

Examiners' Report

June 2024

GCSE English Literature 1ET0 02

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Introduction

This GCSE 1ET0 02 English Literature examination consists of two sections (Prose and Poetry) and lasts for 2 hours and 15 minutes. This is a closed book examination.

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.

Section B – Poetry since 1789 – 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 Anthology question, one of the poems is provided and candidates must compare it with another from the **same** collection.

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 55 minutes on Section A – 19th-century Novel; 35 minutes on Section B, Part 1 – Poetry Anthology and 45 minutes on Section B, Part 2 – Unseen Poetry.

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.

The total number of marks available for this paper is 80.

All four parts carry 20 marks per question.

Principal Examiner Comment

This has been a very successful series. There were no errors on the examination paper and no erratum notices issued. On the whole, candidates have responded to the tasks exceptionally well and the full range of marks has been awarded for all questions.

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 lower levels tended to:

- lack focus on the question
- misread the question or include irrelevant points
- not deal with the correct Assessment Objectives – for example, not exploring the language, structure and form in Part a) or exploring context in Part b).

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 identified some 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).

Most examiners commented on the success of the paper and generally felt that candidates had been well-prepared for the examination. Centres should be congratulated on their hard work.

Question 1

Jane Eyre

Part a) Explore how Bronte presents the red-room in this extract.

There were not as many responses as with some other texts. Candidates responded well to part a) and found it accessible. Most candidates were able to select elements from the extract, especially the adjectives describing the colours and the significance of the 'red' tones of the room. The question and the extract provided many opportunities for the candidates to explore Bronte's methods and the atmospheric nature of the red room.

Part b) Explain how settings are important elsewhere in the novel.

The second part of the question was not always completed as successfully as Part a); however, most candidates were able to explain the main settings and their importance. More successful candidates were able to express how the writer used settings and locations to move the plot forward and the importance of these locations to Jane's life. The idea of the significance of the names of locations was explored by some candidates, although this was limiting at times. Some candidates included unnecessary contextual comments regarding religion and schooling. This detracted from the focus of 'settings'.

Overall, the vast majority of responses were successful and developed.

The following is a very successful response to both parts of the question.

In this extract the red room is very impressive to a young Jane.

Brontë goes into detail about the appearance of the room, though this description the tension builds gradually. At first the room seems slightly mundane, it is a 'spare chamber' which is 'seldom' used, while there is a hint of mystery in that ^{no} nothing words or phrasing stands out as particularly sinister.

Brontë uses ~~absolute~~ adjectives such as 'largest' and 'stitchiest' to emphasise the room's importance, almost making it seem like an entity, respected in the house.

Brontë's repetition of 'red' in her description makes the reader uneasy because of the association with blood. It also makes the room seem more important however, because red is associated with wealth and royalty. The description of the 'walls' and its 'soft' colour with a 'blush' of pink doesn't

seem to fit the furnishings of the room. While it still carries the colour of the red room, it seems like it was made for brighter, happier things. The 'pink' ^{would} feel more in place in a nursery or a room full of light and activity. This detail makes it seem as though the room is in mourning.

The bedding returns to the intense description of the room, as it 'glowed white' almost like a sterilised sea.

Bronte uses sensory images like the 'chill' room and 'silence' to emphasise the ^{room's} isolation from the rest of the house.

A sense of mystery is created when Jane mentions Mr. Reed coming going in sometimes to look in a 'secret' drawer and the mysterious uncle who is in a way the secret of the red room, he is the reason it is so 'lonely'. We don't know why he is so important to this room however until the next paragraph, the withholding of information increases the tension.

In the ~~next~~ next paragraph the mystery is solved but the air of ~~doom~~ remains; Mr. Reed died in this room, (he 'breathed his last').

The almost juxtaposition of 'dreary' and

'consecration' joins the reader's thoughts, consecration is usually associated with goodness and protection. It is used in a different way here, it is 'guarding' it from coming back to life, keeping it prisoner in mourning.

* At the beginning of the extract Jane describes the room factually, listing what is there, the 'bed', the 'two large windows' etc. But by the end of the extract Jane has started to let her emotions cloud her thoughts, as her situation sinks in, she calls the room a 'jail'.

* The description of the mirror adds to the unease the 'broken reflections' reminiscent of the seven years' bad luck some people believe you can get by looking at a mirror.

Setting are very important in the novel, they dictate the mood and ^{sometimes} reverse the outcome of scenes. At Lowood the setting is important because it is a school full of girls in terrible conditions. It is at Lowood that Jane meets Helen Burns and Miss Temple, they help her through the 'cold winter' and hiding herself in the process. Lowood is the place where Jane receives her formal education, she makes her first friend and forms human connections she never did before, without Lowood Jane probably would not have had the education to even 'advertise' for a position of governess and hence not met Rochester.

Thornfield is a very important setting in the novel. Jane loves the place, it is the first real home she has had. Jane takes a lot of her cues from her surroundings, the being up on the roof in the 'leads' makes Jane feel powerful as she can see the world from up there.

The manor and its complexity allows for Rochester to hide his wife in the 'attic' for years.

Paris is a place of betrayal and loneliness for Rochester, it is the reason for his being in Paris. When he tells Jane about his

experiences alone, she is sympathetic but and it seems to crush the stereotype of Paris being the city of love. Paris and Blanche Ingram ^{seem to be} archetypes of deception and selfishness.

The moors are very ~~important~~ important for Jane's character development. They are a metaphor for her own internal struggle; for 3 days of pain and loneliness. They seem to signify Jane coming to terms with her reality. Her time with Mr Rochester was lovely, but also full of deception. Jane's moral struggle is mirrored in her physical one, as the battles ^{between} ~~of~~ desire and right rage in her mind.

The will-o'-the-wisp is like Jane's resolve hardening, leading her out of the indecision and respite and mother family with the ~~Prings~~ ^{Prings}.

Jane's dreams of Thornfield being crumbled and only having the 'front wall' standing ^{is} ~~not~~ a ~~repto~~ reflection of the front being put up at Thornfield that nothing is wrong, and of how it is after the fire. Both these ~~instances~~ ^{instances} cause Jane pain and ~~distress~~ ^{distress}, but while everyone is well by the end it still hurts Jane.

The ^{Oak} tree in the garden is an avatar for Jane and Rochester's relationship; it forewarns about

impending struggle but also reflects the goal
wings.

~~After~~ In the storm the tree is shot down to
tree is struck by lightning, a foreshadowing
for the split once Tne finds out R is
married. And, later when she returns
and the patch of their relationship it grows
again because the roots were never severed,
just like their relationship was never really
over.

Re ~~foreign~~ foreign settings are also a large
part of the plot, apart from Enone, ~~the~~ Tne's
uncle lives in Africa and Tne could have
gone there when she found out, but chose
to stay with Rochester. This second option
helps Tne to settle into herself and not be
reliant on Rochester by one end of the
book.

St John and his intention to take Tne ^{with}
him on his missions also drives the
plot, though it is not so much about the
place as it is leaving Rochester.

Gileshood as a whole ~~also~~ and its people
are also an important setting. Tne's character
growth is shown when she completely disowns
the Reeds and puts all their cruelties behind

Let in order to move on.

The settings ^{are} ~~open~~ full of pathetic fallacy

Part a)

The candidate identifies the immediate impact of the red-room on Jane. The candidate refers to structural techniques, such as the building of tension and mystery. There is a missed opportunity to use the term 'superlative' and the candidate refers simply to 'adjectives', however there are a wide range of techniques identified throughout this cohesive response. Further use of structural terminology is integrated and precise.

The candidate explores the significance of the colour red and its 'association with blood' and explores the writer's use of sensory language such as the 'chill' and the 'silence' to emphasise the room's isolation. The candidate goes on to consider the juxtaposition of the phrase 'dreary consecration'; the writer's use of listing at the beginning of the extract versus Jane's growing fears at the end of the extract; the use of withholding information to build tension even further. More specific use of linguistic terminology would have secured full marks for this response.

Level 5 – 19 marks**Part b)**

This is an assured response with a high level of engagement with the text. The candidate focuses on a breadth of settings rather than an in-depth analysis of a minimum of two settings. The candidate refers to Lowood School and meeting Helen Burns, her 'first friend' and where she receives her formal education under 'terrible conditions.' The candidate moves onto Thornfield Hall and how Jane takes her cues from her surroundings. There are some mature and perceptive comments in this response. The moors are referred to as a metaphor for Jane's internal struggle.

The candidate makes brief references to locations such as Paris and how Adele came into Rochester's care, and Jane's uncle in Africa (Madeira). St John and the Rivers' house is also mentioned towards the end of the response, as is Gateshead Hall and Jane's growth after the cruelty of the Reed household. There is a breadth of focus here.

Level 5 – 19 marks



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

Great Expectations

Part a) Explore how Dickens presents Pip's meeting with the convict in this extract.

Most candidates were able to engage with Pip's meeting with Magwitch and were able to comment on specific language points and their effects and structural points, such as the short sentences and exclamations.

Candidates particularly engaged with the first part of the extract and the idea of a child being terrified by Magwitch and the prospect of having his throat cut.

Part b) Explain how fear is shown elsewhere in the novel.

Candidates showed awareness of the form and many referred to the Bildungsroman genre; however, there was some unnecessary language analysis and contextual focus.

Candidates would benefit from further exploration of Dickens' use of theme to strengthen their critical approach.

More examples from other areas of the novel would have benefited some of the responses.

Overall, the majority of responses were relevant and generally focused.

The following is a sustained and focused response.

This extract begins with a frightening mood as Magwitch shouts 'Hold your noise!' This is followed up by more speech from Magwitch 'Keep still, you little devil, or I'll cut your throat' This presents a nervous indicator to the reader as they are now scared for Pip. The word 'devil' suggests that ~~his~~ the convict's presence is like hell. Furthermore it shows the convict's social class which later Pip cares greatly about. His use of lower class language like 'Pitt out the place' ~~shows~~ allows us to understand, he ~~that~~ has a low status and is carefree. This intimidates Pip.

