~because~~ ^{due to} Magwitch's intimidating entrance. This shows the effect Magwitch initially had on Pip as an infant.

Whilst Magwitch is portrayed as dangerous and a 'fearful man', Dickens does create sympathy for Magwitch. This is exemplified when he is described as a man who 'shivered' and 'limped'. This suggests Magwitch is injured and is vulnerable and perhaps acts in an intimidating way in order to protect himself and disguise his pain.

Furthermore, Magwitch also 'glared' and 'growled'. Obviously, this is giving Magwitch animalistic qualities and given that he is likened to a wolf. The contrast in his description is evident in that he 'limped' and 'shivered' yet also 'glared' and 'growled'. These desperate

verbs appear paradoxical, as he is presented as vulnerable and damaged yet also wild and untamed. Magwitch's vulnerability is further reinforced when he is said to have 'broken shoes'. This perhaps is highlighting Magwitch's poverty and also seems to reveal his place in the social class.

Furthermore, when Magwitch is arrested on the marshes, he is presented as a victim of the justice system. This event follows Pip stealing food and a file for Magwitch. Magwitch is said to be 'hugging himself.' This clearly exposes Magwitch's vulnerability and desperation for survival. It is also at this point when he admits to Joe that it was his fault the pie was stolen. Undoubtedly, this shows that Magwitch is trying to protect Pip and it also becomes clear that Magwitch has morals and ultimately he is a good man. When Joe immediately forgave him and calls him a poor, fellow creature. This highlights how as a reader we should feel empathy for Magwitch as he is a victim and is suffocating in the unfair and discriminatory justice system of the

Victorian Era. Whilst Magwitch did force Pip to steal for him and does trigger a guilty conscience for Pip, he feels responsible for ~~by~~ Magwitch. In this section of the novel, Pip calls Magwitch 'my convict'. The use of the possessive pronoun reveals the sympathy Pip feels towards Magwitch and perhaps implies he feels he is responsible for him by stating he is 'his'.

~~Towards the end of the novel~~

In addition to this, there is repetition of the possessive pronoun 'my' when Pip states through his retrospective narrative, 'my convict had never looked at me that way before'. This is a turning point in their relationship as Magwitch is turning to Pip for support and also possibly mirrors later events, as Pip wonders ^{if} when he will see Magwitch again.

Towards the end of the novel, when Magwitch reveals he is Pip's benefactor, Magwitch appears delighted to see Pip again. Notably, his face glows on meeting him again 'bright

and gratified recognition that still shone in his face.' Furthermore, Magwitch is portrayed as grateful due to Pip's kind actions back on the forge, many years ago. ~~Magwitch notes that Pip acted~~ Magwitch exclaims to Pip, 'you acted noble my boy. Noble and I have never forgot it.' This suggests how Pip's actions resonated with him so much so he felt he ought to find him to be a gentleman and thank him personally. Magwitch calls him 'my boy' and also later claims he is like his son. Undoubtedly Magwitch is Pip's father figure as he remains loyal to him and shows unconditional love.



Part (a), is a good example of a candidate exploring specific words and phrases in the extract, but not always referring to specific techniques. A range of examples support the points made and the candidate considers the bildungsroman genre and the use of contrasts. Some thoughtful points are made in relation to the visitor's muscular appearance and how this contrasts with his vulnerability. Other thoughtful comments include the visitor's feelings of privilege and enlightenment being in Pip's company. (Level 4, 15 marks)

Part (b), the candidate considers events at the beginning of the novel in the graveyard, the convict's animalistic behaviour, the arrest on the marshes and Magwitch's sense of morality. The response does include comments on the use of language and context, both of which are not assessed in this part of the paper. The candidate concludes that Magwitch, being like a father-figure, has unconditional love for Pip. (Level 4, 15 marks)



Remember that language and context are not assessed in part (b) of the prose section.

Question 3

This remains the second most popular text. A full range of responses were seen for this novel.

Part (a) better responses included a greater range of quotations as this allowed the candidates to analyse language in more detail. Most candidates focussed on language analysis. Some managed to comment on structure, including ordering and accumulation of detail. It was pleasing to see some candidates mentioning the epistolary form but could have done more with it. One candidate wrote really nicely about how the narrative perspective in the epistolary form increases the dramatic effect which was great to see. Almost all part (a) responses picked up on the triad of "younger, lighter and happier" – some more interesting responses considered this to demonstrate the duality of man or the idea that Jekyll has been repressed for so long that he now feels free as Hyde. Other common comments were made of "grinding bones" and "deadly nausea" to put across the horror of the transformation.

Part (b) most candidates covered the obvious examples of Hyde's crimes but it was great to see other candidates engaging with other 'bad behaviour' such as the moral hypocrisy of the 'Victorian gentlemen' and deception. Most responses focused on the trampling of the child "calmly" as well as the "ape like fury" of Hyde. There are lots of references to animalistic behaviours, linked to the brutal clubbing of Carew, and the duality of man.

This first example is a level 3 response.

a)

In this extract, Stevenson presents Jekyll's account of his first transformation as new and freeing for Jekyll. The extract starts, by describing unbearable pain that could not "be exceeded at the hour of birth or death." Clearly showing, that the process of transformation is not one of ease. Jekyll then ~~went~~^{goes} onto say, how "these agonies began swiftly to subside." And almost instantly it was he felt "as if out of a great sickness." Indicating to us, that becoming Hyde instantly let out this feeling of being in perfect health and being a new man.

Jekyll Stevenson, goes onto deepen this, ~~further~~ feeling of being a new man and being free throughout the text. For example, he uses the list of three technique twice to show the emphasis of this new experience.

He describes Hyde to be "younger, lighter, happier" and "Smaller, slighter and younger". The use of ~~repetition~~ ^{repetition} in the second quotation of the word "younger" really emphasises how surreal this experience is for Jekyll.

Lastly, Stevenson presents the transformation to create a stranger in Jekyll's eyes. As "he describes himself as a stranger in my own house." Showing to us, that this new feeling and experience for Jekyll, could be almost isolating due to Stevenson's choice of the word "stranger" giving connotations of loneliness, isolation but also uncertainty, proving ~~this to be~~ Hyde to be almost to much of a new man.

b)

Bad behaviour, is shown elsewhere during the novel, like in chapter one. During this chapter, Hyde demonstrates bad behaviour towards a young girl. This is shown, as Hyde is told to have "trampled ^{ed} calmly over a young girl." The use of this ~~immed~~ immediate oxymoron, ~~shows~~ shows us that there's automatically

* unusual and unsettling about Hyde's behaviour.

This clearly shows bad behaviour, as this animalistic behaviour was unheard of during the Victorian era, especially from a man. As men of the Victorian era, you were expected to protect your reputation and dignity at all times as a Victorian gentleman in order to gain respect from society. We see this expectation when Enfield describes Hyde as a "damned juggernaut" emphasising ~~the~~ his opinion on the bad behaviour Hyde has demonstrated.

* something



Part (a), the candidate considers how the experience makes Jekyll feel like a 'new man' and comments on the use of the list of three and repetition. This is a personal response supported with relevant textual evidence. Close analysis is not sustained and more examples could have benefited the response. (Level 3, 10 marks)

Part (b), the main focus of bad behaviour is the 'damned juggernaut' example. There are some unnecessary language and contextual points, which are not assessed here, and the time could have been used to provide other examples. (Level 3, 9 marks)



Context is not assessed in Section A of the paper.

This second exemplar achieved full marks.

(3a) - How Jekyll's account of his first transformation into Hyde is presented

RL Stevenson's fragmented novel of the "Strange case of Dr Jekyll and Hyde" purposefully teaches the to the victorian audience of 'duality' - which they feared as it was an unknown idea - through the transformation of Jekyll to Hyde.

In the extract, Stevenson effectivly manufactures a triplet of disgusting description to highlight the ~~shift~~ unusual shift to Hyde from Jekyll; who was a respectable, well-known doctor with a high reputation as a victorian gentleman (which the society believed was only ever pious and righteous and never to be evil). However, this experimental

transformation altered Jekyll to an evil and satanic antagonist, Hyde. Here, the audience can be interested in how Stevenson conforms to a gothic genre through evil and the uncanny. This allows the reader to build hatred towards Hyde as he is presented as the frightening villain. The pre-modifying adjective of "dead" and "horror" portrays how a respectable man Jekyll has turned to Jekyll - shocking the reader. The adjectives further increases the fear as they cannot imagine as he was stated as "incredibly new". The adverb strictly regulates how there is no real description of Hyde and of the feeling of transformation being something outstanding. Stevenson clearly highlights that due to Jekyll's repressed desires in Victorian society, he introduced the idea of dual nature in every human - insinuating that no one can be fully good. Jekyll's transformation allowed freedom for him; making him feel ~~it~~ "incredibly sweet".

Furthermore, ~~Jekyll's~~ Stevenson exposes the hypocrisy and secrecy of the upper

class. This is evident through the cumulative sibilance utilised in "Something strange in my sensations".

The sibilance ~~was~~ clearly suggests the feeling of sly behaviour; behind this experimental practical of Mr Jekyll. It shows a sense of secrecy - which is another Gothic convention - that highlights the concealment present in the Victorian upper classes to avoid tarnishing their reputation; so that they can freely express their immoral desires.

In addition, the transformation also ~~occurred~~ ~~occurred~~ happened at night & as the morning was "black as it was". This novel is presented as a nocturnal when all of Hyde's evil doing occurs.

This symbolises secrecy as Jekyll didn't want anyone to know of his evil nature, Hyde. The adjective "black" also implies darkness and can connote to shadows; which symbolises the rise of evil but secretly. This increases tension as the dark atmosphere would terrify the readers as now they have been

warned by Stevenson of the callous, evil doings that can occur at night.

Stevenson effectively ~~shows~~ demonstrates & the ~~book~~ transformation to warn the readers of ~~a duplicator~~ the idea of duplicity and how even respectable citizens and gentlemen like Jekyll has "an evil side of nature". Therefore, Stevenson is presenting the victorious gentlemen as hypocritical as they express their desires freely. The significance of the transformation is the extract introduces the hidden evil of Hyde and exposes the reality of human nature.

plan-

(3b)

- Bad behaviour elsewhere.

- "Unscientific Ballerdash"

↳ Lanyon's bad behaviour towards Jekyll

Hyde { - "Trampled calmly of over child's
dead body"
- "Vidence - "clubbed" "Ape-like fury"

"Strange case of Dr Jekyll and Mr Hyde" written by Stevenson, ~~present~~ explores ~~the~~ bad behaviour throughout the fragmented novel to reveal the actions of citizens in Victorian society and expose their callous actions; teaching the audience a new ideas that they have never thought of before.

Primarily, the title of the novel locates a definite ~~to~~ article; ~~start~~ starting with the adjective "strange", highlighting how something is missing and creates a sense of mystery through this detective/ investigation-like novel. This can suggest how the reader investigates who the criminals are due to their bad behaviour.

Stevenson effectively critiques the reader to self-evaluate their moral status. This is evident when Hyde was seen to have "trampled ~~on~~ calmly over the child's body". ~~His~~ Hyde's violence is presented as his bad behaviour through his aggressive actions. This immorality of Hyde demonstrates his evil characteristics - which Stevenson wants him exemplified for the audience to compare themselves with.

Furthermore, Hyde's ~~bad~~ terrible behaviour is showcased when with "ape-like fury" he "clubbed" his next victim, Sir Danvers, to the ground. The ~~furious~~ horrifying violence he causes makes him animalistic - which Stevenson clearly wanted to represent the idea of regression which the Victorian society feared of the most. In addition, he wanted to mirror Hyde to animalistic ~~behaviour~~ behaviour to also intertwine ~~the~~ Darwin's theory of evolution - but how mankind is eventually returning to it. Stevenson intended to portray Hyde as callous through his aggressive violence and "deformed" appearance.

so the reader can evaluate their behaviours too.

Similarly, bad behaviour is also demonstrated through Lanyon towards his friend Jekyll. He believed Jekyll was an "unscientific babbler" - which Stevenson wanted to compare the traditional science at the time with the modern, experimental science Jekyll does. His bad behaviour towards Jekyll of backstabbing him rather than helping the poor fellow showcases bad behaviour and intentions. However, many could argue that Lanyon is not to blame as he is traumatised of Jekyll's secret and his bad behaviour. Although, ~~he did his~~ Lanyon's bad behaviour is demonstrated ~~when~~ through the noun "babbler"; ~~highlighting~~ naming Jekyll stupid and nonsensical. He has portrayed bad ~~is~~ behaviour through his friendship by giving up and being disloyal towards his own friend.