Dickens then goes on to describe the convict 'great iron on his leg' This ~~is~~ represents Pip's guilt after he ~~see~~ steals the food. 'no hat' 'broken shoes', when this book was written a man with no hat ~~is~~ was very unusual

unusual this again ~~shows~~ gives an insight on the convicts background and fears the reader as it shows him as reckless.

There is many lists written one after the other 'Soaked in water, smothered in mud.' 'limped and shivered, and glared and grunted' these words personifying the convict as an ~~extra~~ animal which communicates Pips worry, and how it also being a fast pace rant, ~~almost~~ represents the thoughts in Pips mind and how the adrenaline in ~~making~~ ^{impacting} his thoughts.

The first time we see Pip speak ~~is~~ he is in much fear towards the man 'Pleaded in terror' this ~~shows~~ shows his ~~very~~ young age and how he ~~will~~ do is willing to do anything out of fear. ~~has~~ The convict knows he has this power ~~of~~ over Pip. This leads to short sharp sentences of speech 'quick!' 'Pip sir' this tells the reader how the convict is angry and determined for something unknown, this frightens Pip, ~~but~~ he tries to be

quick and clear to get his words right to not annoy the convict even further. This shows Pip's youthful manner and the sweetness in his heart, that gets forgotten about later on in the novel.

~~The~~ A semantic field of strength describes Magwitch in another & bigger paragraph of Pip's thoughts. 'sudden'

There is contrast between the descriptions of Pip and ^{the} ~~Magwitch~~ ^{convicts} Magwitch. Pip described as 'trembling' 'keep my self from crying' this juxtaposes the convicts descriptions of 'sudden' 'strong' 'ravenously' 'threatening' 'shake of his head'. This highlights the difference in backgrounds of the characters and Magwitch's threatening nature which has ~~great~~ fear and power over ~~the~~ Pip. The convicts repetition of animal like nature shows how he is dominating Pip and violence / threat is going to win.

Dickens uses the language technique ~~of~~ alliteration 'earnestly expressed' ~~the~~ shows Pip's desperate feelings, and his nerves

~~high~~ being shown through his gaze.

The structure in this extract starts with medium paragraphs which express Pips thoughts and descriptions. These are kept pale to keep the suspense ~~of~~ for the reader. These paragraphs are interjected by short lines of speech which slows down the pace showing how frantic Pips thoughts truly are. #

The ending lines of this extract are again lines of speech. These are longer and less spaced out than before. 'There sir' is repeated which although a ~~more~~ ^{more} conversational tone is present this reminds the reader of Pips constant spiral of thoughts. Pips speech becomes longer ~~and~~ with the line ending 'My sister, sir - Mrs. Joe Gargery - wife of Joe Gargery, the blacksmith sir' repetition of 'sir' shows Pips respect and that he is more relaxed but still has fear for the convict.

b) Fear is an underlying theme for the novel Great expectations. Most characters ~~show fear~~ have fear of their own actions and ~~reflect~~ on how it affects others like Pip towards Joe. However some characters like Magwitch are always shown through physical fear.

Magwitch is always surrounded by fear he says "In prison, ~~and~~ out of prison, that's pretty much my life" he knows his fate and is used to the fear that he carries around him. It mostly affects other people rather than himself, for example when Magwitch ~~gives~~ gives Pip two £1 notes with a shilling inbetween. This an act of kindness but his secretine signal to Pip with the iron, brings back Pip fearful frantic thoughts from their first meeting at the graveyard. This surprised shock is replicated when Magwitch turns up to Pip's home in London. Pip is fearful of what aspects Magwitch is going to bring.

Pip ~~decides~~ decides to help Magwitch

escape, with his rowing boat. This is the climax of the book when fear is raised to most. Suspense ^{is built} ~~is~~ ~~is~~, all going well is ~~is~~ until Compeyson and the soldiers find them. Magwitch and Compeyson who are ex partners in crime, ~~have~~ fight it out ~~but~~ looking to Compeyson drowning. Pips earlier fear when Wemmick told ~~his~~ ~~some~~ him, 'you are being watched' come to life, Compeyson's death eliminated that fear but created a intense atmosphere ~~now~~ now knowing Magwitch has to go against the courts.

After Pip has become a gentlemen and dismissed his old life when Joe comes to visit London, Pip treats him ~~stupidly~~ ~~stupidly~~ ~~stupidly~~ with disrespect. 'Held his hat like a birds nest' Joe has fear towards his old friend Pip as he doesn't want to look lower class, ~~and~~ or be scorned upon this is shown by his repetition of ~~his~~ ^{his} sentences to try speak 'like a gentleman'. Pip-embarrassed of Joe- feels regret and fear for how he treated Joe. This builds up throughout the novel with Pip ignoring the fear until he begs for forgiveness and

appreciates Joe's father-like qualities ~~I hope I've~~
'I know & have been assured of him'
'I hope bent into better shape' Shows him
accepting his fears and trying to recover
the damage.

Taggess/Wemmick show a lack of fear throughout
the novel. They deal with criminals and 'portable
property', getting paid with jewellery. They
have much ~~imp~~ information on many
people but ~~esp~~ especially Taggess it doesn't
scare him, it proves his smug desirability.

Miss Havisham is a manipulative, vengeful,
gothic woman who is jilted by compulsion;
~~she~~ she ~~be~~ used Estella to torture Pip
'break his heart' She has no remorse as she
wants her own back on men. Her built up
feelings finally sprout when she begs for
forgiveness from Pip 'on her knees' 'What
have I done!' She is fearful of her own
~~per~~ previous actions and this tragically leads
to the fire, thus represents her hatred over
coming all in her house and her fear and
regret ~~is~~ has come too ~~late~~ late. Proving
if you don't change or give out good, you

won't get a happy ending - like most characters in the book.

Mrs Joe is abusive to Pip in his childhood, she gets attacked by someone unknown. Orlick quits his work for Joe, the blacksmith, and gets drunk and tries to murder Pip, he ties him up killing Pip with fear for his life until Herbert Pocket comes to save him this links to ~~the~~ Pip's realisation that ^{Orlick} ~~he~~ attacked Mrs Joe all those years ago.

Pip finding out about Molly and Mayhicks being Estella's parents is a great shock to him, he decides not to tell her out of fear of causing more problems and Miss Havisham's reaction. Pip is scared to loss Estella throughout the whole novel 'you have been in every life, & ever written' this fear is turned to anger when he finds out Estella is marrying the abusive Drummle. He fears his ambitions can no longer be true. He has fear for Estella as he loves her, ~~so much~~ ~~and~~



Part a)

The candidate immediately focuses on the extract beginning with a 'frightening mood'. Pip's nerves are referred to and how the reader feels scared for Pip. Magwitch is described from Pip's perspective, with 'no hat' and 'broken shoes'. The candidate refers to the use of listing and how this increases the pace and how this communicates Pip's worries. The candidate presents Pip as 'pleading in terror' and the convict having 'power' is covered, as well as the impact of the dialogue and short sentences. The candidate insightfully refers to Magwitch being 'determined for something unknown'. The candidate goes on to consider repetition, contrasts between Pip and Magwitch, short lines of speech, pace and tone. There is relevant subject terminology, although alliteration is used instead of assonance. Further use of language terminology would benefit the response.

Level 4 – 16 marks

Part b)

Fear is focused upon throughout this sustained response. There are several examples of fear demonstrated such as physical fear, Pip's fearful responses later in the novel, Joe's fear of shaming Pip, the suspense and fear felt when Magwitch and Compeyson 'fight it out'. Jaggers' lack of fear was a perceptive comment. Miss Haversham's fear of her past actions and Pip's constant fear of losing Estella establish this as a developed, personal response. There is a well-chosen range of effective points. A deeper exploration of some of the main points would move the response to the next level.

Level 4 – 16 marks



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

Question 3

Dr Jekyll and Mr Hyde

This is the second most popular text and candidates responded to the question well.

Part a) Explore how Stevenson presents Doctor Lanyon in this extract.

Candidates engaged well with the given extract. A range of points were made about the character, Doctor Lanyon, and how there were noticeable contrasts in him and how his experiences with Hyde have left him gravely ill. Comments often included Lanyon being nervous and in shock. There was some confusion surrounding the characters of Jekyll and Lanyon, due to their shared title 'Doctor' and some misread the question, which led to inaccuracies.

The majority were able to comment on the contrast of adjectives to describe the doctor and more able candidates understood the withheld information in terms of form, commenting on terror and horror effectively. Several commented on Utterson's shock and the graphic description of Lanyon's physical deterioration. Candidates identified a range of language points and supported these with some relevant subject terminology.

Some candidates identified 'death-warrant' as a metaphor and considered its significance. Sometimes Lanyon was strangely interpreted as not speaking about Hyde because he wanted to protect his reputation as a Victorian gentleman. Comments on the use of adjectives and the rhythm of Lanyon's speech patterns were often quite effective.

Part b) Explain how death is explored elsewhere in the novel.

The theme of death was accessible to all candidates. The majority of candidates drew upon the death of Sir Danvers Carew, with supporting comments made about the death of Henry Jekyll and/or Hyde at the end of the novella. At the more straightforward end, candidates described the death, but their answers lacked detailed exploration of its significance to the novella. Additionally, too many candidates seemed to rely on the instance of Hyde trampling the young girl, often making tenuous links to the key theme of 'death', with many erroneously claiming the incident was first example of murder in the narrative. More successful candidates were able to explore these examples in detail, referring to the trampling of the young girl as a precursor to Hyde's murderous trajectory, or indeed focusing on the more subtle ideas surrounding the murderous responses onlookers experienced when coming across Edward Hyde for the first time. Very few candidates ventured beyond these more obvious examples, with Lanyon's death (outside of the extract) very rarely being mentioned. There were some highly perceptive comments on the metaphorical death of Jekyll and/or civilisation, which were very refreshing to read, and some of these did begin to consider Stevenson's narrative methods as significant in the text. However, candidates seldom explored Stevenson's narrative methods in detail.

There were sometimes too many comments on context and background. Some contextual consideration, at times, helped to bring out the significance of some of the murders – e.g. the challenging theories of Darwin and the exploration of the capacity of humans to behave in an animalistic way – but those background details often needed to be expressed more concisely, especially as context is not assessed in this part of the paper. More time should be spent exploring specific episodes, events or characters throughout the novel.

There are two examples for this question.

a) in this extract Stevenson presents Lanyon in a ^{dire} ~~bitter~~ state ~~as~~ looking awful through juxtaposition. When Utterson came in one glance at Lanyon's appearance ~~as~~ already caused him 'shock' 'shock'. Utterson notes how 'the rosy man had grown pale; his flesh had fallen away; he was visibly bald and older'. By describing Lanyon's former appearance, Stevenson highlights the change ^{since the reader knows of his previous looks} great change in Lanyon. By juxtaposing his 'good looks' 'rosy cheeks' man' next to 'grown pale' the reader acknowledges the significant difference in Lanyon. 'Rosy' has ~~positive connotation~~ ^{image} with being ~~and conjures~~ ^{of life conjures} an 'full of life image and brings to mind blooming roses. This positive image ~~as~~ being in such close succession succession of 'pale' which suggest lifelessness and death really brings about the dramatic change in Lanyon. ~~Stevenson through the use of~~ ^{By comparing} describing Lanyon's former looks to the looks after his ~~as~~ shock, ~~fully~~ Stevenson fully describes Lanyon's ~~the~~ ill state to the reader.

Stevensen presents Lanyon as ~~a~~ ~~stubb~~ stubborn in the extract by presenting his firmness. When Lanyon states 'I wish to see or hear no more of Jekyll' Utterson ~~tries~~ tries to persuade him since they are 'three very old friends'. ~~Lanyon~~ 'Nothing can be done' returned Lanyon. The verb 'returned' illustrates how Lanyon didn't even digest what Utterson advised him he simply retorted straight away. This suggests how sure Lanyon is of himself he doesn't even need want to hear any advise. By stating 'Nothing' can change is relationship with Jekyll the reader again sees Lanyons firmness and certainty since he rules all options out. Lanyon ~~is~~ firmness ^{further} his "conveyed" when he 'declared himself a doomed man'. Here again 'doomed' shows ~~he~~ their ~~is~~ complete defeat with no possibility of recovery.

Lanyon is seen to be a religious scientist through his repetition of 'G od'. During Victorian society religion was of great importance even affecting reputation. Lanyon~~s~~ asks if Utterson can talk of anything other than Jekyll then 'For G ods sake stay' otherwise in 'G ods name, go'. The repetition of 'G od' shows Lanyon to be highly religious and emphasizes his detest for Jekyll. He ~~uses~~ mentions G od to express how his pure inability to talk of Jekyll.

b) During the Novella Hyde kills Sir Danvers Carew a respected and distinguished MP. When London hears of the horrific death their horror is intensified upon hearing of the 'respectable position of the victim'. This would have ~~also~~ shocked a Victorian readership since society was highly hierarchical making the death of a respected man more tragic. When Hyde kills Carew his body is described as 'mangled' ~~sugg~~ implying the killing was intentional. Carew is also described ~~as~~ as a 'beautiful gentleman with a white beard'. The white beard symbolise innocence and purity since white is a pure colour. Carew is further displayed as innocence through the depiction of 'beautiful gentlemen' which feminises him. ~~since Carew's innocence~~ Stevenson portrayal of Carew's innocence is used to convey Hyde ~~malice~~ maliciousness. Since not only did Hyde kill - something regarded as highly sinful during Victorian era, his sin is worsened when the reader learns ~~he~~ he killed a beautiful, innocent man.

~~During~~ ^{At the end of the} ~~in this the~~ Novella Jekyll dies in the form of Hyde. ~~Stevenson maybe suggesting~~ Throughout the book we see how Hyde's power over Jekyll increases as his evil and violent nature intensifies when ~~Uterson and Poole break down the door they immediately realise that Hyde killed himself~~ as is evident ~~w~~ By having Jekyll die when ~~in~~ + Stevenson ~~maybe illustrating the destructiveness of the repression. Jekyll~~

Jeekyll
be in order to keep up his reputable image constantly has
to fight his natural impulses and want desire to do evil.
~~The significance of him dying in the form of Hyde maybe~~
~~Stevenson's way of illustrating just how destructive constant~~
~~repressions to keep maintain a good image are. He conveys how~~
~~it could lead to something uncontrollable.~~ By having
By having Jeekyll die
in Hydes body Stevenson shows how Hyde had the
ultimate power of Jeekyll. This symbolises how constant personal
evil will overpower good if its not done for its sake
and only to keep up a good image.

~~Hyde also kills a young girl during Enfield~~ Hyde is also
committed the murder of killing a young girl. Enfield who
was a spectator at the scene describes to Utterson Hyde
calm demeanor when committing the murder. Hyde 'calmly
trampled over her body'. The strong and harsh 'trampled'
was done 'calmly' which highlights Hydes violence since
it doesn't further since it seems for him its regular. The
young girls screams also convey his evil nature showing he
has no pity. His nature consists of pure unadulterated evil.
Stevenson uses a girl ^{as} since it also displays innocence
and vulnerability to ^{fully depict} emphasize Hydes pure unadulterated evil.



Part a)

This is a focused and detailed response. Although there could have been more coverage of the extract, the candidate develops ideas and considers Lanyon's 'dire state' and his awful shock and goes on to discuss his former appearance and how it has dramatically changed. There is comment about Lanyon being 'stubborn' in his 'firmness' and rejecting any advice offered. The candidate also considers how Lanyon feels 'doomed' and is defeated by what he has witnessed. The final point explores the repetition of 'God' to emphasise his feelings about Jekyll. The candidate offers thoughtful comment and some terminology has been used.

Level 4 – 14 marks

Part b)

This is a relevant personal response. The candidate considers the murder of Sir Danvers Carew and how the event was even more shocking because of Carew's 'beauty' and 'innocence'. There are comments about Hyde's power over Jekyll; however, in the final paragraph, there is some inaccuracy in relation to the girl who was trampled. Overall, there is a sound understanding of the theme.

Level 3 – 11 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.

Our second exemplar gained full marks.

a) Stevenson presents Lanyon as ~~a~~ ^{dying} ~~as~~ ~~the~~
~~for~~ In the description of him it depicts him as "a man had grown pale; his flesh had fallen away." The description of his fragility adds to the effect that Jekyll's science has killed him and this description allows the reader to infer that this shock has affected him physically. This is furthered by the juxtaposition of "rasy" and "pale" drawing a stark contrast to the way he was before emphasising the sudden effect Jekyll's science has had on him. The metaphor of his "flesh falling away" implies a quick and sudden gauntness that has come about his face. The falling away of this flesh ~~and~~ implies again that this is an unexpected fast illness that has come over him. This is used by Stevenson to portray the effects of Jekyll's

Science on the outside observer, and how anti-religion and horrific his act is. Lanyon is presented as a pessimistic towards life. ~~But~~ This is seen in his quote "well, life has been pleasant... I sometimes think if we knew all, we should be more glad to get away." Lanyon is presented as nihilistic as he no longer wants to live in a world with Jekyll's purely evil creation and has given up on his own life. His reference to life being "pleasant" is an almost ~~pure~~ negative view of his life, receiving it as mediocre and merely enjoyable, this contrast from a man who supposedly loved life as we all should displays to the reader just how appalling the image he has seen is. His cryptic euphemism "I sometimes think if we knew all, we should be more glad to get away" could be interpreted as a ~~strong~~ Christian message about knowing that there is a God and how he must leave to meet his God, but it could also imply that he is telling Utterson about the horrific scenes he has just witnessed taking a warning that Utterson would want to die as well if he saw and knew what Lanyon knew.

Therefore Lanyon is presented as pessimistic and giving up on life to demonstrate the powerful forces of knowledge and the evil that comes with knowing all.

Lanyon is also presented as ^{distressed} ~~helpless~~.

This is seen when Lanyon is questioned further about his sudden change in appearance: "I cannot tell you. And in the meantime if you can sit and talk with me of other things, for God's sake stay and do so." in God's name go for I cannot bear it." The short sentence in contrast to the long sentence next to it is used to imply a hastiness in the way the reader reads a passage and this pace ~~is~~ translates to the reader -

feeling of fear and quick confusion. The Biblical references of God also can commend to Lanyon's vexed emotions that as in essence he is almost screaming and cursing him to not talk of the subject which we can infer is due to his panicked, annoyed situation. Lanyon also refers to the topic as "accursed" and this implies ~~the~~ ~~total~~ damnation or evil has come about the topic that utterance is unaware of. This therefore portrays Lanyon as ~~is~~ pleading and panicked about the ignorance of the topic.

as it pains him too much to talk about
emphasising his pain and suffering.

b) Stevenson explores how repression of
natural desires leads to death and the
evil wrong doings. ~~of *Dr Jekyll and Mr Hyde* *Dr Jekyll and Mr Hyde*~~
The effects on the others display a ~~horrid~~ horrified
but suppressed drama about ~~him~~ all the deaths,
involving much excitement when a death occurs
appealing to the audience of Stevenson's books.

The first most prevalent death is that
of the murder of Sir Danvers Carew, the
death is violent and sinister and contains
horrifyingly graphic description reported by another, who
is the maid. The maid describes the murder
as "ape-like" with "bones audibly shattered"
and Sir Danvers Carew's "body jumped upon the road-
way." Her excitement at this murder is evident,
we can see her overexaggerated lust for blood and
her pure enjoyment at the popularity that she
has gained and the ecstatic events she has
just seen. This it would seem is sickening
to hear about but Stevenson uses this animated
retelling of the story to ~~perhaps~~ ~~ask~~ ask the
reader, why does society relish in such violent tellings
of murder. Bringing us to question why people enjoy

Such acts of violence. Displaying the "innocence" and the malevolent retelling of the story it displays the man's duplicitous nature and how evil is present in all the characters in society. It is later found in chapter 10 that Jekyll's Hyde "came out roaring" after being repressed inside of him for so long. This horrific description of the murder also displays how angry and furious Hyde is as he is "caged" for so long. This displays the effects of repressing desires and leads the ^{viewer} audience to question if Hyde is truly bad, asking them to consider if they should repress simple human desires and if that repressing thing leads to something bigger.