This is an impressive, maturely expressed response. The candidate does include some contextual comments, which are not assessed in this part of the paper; however, they often support the main points that have been made. The inclusion of context has not been detrimental to the candidate, as the breadth and depth of examples given is very good in the time suggested for this question.

Part (a), the candidate considers the duality of man and the hypocrisy, secrecy and duplicity of Jekyll. A wide range of language points are discussed, such as the use of the triplet, the pre-modifying adjective, adverbs, sibilance, symbolism and more. This is a crafted response that is a cohesive evaluation of the interrelationship on language, form and structure and their effect on the reader. The use of subject terminology is integrated and precise. (Level 5, 20 marks)

Part (b), this is an assured personal response and a critical style is developed with maturity. There is a perceptive understanding and interpretation of the novel demonstrated. Examples include the trampling of the child, the Carew murder case and Lanyon's views of Dr Jekyll's bad behaviour. There are some assured developed points, such as how the novel 'critiques the reader to self-evaluate their moral status'. (Level 5, 20 marks)



Candidates do not have to use all of the answer space in order to gain marks in the top levels. Extra paper should not be used, as there is sufficient space to cater for the largest handwriting.

Question 4

By far, this is the most popular novel for this paper with over 25,700 responses seen. Candidates clearly engaged with the given extract and were able to comment on a range of language points. The theme of kindness for part (b) was very successful and all candidates were able to give some examples.

A broad approach was taken with the marking of part (a). Marks were awarded positively, whether it was how the Cratchits were presented or Scrooge's reaction to the scene. There was some confusion with the metaphor 'Tim's blood horse' with many clearly not understanding its meaning. Bob's warmth and physical affection towards his children was noted too, despite men not being so demonstrative in the Victorian era.'

Most candidates gave straightforward responses to the presentation of the Cratchit family through analysis of language. A few candidates were able to pay attention to form by engaging with the fact that it was 'Scrooge's observations' of the family. This enabled them to deepen their response by reflecting on the effect on Scrooge which was lovely to see. Better responses included a greater range of quotations as this allowed the candidates to analyse language in more detail.

Candidates were generally able to identify that the Cratchit family are happy despite their poverty. The most effective responses frequently discussed the use of personification in the extract. Less effective responses often took a narrative approach, explaining the joke on Bob without offering much analysis of method. Most responses concluded with comment on the simile at the end of the extract, with the implication, that despite his disability Tiny Tim is angelic.

For part (b) family life was often explored through other examples of the Cratchit family, Fred, Fan and Belle. Some considered Fezziwig and others considered how Scrooge gains a family, the Cratchits, when he becomes almost like a second father to Tiny Tim. Most answers began with Scrooge being solitary and then on to his poor relationship with Father and closeness to Fan. There was an interesting idea that Scrooge focuses on material gain because of his lack of family – thus giving him something to focus on and motivate himself. Another interesting consideration was how young Scrooge creates his own family with fictional characters from books. The 19th century element – candidates' knowledge of the plot overall was evident, however there was a general lack of close analysis of the textual references for part (b).

This first example is of a response just slipping into level 2.

a) Dickens presents Scrooge's observations of the Cratchit family ~~as~~ in this extract, as an eye opening experience. This is shown in, "As good as gold," said Bob, "and better."
~~The~~ The word "gold," ~~is~~ suggests he is of value to the Cratchits and although they aren't wealthy he is equally as good, and as important ~~as~~ to them as money. This will make the audience feel a sense of protectiveness over Tiny Tim as he appears to be an important part of the Cratchit lives and if he were to leave them, they would be devastated.

b) One ~~many~~ other way family life is portrayed in the text is through Scrooge's difficult childhood. This is shown when ~~Scrooge~~ ~~his~~ his sister, little Fan, comes to collect Scrooge from school, this is shown in the quote, "Father is different now." The use of the word, ~~different~~ "different", suggests his Father may have been unkind to Scrooge ~~but~~ ~~and~~ as a child. This will make the audience feel sympathetic for Scrooge as this could explain ~~the~~ his poor mood and selfishness as he doesn't want to lose his wealth like he lost his childhood.



Part (a), the candidate identifies that this is an 'eye opening experience' for Scrooge and refers only to the final line in the extract with Tiny Tim being 'As good as gold'. There is little close analysis of language, but there is some here. (Level 2, 5 marks)

Part (b), there is one example provided in relation to Scrooge's difficult childhood and when Fan visits him at school to tell him that his father is 'different now'. There is an attempt to explore language, which is not assessed in this part of the question. (Level 2, 5 marks)

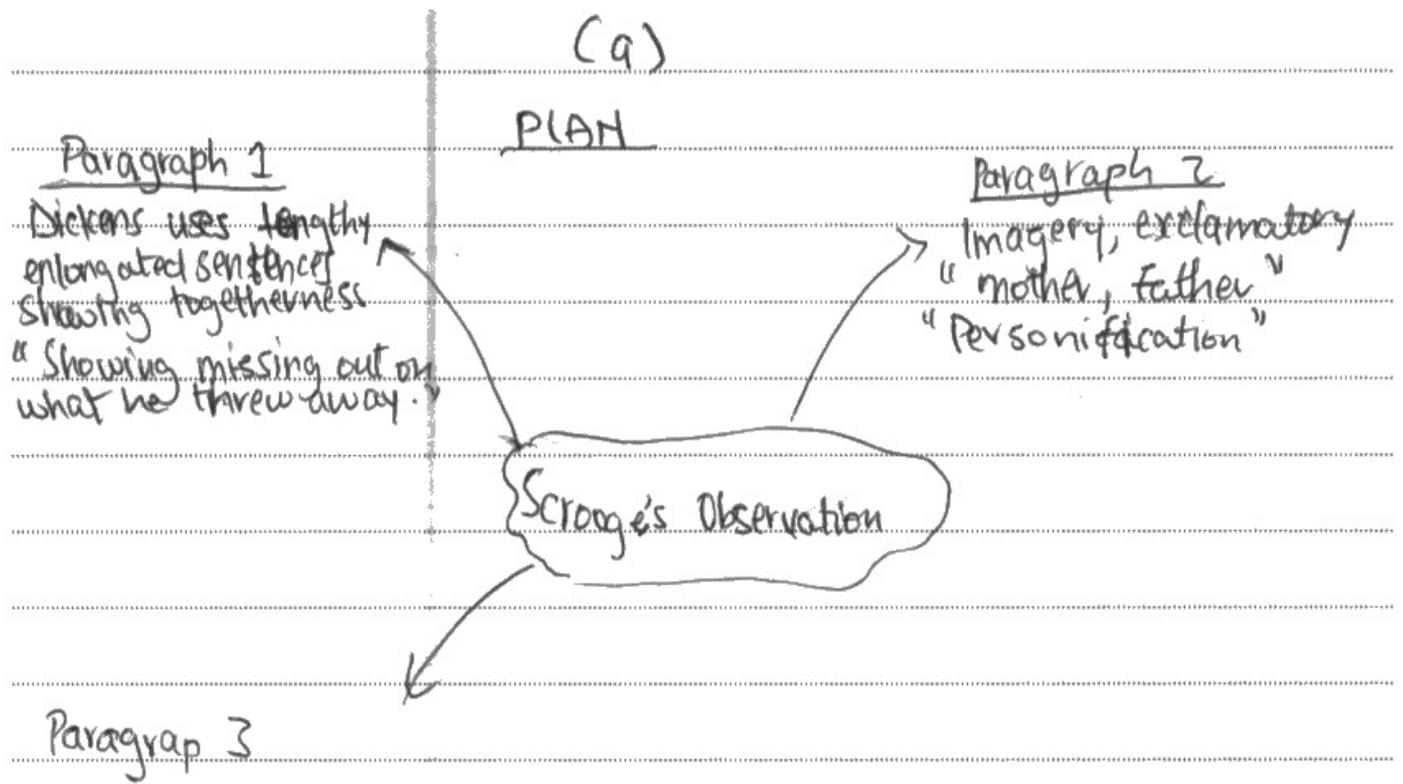


A quotation alone in part (a) of the question is not close analysis.

Close analysis requires candidates to select specific words and phrases and, where possible, identify the technique used.

Candidates should suggest why specific words or phrases may have been used and explain the effect on the reader.

This second exemplar is a level 3 response.



Dickens presents Scrooge's observations of the Cratchit family by using lengthy and elongated sentences to show their togetherness. The use of imagery "the young Cratchits danced about the table" shows the fun Scrooge is missing out and this shows what Scrooge would've been if he wasn't all about money. Charles Dickens also make use of contrast to exaggerate the Cratchits' life, this is because the reader knows how poor the Cratchit family are, however, Dickens uses the world class adjective luxurious to describe them. To make it even juicy, Dickens uses the metaphor "basking in luxurious thoughts". This emphasizes the fact that people don't need huge amounts of wealthy to be happy. This shows Scrooge that not ~~everything~~ only dimes and gold will make you peaceful but the little things like "sage and onion" are enough to romanticise your life.

Dickens presents Scrooge's observations by employing exclamatory marks. This novella is all about being merry and giving alms, so this employment suggest how the Cratchits even with little to no money still ~~affid~~ afford to stay merry and spread their love and kindness to people around them and specially their family. "Hide Martha, hide!" shows

how the relationship between each of the family members are. The father, ~~Bob~~ Bob, and the daughter, Martha, are so close like friends to even to play hide and seek games together. This emphasizes the fact that having a family around you keeps everything in tact and also makes life worth living. To ~~specify~~ this, the To continue this, the use of emp' exclamatory sentence "his limbs supported by an iron frame!" shows ~~th~~ Scrooge's bewilderment of seeing how Bob is suffering to keep his family together and warm yet they all seem so happy. He Scrooge feels sorry that Tiny Tim is so young yet he has to go through such pain of having your limb and life supported and depended on an iron frame.

(b)

Paragraph 1
family life of
Scrooge and his
sister "Fan"
"She always called him
"dear brother"
"home feels like
heaven"

Paragraph 2
Bella's life with
her new husband and
kids "A life Scrooge
could have gotten"
"Another idol have replaced
me".

Plan
elsewhere

Fred's family
The feast they had
without Scrooge being
there. The pity they
had on Scrooge

Scrooge making it
his responsibility to
join Cratchit's family

My Fezziwig's family.

This novella written by Charles Dickens is all about family and togetherness, looking after one another and it's defined purely about staying festive and warm ~~at a~~ on a Christmas season. Family ^{is} being a big pretty theme in the Christmas Carol; therefore it shows up everywhere and reflects the true meaning of closeness and togetherness. There are many instances where family life ~~is~~ was portrayed in the novella, for instance, Scrooge's relationship with his loving sister Fan, the ~~the~~ Scrooge's nephew Fred's life with his family, Scrooge's ex girlfriend, Bella's new life with her new family, ~~and~~ the Mr. Fezziwig's family and Scrooge's new family with the Cratchits in the Stave 5.

The family life portrayed in the past ~~about~~ by the ghost of the past about Scrooge and his sister Fan shows the life Scrooge lived before he started to find the whole Christmas season as a "humbug". Scrooge's sister Fan mostly referred to Scrooge as "Dear brother" showing their close relationship ~~they~~ between them. There is this sense of humanity in the relationship of this siblings as Fan says "home feels like Heaven" emphasizing all what family ~~that~~ really is about, ~~about~~ showing that family is about the good things and never the bad things because Fan used the religious word

"Heaven", which is known to be about the angels, nice flowers, peace, ~~and~~ happiness and all the good things desired in life.

During Scrooge's visit to the past ~~with~~ with the ghost of the past, Scrooge encountered a part of him which was buried and forgotten, and this is his happy life with Bella. Bella, to Scrooge was the real definition of home sweet home. However, because of Scrooge's blindness, ~~or~~ stupidity and foolishness, he ~~left~~ chose money over the only source of happiness he could have gotten. Bella's relationship with her new family shows what Scrooge missed out, it also shows what Scrooge abandoned, the happiness he ~~is~~ possibly could have gotten if he didn't ~~she~~ screw it up like he did. "Another idol has replaced me," this statement showed what Scrooge valued in life. It also showed the amount of happiness Scrooge would have gotten from his family with Bella he threw away.