The true death of Lanyon is only really reflected on for a minute, however great sadness it definitely tells. Lanyon dies a few weeks after his encounter with Utterson and it is clear that they were great friends and ~~person~~ is furthered by their part of an "inseparable trio". Jekyll later reflects on the funeral ^{thinking} saying "I have buried one friend today... I hope this day does not take another." It is so clearly evident that there is worry in his tone and deep and indescribable sadness for the loss of his friend and he

bottles it up and keeps it caged inside of him. Jekyll was also Lanyon's best friend and the knowledge of Jekyll killing by Lanyon probably weighs heavy on his mind, adding perhaps, the increased suffering of Jekyll unable to suppress his sadness and emotion it comes back out as Hyde. The repression of Jekyll's emotions and lack of strength or bravery in talking to someone about his issues ~~can~~ could be a reason for his eventual demise. ² This could be seen as ~~the~~ Stevenson plea for society to be more open and to repress less emotions as it leads to suffering on a whole as ~~the~~ Jekyll relies on a drug that ~~will~~ "torments and debases the sufferer" to stay afloat in this judgemental society.

Hyde's suicide is the most profound and horrific death. Jekyll kills Hyde in order to preserve the level of self-control he still has and his reputation. Hyde does not want to die however, he "loves life" without societal pressures of wrong-doing and ² enjoys "sudden impulses" and "secret pleasures". Jekyll kills Hyde - however, as he becomes to ~~lead~~ ~~live~~ live with freedom and begins to take over Jekyll's mind. He is found dead and "sorely contorted and still twitching".

a horrific graphic image. However the effect on the others in the finding of Hyde is a quiet complacent curiosity almost relishing in his death. His reference to his "cave-life" and animalistic qualities from Utterson's point of view helps us to infer this so when finding him dead there is no shock just a quiet approval of his death. This display of enjoyment and at Hydr's demise displays the duplicity of man and how each human seeks to repress desires of their own about killing Hyde and his evil. Stevenson uses this to point out flaws in ~~the Victorian~~ society's repressive nature and to prove that opening up a society and to be more freeing is a good thing.

**Part a)**

This is an assured and perceptive response to the extract. There is cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. A range of relevant terminology is integrated and employed with confidence. The candidate considers Lanyon's 'fragility' and the contrasts in his appearance and demeanor. Lanyon is considered 'nihilistic' and uses a 'cryptic euphemism' when referring to his imminent death. Religious imagery and references further enhance this detailed response.

Level 5 – 20 marks**Part b)**

The candidate includes a range of fully developed ideas and considers the death of Carew and Hyde's 'lust for blood' and 'excitement' when committing the crime. Lanyon's death and funeral is discussed and the effects this has on others, such as Utterson and Jekyll, who represses emotions. Finally, Hyde's death and the 'duplicity of man' are considered. This is an assured personal response showing a high level of engagement with the novel.

Level 5 – 20 marks

Context is not assessed in Section A of the paper.

Question 4

A Christmas Carol

By far, this is the most popular prose text studied.

Part a) Explore how Dickens presents Scrooge in this extract.

There was a full range of marks awarded for this question and very positive feedback was received from examiners. Almost all candidates found something to say about Scrooge's character. There were very high-level responses, fully integrated with the text, with references to language, form and structure.

Most candidates seemed to know exactly what was required of them in Part a), with most responding with a range of terminology and using the PEE/PETER style really effectively. Where candidates did miss out on marks, it was usually because of a lack of terminology or supporting evidence.

Candidates were on the whole successfully able to comment accurately on Scrooge's dramatic character change at this point in the novella. Candidates whose ideas centred around his changed ideologies often went into too much detail about Scrooge's characterisation at the start of the novella, leaving less creditable analysis of language and structure from the extract. Candidates often commented on his generosity with the charity collector, his interaction with the servant at Fred's house, as well as his attending Fred's house for Christmas.

More simplistic answers remained descriptive and narrative in their approach. Many candidates were able to comment on Dickens' use of language (exclamative, adjectives and verbs were particularly common, as well as tone). Some more perceptive responses to the extract explored Dickens' syntactical decisions as Scrooge seems to be overwhelmed with joy (particularly the listing of his actions and how it increases the pacing of the narrative). There were some candidates who astutely considered the religious connotations within the extract in terms of Scrooge's redemption; however, this could often result in contextual diversions which took away from the analysis of language and structure.

The focus on Scrooge did enable candidates at all levels to make a response. All were able to extract relevant quotations – even if they were not explored. All candidates were able to make a personal judgement on Scrooge. A significant number of responses had interpreted the fear of Scrooge due to his change through his inability to knock the door instantly and many were able to show some empathy for his transformation.

Across the range of abilities, most candidates engaged well with the Part a) extract.

Part b) Explain how happiness is portrayed elsewhere in the novel.

Again, this was a successful question and candidates did very well with it and the full range of marks was awarded.

On occasion, candidates achieved slightly higher marks on the extract analysis, Part a), but were not able to demonstrate enough knowledge of the text and referred to film adaptations instead.

Many candidates were focused on using quotations in this part of the question and trying to analyse AO2 (language), which is not a requirement. The more successful responses focused on a wider range of examples from the text and the significance of these to the reader or why the writer included them. There were also too many responses focused on context, which again is not assessed in this part of the paper.

Candidates were confident in suggesting what had come before and after the extract when developing their responses, without too much straying from the question. Some linked the question to the theme of a journey and redemption to make comparisons of Scrooge's transformation and his eventual happiness.

The most common aspects of the novella candidates explored were the significance of the Cratchits, Scrooge's visit to Fezziwig's party with the Ghost of Christmas Past, and Fred as a foil to Scrooge at the start of the novella. There were a number of responses at the lower end of the mark range which were brief and descriptive in approach, with some candidates moving into providing examples of happiness without sufficient textual exemplification or comment on significance to achieve Level 3 or above. Many candidates were able to comment on these events in much more detail, exploring Fred's role as a foil and the embodiment of Christmas spirit, with a number of candidates also perceptively exploring the significance of material wealth for happiness when considering Fred's fortunes in conjunction with the happiness of the Cratchits despite living in poverty.

On the whole, candidates did not seem to refer to the extract in their answers, but many did accurately explore Scrooge's redemption by analysing his characterisation at the end of the novella with alternative examples (his helping the Cratchits, raising Bob's salary, etc.). A number of candidates explored context in their answers which, while relevant, clearly hampered their ability to explore other areas of the text in detail.

Misidentification of characters and events in the wider text hampered some candidates. There were references to Belle and Scrooge dancing together at Fezziwig's party (film version), or Scrooge personally delivering the turkey to the Cratchits, the Stave 5 joyful party scene also being relocated to the Cratchit's house rather than Fred's.

There are three exemplars for this popular text.

a)

In this extract Dickens shows Scrooge as a ^{changable} ~~thankful~~ and a kindhearted man. I can tell this because at the start of the extract it shows Scrooge giving money to charity. This shows that he is being kindhearted as the old gentlemen tried to deny the money Scrooge was giving for charity but then Scrooge said in the quote "if you please" said Scrooge: "Not a farthing less." shows that Scrooge is insisting on the gentlemen to take the money, ~~which also shows Scrooge's development on the new person that he has become~~

This quote also shows the development of the new man that Scrooge has become, this is shown when because before the spirits have shown him the past, present and future of his life, Scrooge was miserable and wouldn't dare to give his money away to charity as

was
he ~~can~~ be very greedy and selfish when it came to money. He always ~~thot~~ believed that money gave him happiness and nothing else. All of a sudden after the spirits / ghosts shown him all of his life and what it was going to turn out to be if he didn't change. Scrooge changed. As if there was a switch that could turn him ~~on~~ horrible to nice. When Scrooge was his old self, if he walked past that charity gentlemen Scrooge would have looked at him in disgust, but now Scrooge has gained more Christmas spirit and now can walk past the gentlemen some money for his charity out the kindness of his heart as he knows that life ~~that~~ isn't all about money now it's about the love and family that he has got.

So, in the extract Dickens has successfully shown that Scrooge is a changeable and kindhearted man. By proving that anyone can change and should deserve a second chance

B)

In this extract Scrooge shows ~~the~~ his happiness that he has got by doing the things that he would have never done in his past. Happiness

is also shown in the novel when Scrooge had lots of money. This is a different type of ~~love~~^{happiness} to what was being spoke about in the extract. This is a ~~so~~ selfish type of ~~love~~^{happiness}. This is shown when Scrooge and his fiancé broke-up because Scrooge would rather have the love of money than his true love (his fiancé). All because he found that money was the thing that made him happy.

The happiness that Scrooge has got for his money is shown as selfish because in the novel when he is shown his past, present and future the ghosts/spirits make him realise that he should not of had all of this happiness and love that he did for the money that he had because Scrooge realised that he lost his true happiness and love of his life all because of his selfishness towards himself and the people around him.

**Part a)**

In this response, there is some reference to the extract. However, the lack of close analysis and examples hinders progress. The candidate begins with reference to giving money to the charity collector and supports this with a quotation, but focus on the extract is lost, as the candidate only considers how Scrooge has changed throughout the course of the novel.

Level 2 – 6 marks**Part b)**

The candidate focuses on Scrooge's love and 'selfish' happiness with having money and how it leads to him breaking his relationship with 'his fiancé'. There is a lack of specific examples from the novel; however, there is some rewardable material here.

Level 2 – 6 marks

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

The second exemplar is a sound response to both parts of the question.

a) In the extract, Dickens presents Scrooge as changing. This is most obvious in the syndetic list 'and up to the windows; and found that everything could yield him a pleasure... never dreamed that any walk - that anything - could give him so much happiness.' This shows us that Scrooge is also shocked in himself as his attitude begins to change. Dickens uses a semi colon to exaggerate all the things Scrooge now appreciates when going on something as little as a walk, this shows us drastic change in Scrooges mindset. This may make the audience have hope for Scrooge, some may want to have hope for themselves too.