Part (a), in this personal response, the candidate demonstrates an understanding of a range of language, form and structure techniques. Some relevant subject terminology is used to support the examples given. The candidate comments on the use of sentence structure, contrasts, adjectives, metaphors and exclamatory sentences. (Level 3, 12 marks)

Part (b), the candidate produces a plan, suggesting that more could have been included in the response. Ideas are mentioned in the introductory paragraph, but there is only some development of Fan and Belle's family life. (Level 3, 10 marks)



Candidates do not have to use quotations in part (b). 'Examples' can be specific references to specific episodes in the novel studied or paraphrased quotations.

The final exemplar for this novel gained full marks.

a) At the beginning of the extract, the Cratchit family is presented as an embodiment of Christmas Spirit. This is evident when the "two smaller Cratchits" are had "danced around the table". This kinesthetic imagery creates an image of celebration and happiness within the Cratchit family. Similarly, the family's gratefulness as they "had smelt the goose" suggests that they are overly excited further reinforced by the "screaming". Although a "goose" is a staple part of British culture, the Cratchits are appreciative emphasizing their poverty as a result of their social class. This is because this can also be seen when the "goose" was portrayed as "basking in luxurious thoughts of sage and onion". Here, the "goose" is presented as "luxurious" and similar to a prized possession. The audience may feel a sense of pity as they are exposed to the family's poverty which can allow them to suggest this may have been the first time they have had a "goose" for Christmas dinner. Additionally, the sense of happiness earlier reinforced can be seen through the Cratchit children "tearing in". The verb "tearing" suggests

fast movement which may have been as a result of their excitement.

Scrooge's observations of the Cratchit family is presented as familial and loving. This is evidenced through the dialogue between the family members where the "two young Cratchits" cried "Hurrah!" and Mrs Cratchit kisses Martha saying "Why, bless your heart alive, my dear". This semantic field of love and excitement can emphasise the bond within the family despite their poverty. Perhaps, Dickens was attempting to highlight the importance of Christmas spirit and that it can only be present through family.

Similarly, the kinesthetic imagery of "kissing her a dozen times" evokes a sense of maternal love which can evoke a sense of pity within the audience as a result. Moreover, the continued use of exclamatives within the extract where Mrs Cratchit cries "Lord bless ye!" creates an atmosphere of cheerfulness. ~~as well as~~ This atmosphere of cheerfulness is further reinforced when "Martha hid herself" from her father "Bob" who has "threadbare clothes darned up and brushed, to look seasonable". This highlights the close bond of the family who are able to play together on Christmas morning and embody the Christmas spirit of cheerfulness and

fun. The audience are humored ~~represented~~ exposed to the rough clothing of Bob who has tried his best to look "seasonable". Despite his lack of formal clothing for the occasion, we still see Bob go out of his way to dress up for the occasion highlighting his "high spirits". In addition, Dickens cleverly presents Bob as holding "Tiny Tim upon his shoulder". Here, ~~Dickens~~ highlights the importance of Christmas as even ~~though~~ Tiny Tim who ^{had} "bore a little clutch" and ~~has~~ "his limbs supported by an iron frame" can celebrate and embody the Christmas spirit. Here, Dickens ~~cleverly~~ highlights the importance of celebrating Christmas through the pitying presentation of Tiny Tim who had "bore a little clutch" and "had his limbs supported by an iron frame". This highlights how accessible Christmas is as even Tiny Tim who has a disability can embody the Christmas spirit. Dickens may be ridiculing those who do not and encouraging audiences to celebrate Christmas.

b) Through the depiction of family, Dickens highlights the importance of familial connections which in turn allows one to embody the Christmas spirit. He also demonstrates the consequences of those who refuse to do so and their trajectory. Through the transformation of Scrooge, Dickens highlights how family life is the most important aspect in life.

Dickens highlights ~~the~~ family life through the character of Fred. Fred is utilised by Dickens to be a foil to Scrooge. Fred has a relationship with his wife whom he loves, in the same way Scrooge's ~~past~~ past relationship has broken down leading him to his isolated state. This is evidenced when Fred asks his uncle "Come down with us to-morrow" and Scrooge ~~refuses~~ replies abruptly with "Bah Humbug" and rejects the offer. Through this, their opposing views about Christmas are heavily juxtaposing. Perhaps Dickens uses Fred as an exemplar response to Scrooge and as an ideal recipient of Dickens's overall message. In addition, Fred is described as "glowing" which ~~contrast~~ contrasts Scrooge's initial representation of being "hard and sharp as ~~the~~ flint". Both characters are presented as opposite to allow the audience to realise the importance of family life. This ~~is~~ has been portrayed as it is Fred who holds healthy

family connections which ~~at~~ evidently, allows him to embody the Christmas Spirit and live a happy life. On the other hand, Scrooge's greed for money which fractured his familial relations has left him isolated and neglected, one who has aligned himself with the cold. Perhaps ~~his~~ his misanthropic attitude to life has been created as a result of his greed for money which his ~~an~~ old wife refers to as a "golden idol" which eventually "displaced her". Here, Dickens wants to outline the importance of family life and how a lack of it can spiral into a life of misery and despair which we see through Scrooge.

Not only does Dickens highlight the family life between ^{Scrooge} ~~a man~~ and his wife, but also between Scrooge and his ~~parents~~ ~~father~~ immediate family such as his sister and father. This is evident when Scrooge is brought to tears when the Ghost reminds him of his time in boarding school where he was described as a "neglected" child left at the boarding school during Christmas. Here, Scrooge is presented as having a fractured relationship with his father who ~~has~~ had promised Scrooge that he'd had "changed". In ~~add~~ addition, the audience are exposed to his isolation as a child who had

been neglected by his family, left to sollicit with his imaginary friend "Ali Baba". A ^{sense} sense of pathos is evoked within the audience who are exposed to a vulnerable Scrooge. Alternatively, the audience may wonder about the potential reasons about why he has ended up the way he is, is it because of his upbringing which has left him hopeless? Perhaps Dickens had wanted to get the audience to pose this very question and suggest that as a result of his isolation and neglect as a child, he has grown to despise Christmas. Moreover, Dickens could be further emphasising the point that if Scrooge had perhaps had a loving and close relationship with his family which we see through the Cratchits, ~~could he~~ could he have perhaps grown up to love Christmas. It could be argued that this is the reason why Scrooge is presented as a foil to the Cratchits. Ultimately, it could also be symbolic of nature vs nurture which draws parallels between upbringing and your future self.

In conclusion, Dickens highlights the impact of family life and how it can alter one's view of life.

He encourages the audience to grow close bonds with family and embody the Christmas spirit just as Scrooge does by the end of the novella.



Part (a) the response is a cohesive evaluation of the use of language, form and structure and their effect on the reader. Examples include how the Cratchits are the 'embodiment of Christmas spirit' and show how they are 'familial and loving'. Comments are made about the use of kinaesthetic imagery, exploration of the word 'luxurious', verbs, dialogue, the 'semantic field of love and excitement' and exclamative sentences. (Level 5, 20 marks)

Part (b) this is a fully developed response considering family life through the examples of Fred, Belle, Fan and Scrooge's father. There are some 'grey' areas, such as referring to Belle as his 'old wife'; however, the candidate explores the idea of 'nature vs nurture' and provides an assured personal response. (Level 5, 20 marks)



Part (b) examples can be covered in 'depth' or in 'breadth'. Candidates should prove to the examiner that they know the novel they have studied.

Question 5

Some candidates confused the characters and their actions in the initial section, although many were able to produce a confident response in part (b). It was noticed that specific character focus aided lower ability candidates and encouraged higher ability candidates to consider a range of interpretations. With part (b) of the question, there were several very good responses exploring the idea of class and which class were seen to have the best manners. There were some very thoughtful and assured responses that were mostly looking at bad manners rather than good. Good and bad manners were awarded. The question offered a good opportunity for candidates to differentiate themselves. Candidates were often able to write in an impressively cohesive style synthesising a range of ideas and peppering quotation. However, these responses occasionally would have benefitted from greater integration of subject terms, which were sometimes fully lacking in otherwise superb responses.

Two exemplars are included here. This first one achieved marks in level 3.

2) One way Austen presents Jane in this extract is as polite. This is shown where Jane says, 'Oh Lizzy!' The use of an exclamatory sentence ~~show~~ conveys how despite being in private, Jane is still ashamed and shocked at Elizabeth's honesty. Also in the extract it says, 'less piancy of temper than her sister.' The comparative words show Jane is very polite in comparison to her sister.

Another way Jane is presented by Austen in this extract is as naive. This is shown where Elizabeth says, 'all the world are good and agreeable in your eyes.' The By emphasizing 'all the world,' Jane is being described as naive as the exaggeration portrays how Jane is too kind even when she shouldn't be. Also Jane says, 'I am much mistaken if we shall not find a very charming neighbour in her.' The intensifier, 'very,' further shows Jane's naivety as she couldn't see the falseness in her encounter with Caroline Bingley.

Finally, Austen presents Jane as likable and

loving in a way that is societally proper in society, which directly contrasts to Elizabeth. This is shown by, 'I did not expect such a complement,' and, 'did not you? I did for you.' The use of a rhetorical question emphasises how Elizabeth is honest ~~and~~ in comparison to Jane who is shy. Also ~~the~~ Elizabeth says, 'so honestly blind to the follies and nonsense of others!' The use of an exclamation sentence also shows how James' loving character is so rare ~~and~~

b) Austen explores manners in many ways throughout the novel, such as to explore characters. Also she uses manners as a plot device to show how certain characters are ~~powerfully~~ ~~planned~~ planned and change throughout the novel.

Firstly, manners are explored ~~by~~ through the character of Lady Catherine de Bourgh. Due to her high social status and class, Lady Catherine has a lack of good manners towards Elizabeth and the Bennet family. This is shown in the novel where Lady Catherine says, 'are the shades of Pemberley to be thus polluted.' This conveys how she is rude towards the idea of Elizabeth marrying someone in a higher class than ~~the~~ ~~Austen~~ ~~by~~ ~~the~~ ~~also~~ ~~also~~ highlights this as Lady Catherine says, 'calls Elizabeth a, 'headstrong and obstinate,' when

she was speaking in a similar manner to Lady Catherine. Furthermore, Lady Catherine is described as liking 'the distinction of rank preserved.' This connects to her poor manners to anybody of a lower social status than ~~herself~~. ~~The fact that Austen~~ herself, Austen condemns bad manners onto Caroline Bingley for the same reason. This was ~~st~~ portrayed when Caroline said, 'Her political ^{her political} ~~she likes to~~ ^{she likes to} ~~has~~ ^{was} six inches deep in mud.'

Austen also uses manners as a plot device for Darcy and his initial relationship with Elizabeth. This is shown when Darcy says that Elizabeth 'is tolerable but not handsome enough to tempt me.' This ~~shows~~ ^{conveys} how his bad manners are linked to his pride, not only his social status. Elizabeth also has bad manners towards Darcy due to this, which is shown when she says, 'I could have forgiven his pride had he not mortified mine.' Also Darcy's bad manners are shown when he says to Elizabeth, 'do you expect me to rejoice in the inferiority of your connections?' ~~Darcy shows~~ ~~how his~~ ~~manners~~ However ^{bad} these manners are not only shown in the wealthy characters but by ~~the~~ Elizabeth, which contrasts to Jane's good manners.

Finally, Austen's manners are explored by the people

of Meryton and how her manners change quickly depending along with their perspective of different characters. For example Meryton is polite to Darcy at first and talks about his 'fine tall person' ^{and handsome features}. However when they understand his personality more, they ~~say~~ describe Darcy as 'the most disagreeable proud and most disagreeable man in the world' and how this 'turned the tide of his popularity'. This is also highlighted through Meryton's interaction with Wickham Elizabeth. This is shown ~~utterly~~, 'strived ~~to be as good as~~ to blacken the man who was ... an angel.' This portrays perfectly how Meryton's manners are a reflection of ^{their} ~~what~~ people's perspective of people's character ~~and~~ reputation.

To conclude, manners are important because they show other themes such as social class and wealth and how attitudes towards characters change. Also bad manners are not directly linked to class which was shown by ~~the~~ the Bennet family.



Part (a), the candidate considers how Jane is polite, naive and loving and supports ideas with relevant examples and subject terminology, such as exclamations, comparative language and the use of intensifiers. Close analysis is not sustained, but the response shows an understanding of a range of language, form and structure and their effect on the reader. (Level 3, 11 marks)

Part (b), two main areas are considered when exploring manners: Lady Catherine de Bourgh and Darcy at Meryton. This is a personal response considering how manners reflect social class. An appropriate critical style is adopted showing a sound understanding of the novel. The response is relevant and focused points are made. (Level 3, 12 marks)



For part a), candidates will qualify for higher levels if they penetrate the extract for as many examples as possible.

This second exemplar gained full marks.

a) In this passage, Jane and Elizabeth discuss Mr Bingley and his sisters after meeting them at the Meryton Ball. Austen presents Jane Bennet as in love, naive, and as thinking the best of everyone.

Firstly, Austen presents Jane as in love, and thus romantic. Austen uses superlatives and intensifiers to express Jane's admiration towards Bingley, for example "how very much" and "such happy manners... so much ease... such perfect good breeding!". This expresses her love as it tells the reader that Jane does not just like him, but she is ardently in love as she feels the need to further the comments on Bingley by using intensifiers. The use of a micron in the phrase "sensible, good humoured, lively" furms the idea of Jane's romantic nature as ~~she is so in love~~ she can think of too many ^{admiral} qualities in Bingley. ~~the use of~~ Austen uses short paragraphs and line sharing between Jane and Elizabeth to quicken the pace, ~~in order to~~ highlighting how Jane is so in love that she cannot pause for breath. The exclamatory phrases of "happy manners! ... good breeding!" further the idea that

Jane is overwhelmed with admiration and is over-the-moon about Bingley.

secondly, Austen presents Jane as naive in this passage by not realising Bingley's love for her. Austen uses the short, direct sentence of "I did not expect such a compliment" to highlight how ~~that~~ obvious Jane was to his affection, and how much of a shock it was to be asked to dance, portraying her as naive. Austen uses Elizabeth to contrast Jane, thus conveying Jane's naivety, by ~~using~~ using the rhetorical question "did not you?" and answering it with "I did for you". This rhetorical question conveys how Elizabeth is confused how naive Jane was to not realise his admiration, and the use of italics on the "I" suggests that Elizabeth realised immediately, providing a contrast to Jane, thus exemplifying Jane's naivety as her own sister realised. Elizabeth directly states "compliments always take you by surprise, and me never" which again furthers their contrasting natures, implying that Jane is always naive. Jane responds to Elizabeth's long, multi-clausal speech, with a short, exclamatory remark of "dear Lizzy!" which highlights Jane's shock at Bingley's admiration, thus ^{Austen} presenting her as naive.

Finally, AUSTEN presents JANE as amiable, by conveying the idea that she always ~~thinks~~^{sees} the good in everyone. AUSTEN USES the repetition of "never" in Elizabeth's remark that Jane "never sees a fault in anyone" and that Elizabeth has "never heard you speak ill of a human being" to present Jane as amiable as even her own sister who knows Jane inside-out, has not ~~heard~~ seen Jane otherwise, presenting Jane as angelic throughout her life. Additionally, when Elizabeth bluntly states that Bingley's sisters' "manners are not equal to his" Jane again tries to support them. Austen uses a semi-colon in the phrase "certainly not; at first" to highlight how even if Jane is not pleased by their manners at first, she will continue to try to see the best in them. AUSTEN uses the superlative "very" twice in Jane's speech to describe the women, furthering how Jane is amiable and is always pleased by others.

Overall, AUSTEN created this scene to provide the audience with an insight into the differences in characters of Jane and Elizabeth Bennet.

b) The theme of manners is integral to *Pride and Prejudice*. It runs through the spine of the entire novel and reveals qualities about each character and about society as a whole.

Firstly, the manners of characters can be shown to develop as the novel goes on, as proven by those of Mr Darcy and his attitude to Elizabeth. In chapter 3 during the Meryton Ball, Bingley asks Darcy if he would like to dance with Elizabeth. To this he responds, "she is tolerable, but not handsome enough to tempt me" highlighting Mr Darcy's ^{sense of} superiority and pride. The reader gets to see his manners improve in the book, which is first evident during Elizabeth's stay at Netherfield. Mr Darcy states that Elizabeth's eyes were "brightened by the exercise" when the Bingley sisters are abusing her, conveying Mr Darcy's growing admiration. During his proposal to Elizabeth in chapter 34, he begins with a sincere declaration of his "ardent" love but as a response to her rejection, his bad manners return as he claims "could you expect me to rejoice in your connections? to congratulate myself in the hope of relations whose condition in life is so decidedly beneath my own?" which directly insults Elizabeth and her family. However this is one of the last moments where the audience sees these manners as he is seen to

be caring and honourable at Pemberley, and during his second proposal in chapter 38, he gives Elizabeth the power over the proposal, saying "one word from you will silence me on this subject forever", showing how his manners have improved.

Secondly, Caroline Bingley is presented as having very bad manners to Elizabeth and Jane. Towards Elizabeth, when she arrives at Netherfield Caroline immediately criticises her, claiming that Elizabeth looked "so untidy! so blowsy" when Elizabeth had not even talked to her. ~~When~~ This occurs again when they are both at Pemberley, ~~as the second Elizabeth leaves~~ Caroline tells Elizabeth "are not the — shire removed from Meryton? They must be a great loss to your family." This comment, although meant to hurt Elizabeth, actually hurts Georgiana due to her close elopement with Wickham. ~~Caroline~~ One could argue that these comments are due to jealousy of Elizabeth, but Caroline's bad manners are also shown to Jane, when she claims that she wants Jane to marry Will but "with such a mother and father, ~~and~~ I am afraid there is no chance of it." This highlights her prejudices due to social class and also her bad manners towards Jane, who is supposed to be her friend.

Thirdly, the Gardiners are presented as having very pleasant manners towards the Bennet family. When they are introduced, Mr Gardiner immediately lets Jane stay in London with them as a "change of scene might be of service" and they also let Elizabeth come with them to the lake which then turns into a trip to Derbyshire and Pemberley. When at Pemberley, Elizabeth claims that "it was consoling he [Darcy] should know she had some relatives for whom there was no need to blush" highlighting how pleasant and agreeable they are, which Mr Darcy notices providing a contrast to the Bennets who continuously humiliate Elizabeth and Jane in front of Darcy and Bingley. Additionally, Mr Bennet fails to find Lydia and Wickham in London whereas Mr Gardiner finds them only after two days even though they are not his children, showing his good manners.

Finally, manners are important as they can create prejudices, as shown by Wickham and Darcy. When Darcy is first introduced, everyone immediately comes to the conclusion that he is the "proudest, most disagreeable man in the world" as he does not dance or communicate with anyone. The reader later realises this is

due to his shy nature, but the prejudice has already been formed, proven by Mrs Bennet's remark when Bingley and Darcy arrive at Longbourn of "I must say, I hate the very sight of him" in chapter 53. The opposite is for Wickham. When introduced he is described as being "above his company in person, countenance, air and walk" and it is said that "whatever he said, was said well; whatever he did, done gracefully" this opinion sticks for a while, but eventually changes when they realise about his gambling debts.

Overall, the theme of manners is very important in the novel, providing insights into each character and society itself.



Part (a), the candidate considers how Jane is in love, naive, amiable and so different to Elizabeth. The response provides a cohesive evaluation of the interrelationships of language, form and structure and their effect on the reader. A wide range of relevant subject terminology is employed throughout the response, including: the use of intensifiers, tricolon, various sentence structure, exclamative sentences, rhetorical questions, the use of compliments, repetition and superlatives. Terminology is embedded with ease and confidence. (Level 5, 20 marks)

Part (b), manners are explored through Darcy and his relationship with Elizabeth, Caroline Bingley, the Gardiners, Wickham and Darcey. The theme is explored in depth and breadth. This is an assured personal response, showing a high level of engagement with the text and question. Points are made with assurance and fully supported with relevant examples. The candidate concludes that manners provide 'insights into each character and society itself'. (Level 5, 20 marks)



When responding to part (a) extract, encourage students to begin by identifying specific words and phrases that provide good examples and use these as the basis for their response to the question.

Question 6

There were very few responses to this novel and it remains the least popular option. However, most candidates did extremely well with the extract and questions, but there were a small number of exceptions.

Part (a) there was positive feedback about the extract. Most could focus on Silas' natural ability with Eppie. Her appearance, 'golden curls', was commented on but this often led to going off point and talking about Silas's gold and what happened to him and how she would redeem him. Most picked on the sugar he was saving for himself. His almost comical following her around to prevent her from being hurt. Most chose the verb 'clung' as an example of a bond being formed. Part (a) responses often showed an understanding of Silas's feelings, identifying his tone of voice and general tenderness towards her through his actions. Candidates often commented on Elliott's attention to detail in the descriptions in the extract and how these revealed his appreciation of the child. There was some excellent analysis of the language features of the extract, with most candidates commenting on the repetition of 'again and again' and many picking up on the use of temperature, 'cool', 'warm; etc.'

Part (b) candidates showed that they knew and had been taught the whole text as responses were wide ranging, with comments about the role of Dolly Winthrop, how Eppie was whilst growing up (much more than a narrative/descriptive story telling in most responses), the role of Godfrey observing Eppie. All candidates mentioned the difference Eppie's presence had on Silas and how they responded when traveling back to Lantern Yard. Eppie's happiness with Aaron was also explored. Candidates were able to embed themes throughout.

This response gained level 3 for part (a) and level 4 for part (b).

Several response to *Silas Marner* would have benefited with more close analysis of language in part (a). Some included language points in part (b), which is not a requirement as it is not assessed here, especially as this is a closed book examination.

a) PLAN

- Silas feels instantly protective over Eppie - "lest she ~~fall~~ should fall against anything that would hurt her"
- & Eppie causes ~~a~~ Silas Marner to become happier almost immediately - "inviting Silas, with much chuckling"
- Silas' interactions with Eppie awakens his innate love and capacity for ~~to~~ human connections - "almost unconsciously uttered sounds of husing tenderness"

In the extract, Silas Marner's interactions with Eppie causes an ~~instead~~ instant change in him. This is evident when Marner gets some "brown sugar from an old store which he had refrained from using for himself" to sweeten Eppie's porridge. The noun "sugar" has connotations of happiness and love, so the act of getting it out symbolises how Eppie is going to bring happiness ~~and~~ to Marner. The adjective "old" and verb "refrained" suggests that Silas has been without love for a very

long time, but by his own choice. Despite being the title character, Silas is passive, only ever acted on by others. This shows that he needed Eppie to arrive, otherwise he would've never changed.

The way Marner interacts with Eppie in this extract shows an instant, strong bond. This is shown when Silas "almost unconsciously uttered sounds of hushing tenderness". The adverb "unconsciously" here shows that it is not by choice that Silas feels love towards Eppie, it is simply an immediate bond. ~~The~~ It also ^{suggests} ~~shows~~ that Marner always had the capacity to love and be loved, but he just needed something to awaken it. The phrase "hushing tenderness" shows that Silas wishes to comfort Eppie, and make sure she feels safe, because he already loves her. This is because "tenderness" would not be a natural trait for the miser, but it happens automatically when he meets Eppie, showing their strong bond.

Silas is shown to feel instantly protective over the child through his actions. She walks around and he "jumps up to follow her, lest she should fall against anything that would hurt her". The verb "jump" has a tone of haste and urgency, so it shows that he is very determined to protect her and the ^{noun} ~~word~~ "anything" suggests that he wishes to protect her in every way possible from any potential harm.

at present or in the future. He also is presented as protective when he decides to give Eppie his porridge after warming it. This suggests that he is willing to put her needs before his own, showing his protectiveness over her.

b) PLAN

- Eppie replaces Marner's gold - valuable and ~~the~~ ^{the} only thing ~~her~~ he cares about
- Eppie is loyal ^{to Silas} and ~~polite~~ when offered a rich life
 - she is loving and grateful
- Eppie is presented as a reason for concern to Godfrey - he lives in fear that he will be exposed
- Eppie wishes to look after Silas when he gets older. - she worries about getting married in case it means she ~~can't~~ can't be with him.

Eppie is a highly significant character in Eliot's novel, as she causes Marner's transformation into a happy and healthy man. Her importance is shown in the way she is presented as a kind and loving daughter, who becomes ~~her~~ Marner's only love.