In the extract, Dickens presents Scrooge as excited. This is most obvious in the

exclamatory sentence 'Nice girl! Very.' This shows us that Scrooge appreciates the little girl's polite attitude even though he ~~could've~~ could have seen her as below him due to her ~~being~~ being a housewife, this links ~~back~~ back to the idea of change. The use of the exclamatory sentence expresses how eager Scrooge is to join his nephew Fred, and the rest of his family. This may make the reader happier due to Scrooge willingly wanting to make an effort to join Fred.

Another way Dickens presents Scrooge in this extract is ~~grateful~~ ~~on~~ happy and he appreciates Fred. This is most obvious in the ~~set~~ exclamatory sentence ~~but~~ 'Wonderful party, wonderful games, wonderful ~~and~~ unanimity, wan-der-fu happiness!' This ~~shows~~ expresses redemption of Scrooge ~~through~~. In this quote, Dickens uses an asyndetic list to flow all the positive description Scrooge uses, the repetition of wonderful expresses how genuine Scrooge's ~~excitement~~ excitement and happiness is. The ~~to~~ phrase 'wan-der-fu happiness' emphasises how happy he is, the pauses

made by dashes exaggerates the word ~~wonderful~~ wonderful to make his emotions clear. This may make the audience see Scrooge in a more positive light due to how much he appreciated Fred and his family's company.

In conclusion, Scrooge was represented as happy and as a ~~de~~ developed character as he had a clean, happy euphoric mindset.

b) Dickens ~~presented~~ presents happiness elsewhere in the novel through Bob Cratchit. Even though he is underpaid by Scrooge he still is polite towards him. One way he shows happiness was on Christmas and even though they were poor ~~they~~ him and his family still ~~thoroughly~~ thoroughly enjoy a Christmas as as he has his family with him. This was also shown in the play as Tiny Tim and the other family members were hiding. Martha telling ~~them~~ Bob Cratchit she is not there yet, however she shows herself to him making him happy. Dickens wanted to show the rich audience that the poor still have lives and they still have happiness without money, this may make the audience realise money is not everything.

// Another ~~time~~ time Dickens presents happiness elsewhere in the novel is through Fred. One way he displays happiness is Fred's Christmas spirit and how happy ~~is~~ he is when he invites his uncle, Scrooge, to come over to his meal for ~~the~~ a Christmas, however Scrooge contrasts Fred's happiness by saying 'Bah. Humbug!' which shuts down Fred's invitation.

However, Fred still has hope as he tries to persuade Scrooge but fails to. Dickens to express the importance and happiness of family through Fred to show the audience. This may make the audience feel sympathy for Fred as Scrooge attempts to ruin his happiness and his Christmas Spirit.

Another time happiness is presented in the novel is during Scrooge's visit to the Ghost of Christmas Yet To Come. During this time Scrooge is shown people's reactions to someone's death, his. People were happy he was dead which may relate happiness being negative in this ~~stanza~~ ~~stave~~ stave. People visited his coffin but they were happy as some people stole his expensive items in his coffin as he mistreated the poor, and anyone else 'below him'. Dickens spreads this message towards the rich audience as if they continue to mistreat the poor they may be treated like Scrooge was after he died. This may make the audience shocked as the poor was disrespecting Scrooge who was rich and 'above them'.

In conclusion, happiness is presented a lot throughout the text whether it is positive or negative or even just for contrast. However, happiness played a big part in Scrooge's redemption towards the end.



ResultsPlus
Examiner Comments

Part a)

This is a sound response to the extract. The candidate has selected a range of examples and commented on the use of language and structure. Comments include how Scrooge shocks himself, his excitement, eagerness and happiness. Ideas are supported with relevant examples and the candidate identifies asyndetic listing, exclamatory sentences and the use of dashes. Further close analysis of specific words and phrases would have benefited the response further.

Level 3 – 11 marks

Part b)

This is a relevant personal response that is soundly related to the text. The candidate considers the happiness surrounding Bob Cratchit and his family, Fred embracing Christmas and how others react to the news of Scrooge's death. Further development of ideas and inclusion of more details would have secured a higher mark.

Level 3 – 12 marks



ResultsPlus
Examiner Tip

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.

Our final exemplar gained full marks.

At the beginning of the extract, Dickens presents Scrooge as now understanding the importance of charity. The fact that Scrooge "whispered in his ear" conveys that ~~previous view~~ that the protagonist acknowledges that giving charity shouldn't be something to boast about. Particularly, the word "whispered" highlights Scrooge wishes to ~~be not be~~ surprise the Portly Gentleman and does not want to show off his ~~right~~ newly righteous ways. Furthermore, the repetition of questions such as "are you serious?" ~~may imply~~ Scrooge that Scrooge has transformed so much, ^{that} those he has previously caused suffering to are so taken aback as he is now a foil to his previous self. Perhaps Dickens uses this opportunity to ~~teach~~ remind his readers that kindness has the ability to transform lives, especially

the lives of the vulnerable. Moreover, ~~that~~ the fact that the portly gentleman was "shaking hands with him" may illustrate his great fondness and admiration towards the enlightened Scrooge. In particular, the verb "shaking" may ~~convey the~~ possibly ~~elated~~ indicates a sense of unity between them as Scrooge is ~~now~~ ^{no} longer dismissive of helping the impoverished at Christmas. This may also symbolise Scrooge's newfound generosity in which he embraces. Perhaps, ~~Scrooge~~ Dickens endeavours aims to teach his ~~an~~ readers that charity is a remedy to for greed.

As the extract progresses, Dickens portrays Scrooge as embracing the Christmas spirit. The ~~exclamatory~~ short exclamatory "bless you" may perhaps portrays that Scrooge endeavours to spread kindness to those around him and hopes ~~as~~ the community enjoys Christmas, ~~as he~~. In addition, the listing of ~~Scrooge~~ various things Scrooge had come across during his

journey to "his nephew's house" such as "patted children on the head" and "questioned beggars" as implies that Scrooge strives to spread generosity and kindness as he realises that Christmas only comes around once a year and so, ~~he~~ wants to make the most of it. Moreover, Scrooge recognised that "everything could yield him a pleasure." The particularly, the phrase "yield him a pleasure" elucidates the abundance of ~~the~~ the Christmas Spirit that surrounds society at Christmas time. Perhaps Dickens endeavours to teach his readers that ~~Christmas~~ the Christmas Spirit unites ~~society~~ all members of society, regardless of their circumstances or positions.

By the end of the extract, Dickens expresses Scrooge as surprising others with his transformation. The fact that ~~posed~~ ^{Fred} questioned "who's that" highlights the extent to which Scrooge has travelled ~~to~~ through the pathway of redemption. Furthermore, the comparative "heartier" suggests

that the protagonist acknowledges that Christmas is the best time of year to spend time with ~~their~~ loved ones and to cherish the moments they have with you. The repetition of "cried" with ~~various characters~~ expressed by ~~var~~ various characters such as Fred and the portly gentleman highlights ~~that the gratitude they~~ just how grateful they are for Scrooge now that Scrooge is embracing his Christian duties. This may also show that ~~his transformation~~ the transformation he underwent is ~~so~~ such a stark contrast to his previous, avuncular self. The repetition of the adjective "wonderful" portrays Scrooge realises the "happiness" Christmas brings to those in society which can be expressed regardless of a person's situation. ~~The~~ Therefore, ~~Or~~ through this extract, Dickens uses deliberately crafts Scrooge in this way in order to teach his readers that redemption is always possible, even for the very worst members of society.

4(b). In his 1843 Christmas novella, Dickens explores how happiness has the ability to transform lives, especially the lives of the vulnerable. Through the course of the novel, we see how Scrooge initially rejects happiness but by the end, he recognises the importance of it.

At the beginning of the novella, Dickens presents Scrooge as ~~rejecting~~ a miser who rejects happiness. ~~The "covetous old miser"~~ With the arrival of the Portly Gentlemen in Stave 1, the "covetous old miser" ~~re-dismisses~~ dismisses the plight of the poor and refuses to donate as he believes they are undeserving and ~~should~~ should "decrease the surplus population." Perhaps Dickens intentionally crafts Scrooge to have a Malthusian mindset ~~as~~ so the reader almost instantly dislikes ~~to~~ and ~~dis~~ disagrees with the ~~at~~ ignorant values that Scrooge holds. Furthermore, the ~~misanthrope~~ ~~shows~~ "tight-fisted" Scrooge ~~is~~ is blinded by avarice and so ~~treats~~ consequently, treats his clerk.

Bob Cratchit in an unjust manner. The misanthrope provides his clerk with "only one piece of coal" despite the "cold temperature(s)" and so, causes him immense suffering despite his already being in a vulnerable position. Perhaps Dickens endeavours to teach particularly the employees in society that they have the "power to render us happy" and so should embrace happiness in order to feel united with their employees.

As the ~~extra~~ novella progresses, Dickens expresses Scrooge as learning the importance of happiness. In Stave 2, the Ghost of Christmas past takes Scrooge ~~back~~ on a journey to his childhood. The ~~is~~ consumed by avarice protagonist is united with fictional characters like "Alf Baka" who have provided him with happiness as a child. Perhaps Dickens uses this as an opportunity to teach his readers that we should embrace happiness and give people

The experience of feeling joy and warmth as we have undergone that experience. Moreover, ~~the Ghost of Christmas~~ ~~was~~ with its "capacious breast (~~being~~ bare (being) bare"; the Ghost of Christmas Present shows Scrooge how others in society embrace happiness at Christmas time. The "jovial" "fizzing" teaches readers the importance of making the most at Christmas as he urges his "lads" to "put the shutters down." It is clear that Fizzing understands the importance of keeping his employees happy, a stark contrast to Scrooge's mistreatment of Bob Cratchit who was provided with a "dismal little cell." Perhaps Dickens ~~uses Fizz~~ crafts Fizzing as a figure of benevolence to show how employers can transform the lives of their employees by showing happiness to them.