When Marner first discovers Eppie by his hearth, he mistakes her for his stolen gold. Previously, Marner had been obsessed with money, even referring to

his coins as "unborn children". His money was the only thing that mattered to him, and he was devastated when it was stolen. It is significant that Marner "thinks Eppie is his lost gold, because it foreshadows that she will become the most important thing in his life, and that she will be highly valuable and special to him. ¶ 63. This idea that Eppie replaced the role of Silas' money in his life is reinforced when his ~~later in the~~ gold is returned, he says "it takes no hold of me now ~~it~~, I doubt it might if I ever lost you". He is saying that money has no value to him anymore, as Eppie and their love has taken it's place. In this way, Eppie is presented as the sole reason for Marner's happiness, which was previously caused by his unhealthy money obsession.

¶ The reader is positioned to like Eppie, as she is presented as a morally good and pure character. This is evident when she rejects Godfrey's offer, and chooses to stay with Marner, instead of living a rich life. This shows the reader that Eppie values love over material goods, and wishes to stay loyal to Silas, her real father. She ~~is~~ remains grateful and respectful when rejecting Godfrey which is another example of her goodness. She says "Thankyou Ma'am, thank you sir" and bows

to Godfrey and Nancy. The repetition of "thank you" and the use of the respectful honorifics "Ma'am" and "Sir" ^{suggests} ~~shows her~~ that she is genuinely grateful for the offer, and remains respectful, even though it was also ~~&~~ implied that she felt slightly offended at the offer. She is also presented as loyal when she ~~has~~ states her wish to look after Silas in his old age. Eppie worries about marrying Aaron, as she fears it'll take her away from her father. Eppie tells Silas that she will only marry Aaron if he agrees to live with and help look after Marner. This is significant because the main goal in most girls' lives ~~at~~ in Eliot's time was to get married, but Eppie ~~is~~ is set on prioritising her father over marriage.

In conclusion, Eppie is presented as a highly ~~to~~ ^{to} likeable character, who brings happiness to those around her. ~~We~~ ^{We} see her impact on Silas and her politeness to ~~the~~ the other characters, and are positioned to like her.



Part (a) the candidate considers how Silas interacts with the child and how there is an instant change in Silas. Comment is made about the instant bond that is formed and how Silas is protective over the child, and is 'willing to put her needs before his own'. Relevant subject terminology is used to support the examples given, such as the use of nouns, adjectives and verbs. Language analysis is not sustained but a clear understanding of the extract is demonstrated. (Level 3, 12 marks)

Part (b) the candidate explores the character of Eppie throughout the novel and comments include how she replaces Silas' gold, is loyal, polite and likeable. Her relationships with Godfrey and Aaron are mentioned, and how she is 'morally good and pure'. There is some language analysis, which is not assessed in this part of the question. The response is a sustained personal one and some thoughtful commentary is offered. (Level 4, 14 marks)



Remember, candidates should just refer to the extract when responding to part (a) of the question.

Question 7

As often seen with this challenging novel, some candidates struggled with the complexity of language in the extract. Some were confused about the relationship between Victor and Elizabeth, highlighted in the language analysis. A close focus on AO2 was immediately explored with Victor's diction of 'gold' and 'crown' as rich, regal descriptions of Elizabeth's hair. The exploration of her 'rich' natural beauty and her poverty revealed in her clothes was not overlooked. The shift in time scale of Elizabeth's description as a child, then her placement in the Frankenstein's villa was often noted, as a device to show how she came to be Victor's adopted sister. The hyphenated phrase at the conclusion of the extract was often referenced as a hint of Victor's obsession with Elizabeth.

Part (b) question provided some excellent opportunities for some to comment on the writer's intentions. Responses were confident with quotations and subtle context, which supported the analysis and references to wider events in the play. The absence of companionship for the lonely monster, and Robert Walton's isolation were popular choices. Others included the relationship of the monster with the DeLacey's, his need for a companion of his own and Frankenstein's with Elizabeth. Companionship allowed a great range of responses and every response did manage to give an answer related to companionship throughout. The higher responses focused on a range of examples.

The following is an example of a level 4 response.

7a) In this extract Shelley Mary Shelley presents Victor's account of Elizabeth as though she is not his sister, yet his love. Victor perceives Elizabeth as to be an ^{uplifting} angel. This is shown in the ~~extract~~ beginning of the extract when Victor describes Elizabeth's appearance as appealing and bright as Shelley uses the phrase "her hair was the brightest living gold" to ~~emp~~ ironically emphasize the richness of her hair even though she is suffering from poverty. The noun "gold" ~~is~~ connotes to expense and elegance which contrasts to Elizabeth not having the money, this is important as Victor is ^{focusing} ~~overlooking~~ Elizabeth's ~~negative~~ on Elizabeth's beauty. As well as this, the adjective "brightest" and "verb" "living" emphasises that Elizabeth is the only person Victor sees as ~~the~~ ^{the} brightness of

her hair is shadowing everyone out, putting all the focus onto Elizabeth.

Shelley also uses ~~the~~ a metaphor of "Crown of distinction on her head!" ~~to~~ to emphasise Elizabeth's richness in looks and personality ⁱⁿ compared comparison of reality where she was stuck in a family of poverty until being ^{adopted} brought into the Frankenstein family. The noun "Crown" connotes to something rich with a sense of hierarchy involved which as a reader we can interpret that Victor sees Elizabeth as someone with strong potential as holding power. Furthermore, the noun "distinction" connotes to importance and outstanding behaviour, promoting to us as a reader that Elizabeth is an important person to Victor as she stands out to him as a powerful, high achieving girl.

In this extract, Shelley ~~shows~~ presents Victor's encounter with Elizabeth to also be a sign of a blessing to

Victor as he has a companion who is presented as "my more than sister" meaning his intentions are to have more of a romantic and intimate relationship with Elizabeth rather than having a brother-sister bond as she lives with the Frankenstein family. Shelley shows this through the adjective of "more" as though Elizabeth being his sister is not enough.

7b) The theme of companionship is important throughout the novel of Frankenstein, as Shelley is seen sharing companionship through each character. ~~Therefore~~ This is first shown in the text in Robert Walton's letters to his sister when he states that on his voyage he is alone and says "I need a friend." This is important as even though Robert was not alone, he was just unable to communicate

crewmates due to the barrier of language. However, near the end of the novel there is a change as both Walton and Victor both become each other's companions and are determined to find the creature. Due to Robert finally having someone he can call a friend on his voyage, when Victor passes away, Robert decides to keep Victor's promise and find the creature.

Character
↓

~~The~~ Character In contrast to this, a person ~~who~~ who was never given ~~the~~ a companion was the creature. This is significant as from the beginning of the creation of the creature, Shelley made everybody leave/flee from the creature. Throughout the novel, the creature was desolate as it was trying to find Victor, ~~who~~ ^{as} it assumed he was the one who could help the creature learn what it is and how to live. The importance of the creature having nobody allowed it to learn things for itself.

and learn to live; we feel sympathy for the creature as we are aware that it is harmless, is so unintentional ~~xxxx~~ As the creature begins watches the DeLacey family accompany one another the creature says "I just want a companion." When the creature finally has the courage to speak to the Old Man DeLacey, he is ~~not~~ welcomed at first and then hit and turned away by Felix, leaving the creature confused and upset as to why nobody wants it around.

Shelley also shows both Victor and Elizabeth's relationship/companionship at the beginning of the novel. This is ~~xxxxxxx~~ a key event in the play as Caroline adopts Elizabeth and ~~calls~~ labels her as a "pretty present" Overall, this is important as the Frankenstein family are objectifying Elizabeth as though she is someone primarily for Victor to love. As well as this, we start to see Victor pull away from his family or so-

called companions when he begins to create the creature, he distances himself by going to study at Ingolstadt and going into Chamei houses. As readers we see ~~how~~ Victor's mental health starting to deteriorate as he spends most of his time alone/isolated. This creates anxiety for most of Victor's companions ~~and~~ especially Elizabeth - as she does not hear from him.

Another ~~poor~~ character which Victor shares a companionship with is Henry Clerval. Shelley presents their ~~comp~~ companionship ^{through} ~~as a~~ childhood friends who care for one another. As Victor starts to draw away from Henry, and leaves him to go and create ~~another~~ another creature. Henry is left ~~in~~ in danger and is killed by the creature. This is significant as Victor is imprisoned for the murder of ~~Clerval~~ Clerval where Victor is left suffering from the loss of his best friend along

with isolation in prison. Until his father is able to come and bail Victor out, where we are introduced deeper into the connections of the father and son.



ResultsPlus
Examiner Comments

Part (a) is a focused and detailed response. Analysis of language, form and structure features and their effect on the reader is sustained. Relevant subject terminology is used accurately. The candidate comments that Elizabeth is an 'uplifting angel ... appealing and bright' and she possesses 'richness in looks and personality.' A range of nouns, adjectives and metaphors are explored in this thoughtful response. (Level 4, 15 marks)

Part (b) is a developed personal response with well-chosen examples to support the points made. The candidate comments on Walton's need for a companion, the Creature's relationship with the Delaceys and how he is desperate for a companion, Victor and Elizabeth's relationship and Victor's companion, Clerval. More specific details or episodes from the novel could have benefited this response further. (Level 4, 14 marks).



ResultsPlus
Examiner Tip

Many candidates refer to the novels as plays. Although we do not penalise for this, encourage candidates to refer to a novel.

If referring to a play, the form is incorrect.

Question 8

This was the Anthology question that had the widest variety of second poems chosen. Candidates who chose *La Belle Dame sans Merci* and *A Child to His Sick Grandfather* seemed to be some of the more successful with very few choosing *Neutral Tones*, as suggested by the mark scheme. Some candidates struggled to engage with *My Last Duchess*, it seemed to be a particularly hard poem for them. At times there was some difficulty linking knowledge of the poems to the question about memory. At the lowest level, candidates misinterpreted why the poem had been written. More successful responses considered the Duke's reflections on how he had no control over his duchess in life. This linked well with ideas of over protection and obsession when considered with Cooper Clarke's *i wanna be*. Candidates explored how Clarke reminisced over one that got away and how his desperation and obsession to have her was reflected in the anaphoric lines of the poem. A lot of candidates' attempts to compare with this poem were rather perfunctory.

This first example is a response that just slips into level 2.

Both "My last duchess" and "i wanna be yours" present memories of past lovers. In "My last duchess", the quote "My gift of a nine-hundred-years-old name with anybody's gift" implying that he is jealous that she is in his mind, showing affection towards other men. Similarly, in "i wanna be yours", at the end of the poem, the quote "i don't wanna be hers, i wanna be yours" implies that he was in a past relationship and that he didn't want to be part of



The brevity of this response hinders progress; however, the candidate does make a valid comparison with *i wanna be yours*. The candidate includes a quotation from each poem and makes some comment on language 'implying that he is jealous'. A mark just into level 2 is fair as there are some underdeveloped comparisons made. (Level 2, 5 marks)



Use the mark grids in the mark schemes to guide you when marking mock examinations. Take a holistic reading of the response to establish a level of understanding and then look at the bullets to establish whether these are addressed fully or partially.

This is an example of a typical level 3 response.

In my last duchess we see two memories are shown through art and we see this when the poet writes 'That's my last duchess painted on the wall', which literally tells us that there is his duchess painted on the wall. Figuratively we can suggest that the duchess has died. The use of art is significant to the time the poem is set because it was set during the Italian renaissance where art was seen as very fashionable which highlights social status of the speaker.

On the other hand we see that in neutral tones we see memories are quite opposite as Hardy uses pathetic fallacy to show this when he ~~uses~~ talks about a 'lane on a cold wintry day' meaning that he was on a lane in the winter but could suggest that maybe like the weather, his mental state isn't too great.

Then in my last Duchess we see that memories are presented with the speaker (Ducow) when he says 'She had a heart - how shall I say? - too soon made glad' which literally suggests that she was too easily impressed which we can suggest that ~~the~~ the ~~speaker~~ speaker didn't love her and therefore meaning that he had her killed as he says later on that 'I gave commands and all smiles stopped' which highlights his psychopathic and narcissistic nature.

In neutral tones we see that memories are presented in a ~~negative~~ negative way as describes memories as 'faded' which literally suggests that Hardy ~~remembers~~ remembers memories that aren't good, suggesting that due to his bad experiences with love that he is unable to remember anything other than bad memories. ~~I~~ I know this to be true because Hardy did have bad experiences with love.

To conclude we see that my last duchess shows memories by art and recollections and neutral tones with pathetic fallacy and negative recollections.



The candidate compares the named poem with *Neutral Tones*. The alternating paragraphs compare how memories are presented in the two poems and some contextual comment is included. The candidate identifies the use of pathetic fallacy and how memories are evoked through art, which is compared with Hardy's negative memories. The response is not sustained; however, the candidate compares and contrasts a range of points and there is a sound understanding of both poems. (Level 3, 12 marks)

This response gained a mark in level 4.

Despite one being written from the perspective of a man who has been overpowered by love and the other being written from the perspective of a man who has asserted the ultimate form of control, both *La Belle Dame Sans Merci* (John Keats) and *My Last Duchess* (Robert Browning) powerfully present the memories that come with a former love, and the inability to move on from those memories.

Both poets reflect on the memories which come with a former lover, albeit one does this more positively than the other. While the majority of Keats' poem, the majority of the memories the knight has with the faery are positive, exemplified through the explicit beauty imagery "Jill beautiful" and the explicit reference to love "And sure in language strange she said I love thee true". Despite the knight's current condition as "dove and palely lusting", he enjoys his time with the faery, revering her beauty and love over his current predicament, an ode to her must he once loved her. However, with the faery's role as a former fatale, ~~both~~ ~~we~~ ~~as~~ we as the audience are left wondering whether this love is truly genuine, or whether this was simply the siren-like nature of the faery. Additionally, Browning's persona has a more mostly negative memory with the titular last Duchess as he could not assert his control over her in life, ~~and~~ although he has the ultimate power over her in death, through

the connotations of control in "I give commands" coupled with the repeated use of personal pronouns "My last duchess" "For none put by, the center I have drawn for you, but I". Unlike the knight, Browning's poem does not reflect on the love he felt with the Duchess, but rather the lack of control he had over her, a markedly more negative reflection of his former love, thus diminishing the power of Browning's poem. This sense is coupled through the fixation on bodily image "dear he died" "my lady's wrist", giving a sense that Browning's poem views the Duke as the Duchess as nothing more than a possession, further contrasting it with Keats' love.

However, both poems also demonstrate an inability to overcome these memories, as evidenced by their different use of form and structure. Keats' poem is written as a ballad, heightening the fantastical nature of the subject matter, as well as reinforcing Keats' notion of a romantic poet. However, this is offset by the regular 8 eight quatrains with an ABCB rhyme scheme, the order a stark juxtaposition to the chaotic content of the poem. This serves as a reminder that, despite the fairy-tale-like nature of the poem, the inability to move past one's memories of love is very real, a sentiment expressed through the cyclical structure established through the repetition of "alone and palely loathing" at the start and end of the poem. Additionally, Browning uses use of a one-act dramatic monologue to demonstrate the Duke's fixation of the dead duchess. Additionally with his varying punctuation breaks the rhythm of the poem, demonstrating that this is an unrelenting obsession by the Duke.

Despite their similar themes, the poets' growth certainly differs. It is important to note that Keats was suffering from tuberculosis, for so what he died from age 25, so his death being 'death pale as thy die' is greatly influenced by his own life, linking the state where love becomes but a remedy for dying itself, heightening the pain of the poem. Alternatively, Browning wrote this story based on the Duke of Ferrara, who is suggested to have poisoned his wife. However, these allegations were later proven to be false, as pulmonary TB became the more widespread cause of death. Therefore, we can question whether Browning was truly writing from experience, or whether he was dramatizing accordingly, and as in his nature as a Romantic poet.



ResultsPlus
Examiner Comments

The candidate compares the named poem with *La Belle Dame sans Merci*. Comparisons are made throughout the response and the candidate compares the experiences of former loves and the negative experiences. There is developed exploration of structure and context, and a range of language points including repetition and personal pronouns are made. The comparison is developed and the candidate compares and contrasts a range of points effectively. Analysis is sustained, although more examples of language could have been included. (Level 4, 15 marks)



ResultsPlus
Examiner Tip

Candidates are advised to spend approximately 35 minutes on the chosen Anthology section.

Question 9

This was a popular choice, and accessible to all abilities, although there were some candidates who obviously hadn't studied this and thought it was all about the lord and how he had been deserted by his wife. However, most candidates seemed to have a really good understanding of *Cousin Kate* and the strong feelings presented by the speaker in the poem, successfully exploring these feelings in relation to the context.

The most popular choices to compare were: *Catrin*, *No Problem*, *A Poison Tree*, *The Class Game* and *Half-caste*. Again, the choices for comparison were usually good, with candidates being able to compare and contrast well, however, those candidates who discussed one poem, then the other, were less likely to compare well at the end.

The language analysis of the responses was better on this question than on Q08, although again, many candidates did not discuss the context element, and therefore did not achieve the higher marks. Most candidates were able to compare language, with many commenting on metaphorical language and individual word choices. Those that reached a high level 3, into level 4, were structured well with some sophisticated analysis.

At the lower end, several responses were extremely short, lacking detail and clarity. There was a tendency either to feature-spot with a lack of analysis in relation to strong feelings or a very narrative approach which showed an understanding of strong feelings but lacked the analysis to reach the higher levels.

The first of three exemplars is this level 2 response.

Cousin Kate — Catrin

Catrin — is about a daughter growing up and moving away. — ~~Remembering~~ Remembering all the memories the mother had with the daughter from giving birth to moving away

In Cousin Kate strong feelings are presented as shameful and upset. This is shown when the writer says "He wore me like a golden knot, He changed me like a glove" ~~2~~

Strong feelings are presented in Catrin as joyful and nostalgic when the writer is thinking about her daughter learning how to do things and making mistakes, and she wishes she could go back to when she was a little girl

In Cousin Kate feelings are presented as worthless and grief when her cousin is chosen by a Great Lord and replaces her and "The neighbours call you good and pure, Call me an outcast thing Even so I sit and howl in the dust". This shows us people think she is worthless and she is very upset about this

In *Catrin* feelings are presented as upset and happiness at the same time when her daughter is moving away. She is upset that she is growing up but she is happy that she is achieving things with her life which shows us that she is proud of her daughter but still thinks of her as a child.



The candidate compares the named poem with *Catrin*. Comparisons of strong feelings are made, such as the joyous and nostalgic versus the upset and worthless. Some quotations are included; however, there is little analysis of language and structure. There is some comment on the structure of the poems and some awareness of context. (Level 2, 7 marks)



Candidates should demonstrate an understanding of the two poems, compare them and explore the use of language, form and structure, and use relevant terminology where appropriate.

Candidates should also comment on the context of the poems.

The acronym PETER+C (Point, Evidence, Technique, Effect on Reader + Context) fully addresses the assessment objectives.

This second exemplar is a level 4 response.

Both poems, 'Cousin Kate' and 'No problem' explore strong feelings. ~~Both~~ Rossetti and Zephoniah both take emot how they feel like outcasts and don't belong because of other peoples feelings and thoughts.

In comparison "changed me like a glove" ~~is~~ Rossetti explains her feelings through personification and how her husband, after leaving her for her cousin so easily wiped her off "like a glove" and removed her, this shows the feeling of how easily other peoples strong emotions can change someone else, either their perspective or their emotions.

Similarly in "No problem", Zephoniah ~~says~~ says "am born an academic, ~~but~~ am not de number" although there are different contexts to these poems, this quote from "no problem" also shows how other peoples influence on emotions and attitudes can change somebody.

They both present how easily a state of mind, appearance or mentality can be influenced by the strong emotions a person has towards another.

In "cousin Kate" Rossetti is talking about the context in which the poem explains that a woman has been left by her husband for her cousin, in which he is going to marry and replace her with, this poem is more about strong feelings of love and betrayal. Whereas "no problem" is based when Zephoniah moved to London, and when he struggled with school had racists discriminating against him because of his skin color, although these poems have different contexts they both ~~are~~ show strong feelings, either through love, hate or betrayal.

Both poems ~~are~~ write in dramatic monologue to address the people the Authors are reaching to.

In "cousin Kate", Rossetti writes in first person narrative for dramatic monologue "choose you, and cast me by" the direct address of "you" is used to immediately call out the cousin and make her feel guilt and regret and cause tension on calling and confronting her.

In comparison Zephoniah also writes in direct address for dramatic monologue, similarly for a different reason but ~~for~~ for different emotions. "Explain you say" as direct address makes the racists feel attacked and under pressure, as "explain" word choice is very straight pointed and denouncing.

Despite these similarities the feelings in "cousin Kate"

are more about betrayal and sadness, but in contrast "no problem" has feelings of hate and remorse due to the disgusting discrimination Zephonich faced.

Rosetti writes "cousin Kate" in a much more formal and serious way with better fluency and wording, and keeps the poem to get the message across and severity of the betrayal. The sibilance of "shameless, shamefull life" and the caesura makes it sound very formal and almost like Rosetti is looking down on her cousin, giving her a lecture.

In contrast "no problem" also uses sibilance, but Zephonich uses it for a more mocking and playful deception of his discrimination. "playpen and tants on racist's stant", the sibilance and half rhyme of this sentence creates a mocking effect and implies that the racists think their discrimination is in fact a joke towards the people of color in Britain, but Zephonich uses dialect and on the other hand Rosetti is much more serious.

In conclusion both poems explore strong emotions and feelings, with the use of direct address, dramatic monologue, juxtaposition and more but they explore the different types of emotion and they contrast each other in the sense that they have different contexts and implications.



The candidate compares the named poem with *No Problem*. The response compares and contrasts a range of points and considers some similarities and differences in the two poems. Analysis is sustained and thoughtful.

The candidate considers the use of monologues, direct address, sibilance, formality versus the more playful approach, and more when considering the discrimination felt by both speakers. Contextual points are made in this thoughtful response. (Level 4, 14 marks)



Candidates must compare the two poems.

Practise using discourse markers: On the other hand, whereas, however, this is different to, this is also seen, etc.

This final exemplar received full marks.

Cousin Kate presents initial strong feelings as based on something more:
a ~~secret~~ facade created to hide a truth that ~~not~~ would be received
with less positive emotions. This is shown on line 6 where the "great lord"
is remembered to "raise my stolen hair" before he "lured me to his
Palace home". The verb "lured" implies a certain level of deceit
but also a degree of compliance, compared to a verb like "suced" that might
have been used. This compliance might have been a result of the way the
narrator was seduced, the feelings built on these lies having entirely unstable
foundations. The ABCB rhyme scheme used throughout the Sonnet also
emphasises this idea of half-truths or ambiguity in promises, as was a common
theme about ~~poets~~ ^{poets} wrote the poem: men being asked no shame for any
lines they might have degraded a woman. In fact, they may have been
lauded by others of similar stature in their circles for completing what they
might have seen as an ~~act~~ achievement. A similar idea of strong
feelings based on ~~an~~ dishonest foundations is presented in 'Her Photographer'
by Carol Ann Duffy. It is presented as she writes that "the reassurance of
the game is flexible", the juxtaposition between "reassurance" - which
connotes solidity - and "flexible" demonstrating the lies that people often tell
themselves when looking at a real photographer's photos, which contrasts with the
~~the~~ truth that people often do not want to admit to themselves. This
~~idea~~ idea is strengthened as Duffy writes, "the egos can convince you."

or "this is how things are", the enjambment in this sentence making the separation of photo and reality even more visceral. At the same time this poem was written, this was what the public needed: the visual truth of what was happening elsewhere in the world. There were many conflicts at this time including the 'Dreyfus' affair, Lebanon war and the Cold War sitting out the background, so war was quite universal at this point. Understanding was completely necessary, ^{those in society} so ^{many} strong feelings, such as fear was something that many who needed help did not have time for. Overall, then, strong feelings are presented in both these poems in ~~the~~ relation to a non-truth; either based on it or ~~even~~ use of it to hide from them.