By the end of the novella, Dickens reveals how Scrooge ~~embraces~~ now embraces happiness. Previously being as "hard

solitary as an oyster," the now enlightened Scrooge becomes a "second father" to Tiny Tim and provides Bob Cratchit with a "raise" in his salary as he ~~understands~~ ~~that~~ acknowledges that despite them being impoverished, they embrace their Christian duties and so Scrooge ultimately does the same by showing generosity to them. Moreover, Scrooge is now a foil to his former misanthropic self as he "anonymously" provides the Cratchit family with a turkey as he recognises the importance of ~~se~~ having generosity of spirit. The protagonist also promises to "honour Christmas with all his heart" portraying the extensive ~~low~~ lengths he will go to in order to for society to experience happiness at this very special time of year. Perhaps Dickens ~~shows how society~~ explores Scrooge's marvellous transformation in this way in order to ~~be~~ to ~~endeavour to~~ as he endeavours to encourage his readers to embrace happiness as it has the power to alter people's lives.



Part a)

This is a cohesive evaluation of the interrelationship of language, form and structure. The candidate provides a wide range of examples and supports these with relevant evidence and terminology. Both parts are maturely expressed and fully developed. The candidate considers Scrooge's understanding of charity, how he becomes a 'foil to his former self', his attempt to spread 'generosity and kindness' and how he surprises others with his happiness. In addition to exploration of the use of repetition, verbs, exclamatory sentences and listing, the candidate considers authorial intent.

Level 5 – 20 marks

Part b)

The candidate explores Scrooge's redemption and his journey to happiness. Examples include Bob Cratchit and his family, Scrooge's childhood (such as the happiness when recalling 'Ali Baba'), the ways other celebrate Christmas and how, at the end of the novel, Scrooge finds happiness when providing for others and gaining 'generosity of spirit'. Again, the candidate concludes with some reference to authorial intent.

Level 5 – 20 marks



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

Question 5

Pride and Prejudice

Part a) Explore how Austen presents Mr. Darcy in this extract.

Part b) Explain how first impressions are presented elsewhere in the novel.

Responses to this novel are often very successful and most candidates gained marks in the top two levels.

Candidates answered both parts effectively articulating ideas clearly, using appropriate vocabulary, and maintaining fluency. Candidates tended to excel in analysing the extract, providing insightful commentary on Mr. Darcy's character and its development throughout the novel. There was a good understanding of first impressions in the novel, highlighting key moments where initial perceptions of characters evolve over time.

Overall, candidates showed proficiency in their responses, showcasing strong analytical skills and a deep understanding of the text.

Candidates wrote confidently, and in detail, about Darcy. It was obvious that candidates welcomed the opportunity (from the extract) to juxtapose Darcy and Bingley. Although it was disappointing how many had missed the opportunity to evaluate language in more detail. Some less successful responses were merely a summary of the character of Darcy at this point. Opportunities to explore 'stupid manner', 'fastidious' and referencing Jane as 'tolerable' were often missed.

First impressions as a focus was used quite generally to discuss the initial title of the novel. Most considered Elizabeth and her first impressions of Darcy, and Wickham and Darcy's first impressions of the Bennet family as a whole. Other considerations included Lady Catherine and Caroline Bingley.

The following gained marks in Level 5.

a) Mr Darcy is presented in contrast to his friend Mr Bingley as being bad mannered and unfriendly as a result of his high opinion of himself. The narrator says that Mr Darcy "declined being introduced to any other lady", suggesting he kept to himself and thought himself above everyone at the gathering. Mr Darcy also spoke in short sentences and spoke hyperbolically, claiming that "[he] certainly shall not" and that it would be a "punishment" to stand up with any woman in attendance. Mr Darcy's own friend Mr Bingley directly addresses him as being "possessive", demonstrating how he is unlikably proud and arrogant. In contrast, Mr Bingley "danced every dance", showing how he was engaged in the events of the evening as was expected of a gentleman. Mr Darcy's refusal to engage, showed bad manners and disrespect towards the townspeople who were enjoying the evening and expected an introduction to Mr Darcy. Furthermore, the narrator uses an exclamation to emphasise "What a contrast between him and his friend!" there was.

Mr Darcy is also presented in this extract as being extremely proud and disagreeable, and his high opinion of himself attains him a bad reputation. A short sentence claims that after a short introduction "His character was decided," and the narrator uses a superlative to emphasise how "He was the proudest, most disagreeable man in the world". This hyperbolic language encourages the reader to agree with the people of Meryton that Mr Darcy was not to be favoured. Furthermore, Darcy's pride encourages him to believe he is above an interaction with Elizabeth Bennet, claiming that "She is tolerable; but not handsome enough to tempt me." The use of italics here reflects Mr Darcy's high opinion of himself. These sly comments cause the townspeople to believe Mr Darcy is disagreeable and his bad reputation is soon widely agreed among them.

Finally, Mr Darcy is presented as being conceited and arrogant, as he does not want to associate with people who he believes are of a lower class than him. He is also prejudiced and judges people based on their appearance. He hyperbolically claims that "[Mr Bingley] is dancing with the only handsome girl in the room," showing how he thinks highly of appearance and would not consider interacting with someone he did not think was ^{at all} attractive.

He also claims, in conversation with Mr Bingley, that he "does not give consequence to young ladies who are slighted by other men," unknowing of the fact the Eliza was only sat down because she was "obliged, by the scarcity of gentlemen." This shows Mr Darcy's quickness to judge, which is a result of arrogance and little care for people he deems below him.

b) Jane Austen uses the idea of first impressions to demonstrate the harm of prejudice and the effect they have on reputation. She then uses the progression of characters to create a moral lesson about how initial impressions ~~are~~ can often be wrong and the effect prejudice and reputation ~~can have on~~ from first impressions can have on relationships. She uses ~~the~~ first impression to create reputations, allow character progressions and teach a moral lesson on prejudice.

Jane Austen uses first impressions throughout the novel to express the reputation of characters and demonstrate how reputations can be decided by class, manners, or connections. Mr Darcy's first impression of the Bennets is that they are of a lower class and behave improperly. This is because the youngest Bennets are "silly young ladies" whose "minds are more vacant than their

sisters." Because of the behaviour of her sisters, Mr Darcy decides Elizabeth Bennet has poor connections and represses his 'admiration and love' for her because he is proud and "does not rejoice in the inferiority of her connections. Similarly, Elizabeth's initial opinion of Darcy is that he is 'proud and disagreeable' and therefore does not want to build a relationship with him, even when he "would not be opposed to dancing with her" and becomes "all kindness" ~~there~~ Furthermore, the Bennets first impression of Mr Wickham is that "he is the most agreeable man [they] have ever met", which ensures him a good reputation. This is caused by his overwhelming kindness and good manners, and the lies he tells about his relationship with Mr Darcy, which also cause her opinion of Mr Darcy to decrease further. These initial impressions are the stem of each character's reputation throughout the novel, however Austen uses them to demonstrate how first impression can often be incorrect.

Austen uses the first impressions of characters to allow them to change and progress in order to add to the storyline. Mr Darcy soon realises that his love for Elizabeth is stronger than his pride, and although he still thinks poorly of her connections, he proposes to Elizabeth. This progression of character allows Austen

to demonstrate how love trumps reputation and add to the romance of the novel. However, Elizabeth's opinion of Darcy does not change until she reads his letter describing the true nature of his relationship with Mr. Wickham. Elizabeth then realizes that she had been "partial, prejudiced and absurd" and says that "[she] did not know herself, until now." This shows how initial impressions can cause people to be prejudiced and unfair until they know the truth of another character. The letter also reveals the true nature of Mr. Wickham's character, who Elizabeth had also been wrong about, misled by his good manners. Austen does this to show that one's character should not be judged solely on their character or reputation until their true nature is revealed.

Finally, Austen uses first impressions to teach a moral lesson about prejudice. Elizabeth's first impressions on characters are disproven on multiple occasions, and when she goes to Pemberley she notices that Darcy is more "determined to please" despite ~~that~~ the ~~two~~ Gardiners being the receivers of his attentions" even though "they would have been ridiculed by the ~~other~~ women at Netherfield. This allows Elizabeth to realize that her prejudice to Mr. Darcy

was unfair and they soon fell in love and got married despite the initial bad impressions of each other.



Part a)

This is an assured response that considers the contrast between Darcy and Bingley, Darcy's pride, arrogance, high opinion of himself, conceit and quickness to judge others. All examples are supported with examples from the extract and a range of language points have been made, such as: short sentences, contrasts, exclamations, superlative, hyperbole and italics. The response is focused and confident. There are some missed opportunities to provide further examples and some comments are repeated, such as Darcy's pride. There is sufficient here for a mark at the top-end of Level 5.

Level 5 – 19 marks

Part b)

The candidate begins with some authorial intent and goes on to explore first impressions of the Bennet family, Elizabeth's first impressions of Darcy and Wickham, how first impressions can be incorrect and how they are used to illustrate change, progression and prejudice. All points are developed and supported with relevant examples. This is an assured, confident response and a critical style is developed with some maturity.

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 6

Silas Marner

There are very few responses to this novel and it remains the least popular option in the Prose Section. Very little feedback was received; however, from the standardisation scripts selection it was evident most candidates did very well with the extract and question.

Part a) Explore how Eliot presents Godfrey Cass in this extract.

The candidates' comments included the use of parenthesis of Godfrey's distress in his cold opening statement. The tone of the macabre description of his brother and the time elapsed was noted but the grudge that his prized possessions were stolen, was also commented upon to reveal Godfrey's true character. The alliterative phrases of Godfrey's 'deep dread' and Nancy's 'comparative calmness' were discussed to reflect the stark contrast in the characters' reactions. The rhetorical question used by Nancy to further elicit what happened was often commented upon.

The conclusion of the extract with the repetition of 'I' and the imperatives from Godfrey noted that another truth is to be revealed with the tension-building cliffhanger conclusion. Mature responses commented that Godfrey's imminent confession is coming but is not one of moral strength because the truth will be revealed, reinforcing Eliot's moral message.

Part b) Explain how truth is revealed elsewhere in the novel.