Cousin Kate also has a strong voice throughout the poem, expressing the strength of her feelings clearly and effectively. She does this as she almost demands; "tell me an outcast thing", the imperative 'tell' combined with the direct address making a very forceful statement that communicates with no ambiguity. A similar sentiment is used when the speaker states that "I would have spit into his face", the modal verb 'would' expressing the likelihood of this action effectively. The use of the hella form of this poem strengthens phrases like these which are continued throughout, and the maintenance of her alternating between iambic tetrameter and trimeter between lines shows that she does not falter with her words, so has no doubt surrounding what she means to say; like it has been built up for some time and is held spilling out in a well-formulated structure of meaning. This could have been the case of Rossetti worked for a period of time for a charity that helped what society classed as 'fallen women', who ~~had~~ had experiences similar to what is described in the poem. The volume of cases like this

That ~~poet~~ Rossetti: ~~was~~ encountered must have been beguiling ~~and~~ ~~the~~ ~~sur~~ ~~lar~~, their (~~convincing~~) constance and repetition enough to inform this outward and strength of emotion. This contrasts with the mindset of the speaker in 'The Photographer', whose ~~own~~ mind wanders slightly. The narrative goes from describing a scene in one version to "is when at Absent once", the volta or surprise to the reader, ~~and~~ a stark difference existing between the two descriptions.

(~~Another~~) Something similar is expressed towards the end of the poem, as Schuyler states somewhat randomly: "arbitrary as a blood stain on a wall". The ~~poet~~ ~~are~~ ~~half~~ of a simile creating, perhaps, the same sense of disorientation and confusion as a viewer/photographer might feel in the middle of a version, as we do not know exactly what something is with a blood stain being compared to; we are just less guessing at the worst. This could link to the photographic tradition, which means that most photographers will not get involved with the scene they are capturing, remaining at least some distance away to avoid interference. This could prevent any strong ~~set~~ ~~setting~~ being directed at any one thing, causing a photographer's mind to wander to other things that they are able to focus on. Overall, then, Rossetti's transmission of strong emotion is much more direct because it is able to do so, whereas Schuyler's emotion is only lost somewhat in the fog of conflict.



This is an excellent example of where a response can gain full marks without using all of the answer space. The candidate has chosen *War Photographer* to compare with *Cousin Kate*. The candidate skillfully and confidently explores a range of language devices and provides detailed analysis of structure and form. Techniques, such as juxtaposition, enjambement, imperatives, ambiguity, contrasts, volta, and many more are included. Examples are often selective words and short phrases, which are very effective. Context is embedded and support the points made. The overall confidence and knowledge of the two poems secures full marks. (Level 5, 20 marks)



Keep quotations succinct and integrate them within the response.

Question 10

A wide interpretation of 'an event' was taken throughout the marking of this question. Pairings included, Present from my Aunts in Pakistan, Where The Picnic was and I started Early - Took my Dog. Although chosen by fewer centres, there were a range of lovely responses dealing with a wide range of ideas and methods, with lots of focus on identity and nature. More successful responses were consistently comparative rather than dealing with each poem in turn.

This first example is a level 2 response.

In Hurricane hits England by Grace Nichols the poem talks a lot about being reminded of home as she is from Guyana which has much more extreme weather than England. This reminds me of Stewart Island by Fleur Adcock. Stewart Island was the third largest island in New Zealand, this makes it a popular tourist destination. Hurricane hits England and Stewart Island remind me of each other as they both moved to England from another nation.

Grace Nichols is thinking about her past life in Guyana when she says "Talk to me Huracan, Talk to me Oya, Talk to me shango, and Hattie" these are all names of Gods who control the weather this was widely believed by the people of Guyana. Also in Hurricane hits England, Grace Nichols says "what is the meaning of old tongues reaping Havoc in new places." This suggests the adverbial phrase 'old tongues' suggests she believes these ^{hurricanes} are from here past and are coming with her.



This is a short response that compares the named poem with *Stewart Island*. The candidate begins with some contextual points and goes on to talk about the gods named in *Hurricane Hits England*. The response comes to an unexpected ending, suggesting that the candidate ran out of time. There is 'some' understanding here, such as the use of the adverbial phrase. Some awareness of language and context is demonstrated and two poems are considered. (Level 2, 7 marks)



Time management is important. Practise writing responses within the suggested time recommendations.

This second exemplar gained a mark in level 4.

Hurricane Hits England (HHE) presents the titular event as personal, ^{similarly to} ~~what~~ I Started Early - Took My Dog (ISE-TMD). Both ~~author~~ Grace Nichols speaks to the hurricane as if it is a loved one she has a deep connection with; "my sweeping, back-home cousin". This direct addressal of the hurricane by personifying it similarly reflects how Emily Dickinson presents the tide in ISETMD; "no man moved me - until the tide".

Both poets use the weather by giving them human attributes and abilities; this emphasises the significance of their events. In HHE; "half the night she lay awake" which reflects the feelings of the poet. In ISETMD; "past my apron ..." represents an intimacy of which the water can't do. The use of personifying the weather helps the reader understand the events in detail as the poets both can use symbolism instead of bland statements.

ISE-TMD, originally known as poem 52, involves the narrator and no other humans. It mentions "the mermaids on the basement" came out to look

at her; mermaids connote to beauty and mystical concepts, they are in a basement as they are trapped and they come to greet the poet narrator just to see other creatures. This wholly symbolises Emily Dickinson's ^{severe} agoraphobia which left her depressed and unable to leave the house; that is why the narrator, similarly to the one in HHE, is the only human in the poem.

ISETMD and HHE present different parts of nature as both beautiful and ~~get~~ violent. In HHE she talks about the winds of the Hurricanes and its storm; "I am following... your winds... riding the mystery of your storm". Grace seems enthralled as the narrator talks to the hurricane lovingly "O why is my heart unchained". The winds still cause violence; "reaping havoc", "crated graves", "shaking the foundations".

Contrastingly, ISETMD focuses on the beauty of nature and symbolises a sexual experience rather than nature's violence. In the 4th last penultimate stanza she states the narrator's shoes "overflowed with pearls"; pearls are found in oysters and clams in the ocean and are very valuable, and beautiful, gems used in jewellery. Through this, ISETMD highlights the beautiful absolutes of nature whilst HHE oppositely demonstrates its damaging capabilities from its power.



This is a very good comparison of the named poem with *I Started Early* ... The candidate compares the language, structure and context of both poems, commenting on the use of direct address, personification and the exploration of weather and nature. Points are compared effectively and a range of similarities and differences are considered. A thorough understanding of the two poems is evident. More coverage of both poems would have secured a higher mark. (Level 4, 14 marks)



Centres are urged to cover all poems in their chosen Anthology collection to give their students the widest scope of poems to choose when answering the question.

Question 11

As with other anthology questions, a full range of marks were awarded for this question. The newly introduced collection is gaining in popularity. The poem allowed access for all and the contextual links were good. Many chose Sunday Dip/To My Sister to compare, which aren't strictly a recollection of the past, whereas I Remember made for better comparison. Those who chose Island Man needed a more accurate contextual knowledge for that particular poem. As previously stated, the best responses were consistently comparative rather than dealing with each poem in turn.

This first exemplar is a level 3 response.

In the poem, Captain Cook by Elizabeth Landon, the poet describes ~~these~~ the speaker's memories from the past as 'imaginative' whereas in the poem Mild the Mist Upon the Hill by Emily Bronte, the poet explores recollections of the past through the weather. Both poems, ~~as~~ present memories of the past as a challenge.

Both poems use vivid imagery when ~~present~~ talking about the recollections of the past. In Captain Cook, Elizabeth Landon utilises imagery ~~as she~~ when describing memories of the past. The poet references to how "They had vanish'd with the childhood that these treasures play'd; The life that cometh after duells in a darker shade." This is significant because it suggests to us that their childhood was full of dreams ~~and~~ as they compared it to 'treasures.' The use of the word 'treasure' is significant as it's ~~highlight~~ full of charms and mysteries. However, the poet refers to their childhood as a ~~phase of time~~ because as they have become

older the memories that were once ~~at~~ there have &
'vanish 'd.'

However, in *Mild the Mist Upon the Hill*, Emily Brontë utilises a semantic field of misery when describing her recollections from the past. The poet references how ~~it~~ there was ("rain, tears, wept and mist.") when describing her memories from the past. This is significant because it highlights the pain that the person ~~under~~ went ~~thru~~ through. Furthermore, the use of the weather 'rain' is significant as it happens frequently & which creates the impression to us that the person felt misery ~~through~~ occasionally and a glimpse of happiness as they've grown from ~~at~~ there ~~at~~ childhood to adulthood.

Both poems also ~~create~~ create meaning through their context. In *Mild the Mist Upon the Hill*, Emily Brontë ~~under~~ had to undergo a period of loss as her mother died early and then shortly after her sisters died whereas Elizabeth Barrett aspired to be a doctor from a middle class family.



The candidate has chosen *Mild the Mist Upon the Hill* to compare with the named poem. A sound understanding of the two poems is presented in this response. A range of points are compared and contrasted and the candidate identifies specific words and phrases to explore. Comparisons are made between childhood memories and those of misery and loss. Some contextual comment is made. Further coverage of the two poems would have benefitted this response further. (Level 3, 11 marks)

This second exemplar is a level 4 response.

Unequivocally, both *Kumukanda* by Kayo Chingonyi and *Captain Cook (To My Brother)* by Lebitia Elizabeth Landon use recollections of the past, but there are differences in the way they recollect the past and the poets' feeling towards the past. *Kumukanda* shows regret and *Captain Cook* shows contentment.

We can see that both poets use a regular stanza structure in the poems. *Captain Cook* uses 4 lines per stanza and *Kumukanda* uses 5 lines per stanza. This use of regular stanza it could be inferred that they are using it to show the reader they understand the past is gone and it is set in stone and the poets can't do anything about it so the stanzas are regular to show this idea that they are unable to change the past.

However a difference between these poems is that in *Kumukanda* Kayo Chingonyi uses enjambement a lot throughout the poem whereas Elizabeth Landon doesn't. This use of enjambement and the idea that the sentence is spilling over the line, "who I grew to almost call dad", so powerfully creates this sense that Kayo

Chingonyi can't keep his words together and wants to get them out quickly as if it is something he wants to get off his chest which advocates to the reader he has some regrets about his past and ~~from context~~ we know Kayo Chingonyi moved from his home place ^(with his mother) in Zambia when he was young which shows the reader he has some complications in the past with his dad. ^{Alternatively} ~~these~~, in Captain Cook she seems to be content with her past as the poems flow.

~~Text:~~
Furthermore, a similarity between the two poems are ~~these~~ their use of verbs to describe the past. In Captain Cook Landon talks about how "we'd sail with him at seas" ~~these~~ this use of verbs ~~is~~ creating this nostalgic tone ~~for~~ for the reader and how ~~to~~ Elizabeth Landon is happily reminiscing in a letter to a brother about a captain they used to go sailing with which ~~is~~ gives the reader this comfortable mood. Likewise, in Kayo Chingonyi's "Kumukanda" he uses verbs to describe the past but his give off a more sad tone, we see this when he says how his family "considered me unfinished". This verb "unfinished" indicates this idea that Kayo is not happy with his past and does not feel accepted and we know that Chingonyi didn't complete a ritual that ~~an African~~ ~~tribe~~ ~~call~~ called "Kumukanda" that ~~an African~~ ~~tribe~~ he was born into performed, where they cross a river to go from being a boy to a man so the fact he doesn't do it means that ~~the~~ his dad's side of the family didn't really accept him and ~~because~~ because his mother died when he was ~~at~~ 13 he feels displaced ~~with~~ ~~me~~

which makes the reader realise why he doesn't feel accepted.

Both poems also use a semantic field of water. Captain Cook has it with the noun "ocean" and how ~~he and his~~ ~~bro~~ Elizabeth Landon and her brother used to sail the sea together. Similarly in *Kumukanda* there is this semantic field of water with how Kayo Chingonyi had to "cross the river" for this tribe's ritual to become a man and ~~this is~~ in Zambia and this use of water ~~it~~ implies to the reader that water is significant in both these poets' life but also suggests this idea that the poem flows almost like water which makes the poem a more comfortable read for the reader.



ResultsPlus
Examiner Comments

The candidate compares the named poem with *Kumukanda*. The response compares and contrasts the poems effectively and provides a sustained response. The candidate compares and discusses the use of structure, enjambement, verbs, nostalgia, tone, nouns and the importance of water in both poems. Some thoughtful commentary has been provided and a thorough understanding is evident. Further coverage would have benefitted this response even more. (Level 4, 15 marks)



A collection of helpful revision sheets is available for the *Belonging* anthology on our website. These Knowledge Organisers are useful revision tools.