A careful reading of the whole novel was revealed in the responses. Candidates tended to take the chronological route beginning with William Dane's lies, leading to Silas's subsequent exile, Silas' loss of faith in God and the community, which reveal Eliot's message that lies destroy lives. Candidates also considered Godfrey and Dunstan's toxic relationship, which leads to many lies being told.

Some candidates considered how the truth in communities maintains justice and keeps healthy relationships with it.

Characters were rewarded when they referred to characters speaking the truth after concealing a lie, such as the truth revealed by Godfrey when Eppie's birthright is revealed to her, but how she rejects his 'truth' to remain with Silas.

The following is a Level 3 exemplar.

George Eliot presents the character of Godfrey Cass as ashamed in this extract. Godfrey tells Nancy that Dunstan had fallen into the stone pit. However, instead of feeling relief, Godfrey spoke in a "low but distinct voice" as if there was more to the story: "Dunstan was the man that robbed Silas Marner." The tone that Godfrey states this is affirmative however it was followed up by: "there was no hindering it; you must know." This portrays the disgust that Godfrey had felt. When Godfrey says "you must know" to Nancy, the modal verb further shows his disappointment in his own brother and makes us feel as if Godfrey was moved by this more than Silas Marner himself. Godfrey feels ashamed as he has encountered a new low from his brother Dunstan but partially betrayed, as Willfire was stolen and Godfrey could have prevented this.

George Eliot also presents Godfrey Cass as inspired by the shocking news: "He was silent, looking on the ground for two long minutes." Godfrey was reluctant and unsure as to tell Nancy his own truth because he knew it was just as bad, if not worse, to what Dunstan did: "Everything comes to light, sooner or later... I've lived with a secret on my mind, but I'll keep it from you no longer." In this paragraph, Godfrey uses the 'word

of God' to manipulate Nancy and make it seem as what he is about to say is not that ~~bad~~ bad. However, thanks to the event of finding Dunstan, Godfrey knew that he could not lie to Nancy any longer. Godfrey felt a sense of inspiration as well as inclination to do the right thing for once. He had lost his brother, as well as ability to raise a child of his own, thus he did not want to cover up the truth anymore. Godfrey's life was like a puzzle; as soon as one was found, the rest were easier to reveal and slot in.

question b)

The novel starts with Silas Marner in Lantern Yard where he lives peacefully as a weaver, as he has lived his whole life. Until, the truth unravels itself. Silas Marner's best friend had framed him for murder, however there was no possibility for this to be true, as Silas was having one of his catastrophic fits. Silas had strong faith that the drawing of the lot will symbolise his innocence: "God will clear me" however this was not the case. Thus, Silas believed: "There is no God full of truth but a God full of lies." On top of this, Silas found out that his fiancée Sarah had actually left him for his best friend. This is one example of the truth and real intentions being revealed in the novel.

One event that took place in the novel, gradually revealing the truth that affects Silas Marner would be Silas getting robbed. This allowed for Silas to adapt into the village of Raveloe and to grasp better relationships with his neighbours. Although this was a heart-breaking moment for Silas, he was too occupied with looking after young Eppie, but his life had a new, refurbished purpose. Both Eppie and Silas needed each other dearly, as it seems Eppie was abandoned. Both of them grew fondle and it was as though they had an actual father-daughter bond. Silas struggled with punishing Eppie: "Eppie in he talk now!" This fulfilled a loving environment until it was found that the ^{stone} pit was drained.

When the stone pit was drained, belongings were found, as well as the skeleton of Godfrey Dunstan: "There's his watch and seals, and there's my gold-handled hunning-whip, with my name on."

After 16 years, they realised that Dunstan was behind the robbery of Sir Manner. This was one of the most anticipated turns in the novel. This also had a domino effect as once this had been found, everything else slipped onto the surface. Crookrey felt inclined to reveal the truth to Nancy: "I've lived with a secret on my mind, but I'll keep it from you no longer." Crookrey had kept his fawning as a secret from everyone, for more than 16 years. However, when they have realised that Nancy can't have kid, he wishes he had taken Eppie under his wings straight away. All he did was support her financially as "that is a father's duty."

Overall, the moral of the story is that "everything comes to light, sooner or later" and that you should act immediately, otherwise you may regret it and live with a big burden for the rest of your life.



Part a)

This response shows an understanding of a range of language. Specialist terminology of the use of the modal verb is evident. The tone of Godfrey's voice is commented upon contrasting the emotions of Godfrey and Nancy.

The conclusion reveals an understanding of character as Godfrey is about to reveal a greater truth.

Despite the understanding of a range of language it is not focused or detailed enough to lift it to the next level.

Level 3 – 11 marks

Part (b)

The response reveals a solid knowledge of the text, with use of enhancing learned quotations. The candidate takes two events revealing truths and how it affects character.

The strong concluding point shows Eliot's message that lies do not remain concealed and cause a burden on lives. This puts this response at the top of Level 3.

Level 3 – 12 marks



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

Question 7

Frankenstein

Part a) Explore how Shelley presents Victor Frankenstein's reactions to his creature in this extract.

This is a challenging novel with the complexity of language. This extract however overcomes this and candidates found it very accessible. The excitement that this is the very moment that Frankenstein will bring life to the creature was commented upon. The pathetic fallacy of 'a dreary night in November' and the 'dim and yellow light of the moon', combined with comments on colour imagery contrasts, presenting a negative view of the creature were often evident. Comments on the moment Frankenstein sees the monster, after years of toil, are reflected in the disappointment of negative nouns 'breathless horror and disgust'. The conclusion of the extract with a description of the creature as a 'wretch' was noted as it expressed Frankenstein's horror of his creation. The first-person narrative in the extract enabled candidates to empathise with Frankenstein, and more able responses questioned his motives.

Part b) Explain how horror is shown elsewhere in the novel.

When writing about horror, suitable examples were chosen, including when the creature kills the De Lacey family, and the murders of William, Elizabeth and Clerval. The intensification of horror was noted too when the creature demands a female companion. The conclusion of the horror is commented upon as the story ends when Frankenstein dies and the creature tells Walton he will commit suicide.

The chain of horrific events were commented upon as central facets of a Gothic novel. The creature's reign of horror when seeking revenge for his rejection was often evident. All characters are affected by Frankenstein's scientific experimentation was often cited in assured responses. Where context was included it supported points made.

The majority of responses for this novel gained marks in Level 3 or above.

Here, we have included a response that gained marks in Level 2.

A) In this extract, Shelley presents Victor Frankenstein's reaction to his creature as he describes his appearance. A quote to support my point "His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was a lustrous black, and flowing; his teeth of pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips", in this quote it shows how Victor is describing the ^{creature} ~~monster~~ as he thinks that he has made a good human. The use of listing is used to describe his appearance. The adjective 'lustrous' was used to describe the loss of the ~~monster~~ creature's hair. The reader understands how the creature's appearance looks and what he could possibly be like.

In this extract, Shelley presents Victor Frankenstein's reaction to his creature as hard work. A quote to support my point "I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body", in this quote it shows how Victor has worked for two years to finally create life and be their creator as it was his ambition to be like God. The noun 'inanimate' is describing the body of the creature that Victor has describing when infusing life. The reader understands the hard work and desire to give ^{create} ~~there~~ life.

In this extract, Shelley presents Victor Frankenstein's reaction to his creature as ~~unbearable~~ ^{horror}. This is seen through the quote "I had desired it with an ardour that far exceeded moderation; but now I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created...", this shows how Victor will have horror of

of how he has created a being and now not willing to sleep. The man's 'disgust' is implying how he feels towards the creature after creating him. The reader understands the horror of creating the creature.

B) In the novel of Frankenstein, horror is seen through the character of the creature. This is seen through the quote "I'll be seeing you on your wedding night", this shows how the creature will turn up to Victor's wedding and ruin it all by kill his wife, Elizabeth. The adjective 'wedding' shows how Victor loves everyone but not his own being due to rejection therefore the creature went on to ruin his celebrations. The reader learns the horror caused by the creature.

In the novel of Frankenstein, horror is seen through the character of the creature. This is seen through the quote "go away, you ugly wretch", this shows how the creature has scared the De Lacey family and telling him to go away due

to the way he looks. The man 'wretch' is describing how they are ~~dehumanising~~ dehumanising by the way he looks. The reader feels the horror caused by the Creature.

In the ~~real~~ novel of Frankenstein, horror is seen through the disorder of Victor. This is seen through the quote "Henry lying on the floor in the beach", this shows how Victor's best friend, Henry, was seen dead on the floor. He was also blamed for the cause of his death but the Creature was the victim. The man 'lying' describes how Victor was left there by himself with the cause of his death. The reader feels that Victor was blamed for his death and put to jail even though the Creature has killed him and run away on a boat.



Part a)

The candidate identifies the use of pathetic fallacy. The quotation is a little long, but comments on 'listing', adjectives, and nouns are evident. Recounting the toil in creating Frankenstein's creature is laboured, but his ambition to be like God is a valid point. The candidate concludes with a comment on Frankenstein's horror at his creation. This response is largely descriptive and is at the top of Level 2, as there is 'some' here.

Level 2 – 8 marks

Part b)

The example of the creature being present on Frankenstein's wedding night is a valid example of horror in the novel. The horror of the encounter with the De Lacey family is also recalled. The horror that Frankenstein feels as he looks at Clerval's dead body is another example. The response concludes with further textual evidence that Victor was blamed for Clerval's death and sent to jail, even though he was innocent. The candidate tends to explore the language, which is not assessed in this part of the question. The points can be laboured and there are very few examples provided, thus remaining in Level 2.

Level 2 – 6 marks



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 and could lose the candidate a mark for Part a).

Question 8

Anthology Poetry

Candidates were able to respond to Section B Part 1 well, with well applied comments on language in the poems. However, this was not always the case with form and structure with some candidates choosing to ignore these requirements or offering a limited response. A lack of contextual knowledge did depress some of the marks, and on occasion some candidates placed too much importance on reciting contextual comments, to the detriment of their analysis of the poems.

It was felt that, on the whole, candidates were well prepared for this question(s) and very few only dealt solely with the named poem.