These can be found via:

<https://qualifications.pearson.com/en/qualifications/edexcel-gcses/english-literature-2015.coursematerials.html#%2FfilterQuery=category:Pearson-UK:Category%2FTeaching-and-learning-materials>

Question 12

The responses for the unseen poems were mostly successful and the full range of marks awarded. The poems worked well together, and many candidates had a better understanding of *Pushing Forty*, as they could relate to the theme of nature. At the lower level, candidates misinterpreted the main ideas presented in *Warning*, where candidates believed that they weren't excited to grow old and completely missed the subtle comedic tone.

A number of the responses failed to discuss the structures of the poems but many did pick up on the stanzas in *Pushing Forty* passing through time, like the lifespan of the tree. At the highest level, candidates successfully compared colour imagery, anaphora and enjambment. Many also referenced the use of seasons in *Pushing Forty* and the cyclical structure in *Warning*. Lots of confident level 4 and 5 responses gave a sustained response with deep analysis and a wide range of methods covered.

At the lower end, several responses were short and several candidates struggled with structuring their response, thus, lacking cohesion. As a significant question at the end of the paper it acts as a discriminator in terms of time management and conceptual challenge.

This first (of four) exemplar is a level 2 response.

~~in poem one, warning, the poet presents growing old as peaceful and traditional. They say that they will wear mismatched clothes "purple with a red hat" which is quite typical coming from the older generation. The poet explains how ~~he~~^{they} will also act like the older generation does now by living a peaceful life~~

In poem one the poet presents growing old as the last chance to live your life. They say that they will wear mismatched clothes "purple with a red hat" which shows us that the poet wants the last bit of fun before passing away. "make up for the sobriety of my youth" here the poet explains how they were passive in youth but they want to make up for it ^{similarly} in the poem

pushing forty the use of enjambment shows all the things that the poet vows to do, they want "wither ladylike" but perhaps have more fun and have a "last wild blaze" instead of conforming to the traditional values.



ResultsPlus
Examiner Comments

This is a short response that considers both poems. There is recognition that in *Warning* the speaker wants to have fun and make up for her 'passive' youth and in *Pushing Forty* the speaker wants to have even more fun. There are some relevant examples from each poem and identification of the use of enjambement. The brevity of the response and lack of coverage hinders progress; however, there is 'some understanding' demonstrated here. (Level 2, 7 marks)



ResultsPlus
Examiner Tip

Please remind candidates to write their Unseen Poetry response in the correct area of the answer booklet (page 16).

This second response is a level 3 exemplar.

The idea in poem one is that when the writer turns old she wants to be care-free and will do all the things she couldn't do when she was younger but it turns out that there are still expectations in society that she has to meet such as 'set a good example for the children.'

In Poem 2 she also talks about expectations but it's more of what people say that when they look old they'll make sure to look cool and oldness will not ruin them and she compares it to nature.

Poem 1 uses ~~lots of~~ anaphora to keep the poem moving so the use of 'And' at the beginning of sentences which a lot of the time is how children write which goes with the theme of her naming all the things that teenagers always do. Poem 2 uses caesura and she uses lots of adjectives such as 'mad yellow', 'orange' and

'gold and red' which is also colour imagery. She suggests that she's ~~going~~ going to be just like the chestnuts. ~~as~~ yellow, red and orange are also very brave colours.

Poem 1 one uses repetition from the first line into the bottom line. 'I am an old woman I shall ~~not~~ wear purple' ~~it~~ it links back to the idea of her being carefree and that although people may be 'shocked and surprised' she does not care. It also finishes off in that way to effect the reader and have a positive effect on them. Poem 2 also makes a positive effect on the reader because the last lines are 'go out in a last wild blaze.' ~~the~~



ResultsPlus
Examiner Comments

The candidate identifies that in *Warning* the speaker intends to live a care-free life in old age, but knows that 'there are still expectations in society', whereas in *Pushing Forty* the speaker is more concerned with appearances and looking 'cool' in old age. There is reference to anaphora, adjectives, colour imagery, repetition and the effect on the reader. Some ideas could have been explored in a little more detail; however, the candidate compares and contrasts a range of points and considers some similarities and differences. (Level 3, 10 marks)

This third exemplar is a level 4 response.

In the poem 'warning' growing old doesn't seem to worry about the disadvantages and says that they will still act young. Evidence of this is on line 6 where it says: "gobble up samples in shops". The use of sibilance really emphasises the fact that Jenny Joseph doesn't care the physical improvements age brings as the sibilance creates a soft tone that relaxes the main theme of the poem for the reader. ~~However in 'pushing forty'~~ Similarly in 'pushing forty' it talks about how the author will also act young, as it says: "a last wild blaze" showing how age won't stop them from having fun.

perfect

In the poem 'pushing forty' growing old may seem difficult but the speaker says how they ~~and~~ and one other will stick together. Evidence of this is when it says: "two makes like blood sisters". The use of the simile embeds how

Confident the reader is that they will ~~grow~~ grow old together. This shows the reader the strength of their friendship and how they do not worry about aging as they "vow" to stay together. In warning they also do not fear age as they joke about "reading papers" which is a common thing for old people to do.

Peterc

In the poem warning, the contents of the poem juxtaposes the title as in the poem it talks about how fun the experience will be and this is backed up by this quote "maybe I ought to practise a little now?" The rhetorical question relaxes the mood of the poem as the title is "Warning" which usually is a sign of danger or something to look out for. This shows the reader how the author isn't worried, despite what the title is saying. This is very similar to Pushing forty as it says: "rather witter lady like and white we will have our hair" again joking about growing old.

Finally in the poem warning, the lines start with the word "And" several times. The use of anaphora shows how the writer if anything is looking forward to growing old as he keeps adding to the list of things to do. However in pushing forty the simple structure shows the lack of care for growing old as it isn't displayed in a worried or euphoric tone.

In conclusion both poems talk about growing old as something not to worry about as in poem 2 the short stanzas showed a lack of care while poem 1 had more to say as it said how the ~~writer~~ writer would enjoy old age.



In this relevant personal response, the candidate compares and contrasts the poems effectively (and is a PETER response in action). A range of similarities and differences have been considered and each point is supported with relevant examples and terminology. Comments are made about the use of sibilance, simile, rhetorical question, anaphora, the titles and structure. There is some sustained thoughtful engagement when considering how the speaker in *Warning* is not worried about getting older, and in *Pushing Forty* the friends will stick together while growing older together, thus showing the strength of their friendship. (Level 4, 16 marks)



Unseen Poetry assesses:

AO1 (knowledge and understanding)

AO2 (language, structure and form).

This final response really does end this report 'in a last wild blaze'. It is a full mark exemplar.

Both poems present growing older as something not to be ashamed of, but as a good thing. This is shown through their use of language, structure, imagery and tone.

In Poem 1, "Warning" by Jean Joseph language is used to show how getting older can lead to more freedom. The fact she used unrestrained verb "And gobble up samples" shows how ~~the speaker~~ ^{the speaker} will become less restrained and give into her desires when she is older. The verb "gobble" has connotations of being fast and impulsive, showing how ~~fast~~ ^{fast} when you get older you still will be lively and can be more unrestrained. As the poem suggests there are less expectations to be a good role model in society when you are old. The title "Warning" is quickly shown not to be a warning ~~to~~ about getting older but actually a warning to people about the elderly, specifically the speaker when she will be old, this humorously subverts the ~~the~~ reader's expectations. In Poem 2, "Pushing Forty" it also tries to reject societal expectations of becoming older through language & the ~~subversion~~ ^{subversion} of alliteration of "rather than wither ladylike and white we will", showing the defiance on the speaker to not become white and frail, like normally ~~seen~~ ^{seen} expected in society. The speaker says she wants to be colorful not

"white", the colour normally associated with old age. This shows how both poems wish to challenge the idea of becoming older as a negative aspect of life. Both poems claim that it can be a time of freedom, as in Poem 1 or beauty, as in Poem 2.

~~In Poem 1~~ "Warning" In Poem 1, "Warning" structure is used to emphasise the speaker's excitement and feeling of freedom, ~~as becoming old~~, with the idea of becoming old. The repeated emphasis of "And" at the start of most sentences shows how the speaker continues to list all the things she will be able to do when she is older. This shows how the speaker sees getting older as something exciting, as she will be able to do things when she is older that she would currently be criticised for if she attempted. In poem 2, "Pushing Forty", structure is used to show how the speaker feels positively about the idea of being old. The two stanzas are held in comparison with each other, as the first is about leaves during autumn, while the second is about the colour their hair will be when they are old. ~~The This~~ This shows how well suited to show how the speaker wishes to make becoming old be natural and beautiful, like the falling of the leaves in autumn, as "the trees show their true colours" and old age is time for beauty. The short lines with heavy enjambement also give a strong sense of

verisimilitude and makes it seem the speaker is talking to the reader directly, giving it an honest, conversational feeling. This shows how in Poem 2 old age is shown as a time for honesty and beauty, while in Poem 1 becoming older is exciting and time for freedom and excitement.

Poem 1 "Warning" uses tone and imagery to show how the speaker imagines her life as "in old woman". She claims "[she] shall wear purple with a red hat" this imagery seems jarring as it shows unusual fashion sense and the enjambement in the middle of the sentence after "purple" highlights this. The speaker is also shown to indulge in her old age, showing when she would she wants "Sabin sandals" which are expensive and ~~no~~ dandylous, the simile emphasises the speaker's excitement at the idea. However, she still does not have enough for "butter" showing she will prioritise luxuries over necessary goods.

Poem 2 "Pushing Forty" uses colour to show the warmth of old age, as the imagery of "we too will be gold and red" shows warmth, passion and wealth, showing becoming older is not a sign of decay but a chance for enrichment. This imagery is further reinforced by the "two nappes: like blood sisters" and the "orange beach more than hipster" showing these colours using similes and comparatives show

how the speaker would not rather make her hair these bold, brave colours than be polite and subdued, showing how she sees old age as an opportunity for self-expression, ~~like~~ Poem 1, which sees becoming older as a chance to do whatever you desire, showing how both poems see becoming old as the perfect time to show your true colours.

In conclusion, both poems show how becoming older is not a disaster or a problem but actually a new opportunity for reinvention and leisure. While Poem 1 is more humorous, Poem 2 offers a more triumphant claim to be lived in old age.



ResultsPlus
Examiner Comments

This is an impressive response, especially as the two poems are unseen prior to the examination. The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and differences between the poems considered. This assured personal response considers how growing older is a good thing and that it offers less restraint and more freedom. The candidate considers how old age gives a person an opportunity for self-expression, even if that is not always polite. A range of terminology is weaved in to the response with confidence, such as the use of alliteration, colour imagery, structure, enjambement, similes, and others. A strong point is made about the use of humour versus an air of triumph when going out 'in a last wild blaze'. (Level 5, 20 marks)



Check our website for the latest updates and teaching resources. Remember that we now offer a Mock Marking online service, which is becoming very popular with centres.

Paper Summary

Based on their performance on this paper, centres are offered the following advice:

Section A – 19th-century novel

- Please remind students to write their responses in the correct area of the answer booklet. Space is provided for each part. It does not matter which order questions are attempted, but the responses should be in the correct answer space.
- Candidates should avoid using extra paper. Ample space is provided in the answer booklet to cater for those with larger handwriting.
- Centres should remind their students of which assessment objectives are being assessed and where.
- Context is not assessed in Section A.
- For part (a) of the question, candidates must explore the language, form and structure of the extract. Candidates should only refer to the extract in this part of the question.
- For part (b), candidates should draw on their knowledge of the text that they have studied elsewhere and give examples from elsewhere in the novel. The extract should not be used in this part of the question.
- When responding to part (b), it is the candidate's opportunity to prove to the examiner their knowledge of the text. They should explore specific areas in detail or cover a range of examples. Remember, context and language are not assessed in this part of the paper.
- For part (b), examples can be particular references to other parts of the novel such as events, episodes, character, action, and so on, that are relevant to the question. Candidates can paraphrase quotations from memory, but exact quotations are not mandatory, particularly as this is a closed book examination. The assessment objective assesses the candidate's knowledge of the texts and not language, form and structure. Centres should remind themselves of where the assessment objectives are assessed.

Section B – Poetry since 1789

- Candidates need to consider language, form, structure and context (LFS+C).
- Poems need to be compared and relevant terminology employed where appropriate.
- A separate area in the answer booklet is provided for candidates' responses to the Unseen Poetry question 12.

Grade boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:

<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