Question 9 was by far the most popular question with the Conflict cluster seemingly the favourite in schools and colleges.

Across all of these questions, there was a lack of subject terminology and interweaved comparisons. Many candidates referred to paragraphs, writer and 'the play' rather than poem, poet or stanza. Deciding on the gender of the poets was also an issue, as men turned into 'she' and vice versa, which did become confusing in some cases, when comparisons were made, without naming the poem or using quotations. Choices of poems to compare were not always effective, as some candidates tended to choose a poem they were familiar with, although most were easily comparable.

It was easy to see where candidates had been taught techniques for comparisons such as 'SMILER', PETER and STRIVE, where they tended to achieve higher marks.

Across all the Anthology questions, candidates who were most successful were those who dug deep into the language, form and structure of the poems by comparing both poems in tandem using the coat-hanger structure. Furthermore, the responses were able to draw out precise and fine-grained comparisons often beginning with a well expressed and insightful topic sentence that elucidated some subtle aspect of the poets' message. On the whole, candidates seemed to have been taught explicitly the response structure of how to compare poems.

Less successful candidates, perhaps, were unsure about how to approach poetry comparison and fumbled in some senses to compare poems in any meaningful way, tending to describe or simply focus on general comparisons. Some explicit teaching of the differences between superficial comparison and pertinent comparison would aid candidates in providing more effective responses.

Centres are advised to make sure they teach:

- Subject terminology more in-depth.
- Structure and the effect it has.
- Techniques for effective comparisons.

Question 8

Anthology poetry: *Relationships*

Named poem: *The Manhunt*

Compare how a relationship between two people is presented in the two poems.

Examiners saw many responses comparing *Manhunt* with *Nettles*, some to *One Flesh* and a few to *i wanna be yours*. A large majority compared *Manhunt* and *Nettles* and successfully compared the military imagery and the pain felt by both speakers in the poems.

By and large candidates had good knowledge of the named poem and its context, with many referring to the Channel 4 documentary about Eddie and Laura Beddoes, which was the inspiration for the poem.

There was quite a wide choice for the comparison poem, with *i wanna be yours* and *Nettles* being two popular choices, but examiners also saw *Neutral Tones*, *My Father would Not Show Us* and *La Belle Dame Sans Merci*.

Candidates successfully made comparative language links between the two poems. For example, the metaphors 'damaged porcelain'/'coffee pot' (*i wanna be yours*), the militaristic language of 'unexploded mine'/'regiment of spite' (*Nettles*) and the pathetic fallacy in *Neutral Tones* compared to 'the frozen river' in *Manhunt*.

More successful candidates compared tone. For example, the light-hearted, playful tone of John Cooper Clarke as opposed to the more sombre tone of *Manhunt*. Candidates also compared and contrasted thematic links. For example, vulnerability, patience, devotion, grief and acceptance. A comparison of the poems' personas was also in evidence. For example, the healing persona of *Manhunt* in comparison to the toxic female persona in John Keats' poem or the aggressor in *Nettles* in comparison to the male victim in Armitage's poem.

Quite often candidates started or sometimes ended with a contextual paragraph, when embedded or interwoven contextual comments would have been more cohesive and would have served as an additional tier of development rather than being 'stand alone'.

Comparison was also much stronger at the higher end and allowed candidates to explore and evaluate the effects of language, structure and form. Contextual references were generally appropriate, providing relevant background information about the poets or the socio-historical context in which the poems were written. In higher level responses, this contextual knowledge enriched candidates' interpretations and allowed for deeper insights into the poems' themes and purposes.

Some candidates struggled with the focus of the question, which hindered progress, but those that were successful tended to use the PETER techniques, and made some good comparative points. There were sound responses, which showed a really good knowledge of the named poem, although language analysis was discussed much more than structure. Subject terminology was a problem for many candidates, as although they had really good comparisons, they did not use much terminology.

On the whole, the question was handled successfully, with a lot of evidence of the 'Relationships' section in the Anthology being well taught.

Our first poetry exemplar is a good Level 3 benchmark script.

The poem 'The Manhunt', illustrates a relationship of deep meaning and creates a sense of damaged love through ^{the} use of emotive language. The poem 'My last Duchess', illustrates a relationship built on envy and manipulation, which creates a sense of toxic love through the use of volta.

Firstly, in the 'manhunt' a relationship is presented as a stage of healing and trust, which suggests the author is attempting to 'come close' to their partner. Furthermore, the ^{poet} ~~author~~ uses caesura to emphasise his ~~point~~ ~~of~~ message of the meaning of relationships. This has the effect of a constant build on tension on the reader and helps the reader understand what a relationship means. In 'My Last Duchess', a relationship is presented as a source of envy and a constant reminder of manipulation. Furthermore, the poem contains volta to shift the tone from ^gfake ~~set back~~ ^{relationship}, to a relationship of possession. Both poems illustrate a separate image of relationships, however, they ^{send} ~~send~~ a juxtaposing message to the reader.

Secondly, in the 'manhunt' a relationship is presented as a safe haven that is built on the true features of love and may suggest relationships.

are therapeutic to either people in the relationship. To support this idea, the ~~author~~^{poet} attempts to use metaphors to express the image of a damaged man and to suggest that relationships do not require the perfect people, but, instead require a perfect match. For example, the poet states 'only then would he let me trace the frozen river which ran through his face'. The metaphor 'frozen river' may suggest a re-occurring memory that ~~has~~ holds a feature of abuse. ~~The reader may find the~~^{This effects the reader by} demonstrating an idea of one of the person's past and this could raise questions in the reader's mind. On the other hand, in the poem 'My last Duchess' a relationship is presented as a responsibility that burdens ~~the~~ people, while depriving them of a real relationship. The poet uses imperative statements to demonstrate a relationship of manipulation and envy, this expresses the image of one-sided love and the effects of obsession. The reader is exposed to an image of obsession, this has the effect of ~~a~~ realisation on the reader.

In comparison, the poems present different forms of relationships and demonstrates the benefits or the cons of the ~~the~~ relationship.



The candidate compared the *The Manhunt* with *My Last Duchess*.

The candidate begins with a focus on the relationship in each poem. There is some focus on the language features used by each poet, such as caesura in *The Manhunt* and a volta in *My Last Duchess*. The candidate comments on the metaphorical 'frozen river' in *The Manhunt* – this is a sound point.

Imperative statements are identified from *My Last Duchess*. Whilst language devices are identified and there is an element of analysis, there is little on form, structure and context. This is a good example of a candidate who is at the lower end of Level 3 as a 'best fit'.

Level 3 – 10 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.

Question 9

Anthology poetry: *Conflict*

Named poem: *The Class Game*

Compare the differences between people in the two poems.

This was a popular choice and accessible across the ability range. Overall candidates responded well and with confidence when discussing *Class Game*. Most candidates appeared to have a good understanding of the given poem. The strong feelings of the speaker were explored in relation to the context.

The most popular choices to compare were *Half-Caste*, *No Problem* and *Cousin Kate*. Choices for comparison were usually successful with candidates being able to compare and contrast. However, those candidates who discussed one poem and then the other were less likely to compare effectively and sometimes these responses lacked overall balance. Less popular but no less successful choices included *Exposure*, *Poppies* and *A Poison Tree*.

The main point that was made in many responses using *Half-Caste* or *No Problem* was in reference to racism or discrimination towards people. The candidates engaged with the rhetorical questions and colloquial language used in both poems and showed a clear understanding of the poets' viewpoints. They were able to discuss the poets' personal experience and the 'pride' they felt about their backgrounds and culture. Those discussing *Cousin Kate* were particularly strong on context and the mores of the period.

Language analysis was offered in stronger responses and those that reached Level 4 and above displayed a fair degree of sophistication. Structure was not clearly discussed in many answers with less confident responses feature spotting how the poems were written but no analyses of the effect of the structure. Candidates who analysed structure, produced informed and well-developed responses.

Responses at the lower end tended to be short, lacking in detail and clarity. There was a tendency to either feature spot with a lack of analysis in relation to feelings expressed or a narrative approach, which showed an understanding of the poems but lacked the analysis needed to reach the higher levels.

The major issue concerned the choice of a poem for comparison as the majority of candidates lapsed into a 'narrative' type of response, retelling the story of *Cousin Kate* or *My Last Duchess*.

The following is a good Level 3 exemplar.

In the class game, Mary Casey repeatedly uses the interrogative sentence 'How can you tell what class I'm from?'. This shows her passion behind wanting people to change their views about lower-middle class people and it shows she doesn't want people to label others about what class they are in. Casey also creates some aggression behind her poem and this could be because she hasn't been treated well in the past and has been judged due to her class. Similarly, in 'Cousin Kate' Christina Rossetti shows how Kate's cousin was mistreated by in her life. The simile 'changed me like a glove' shows how the character was mistreated and used almost like a puppet or a toy. This line also shows how the writer didn't mean anything to the lord and that he used her as if she was an item or object. Both poems show the writer's anger and that society needs to change. In the time that Cousin Kate was set, men felt that they could use women as they liked and Rossetti wants to

show her readers how wrong this was.

In both poems the feeling of being dirty is explored. In *The Class Game* Casey is proud that her hands are 'stained with toil' because it shows she is hard working. In *Cousin Kate* the writer is described as 'an unclean thing', but here she is embarrassed which juxtaposed *The Class Game*.

At the end of both poems the poets' pride in themselves is shown. Mary Casey says she is 'proud of the class I come from'. This being the final line is powerful as it shows the reader that you shouldn't be embarrassed of who you are. In *Cousin Kate*, the poem finishes with 'my fair haired son, my shame, my pride'. This line shows what the writer has over Kate and it also shows how women at the time who had children before marriage were considered as disgusting and shameful. Both poems end with showing what they are proud of and this is the main message to the readers of both poems.



The character compares the named poem with *Cousin Kate*.

The response compares and contrasts a range of points and displays a sound understanding of both poems. There is some sound analysis of the language form and structure.

The candidate considers aggression, shame and pride in both poems. There is some reference to technique such as repetition and listing and their effect on the reader. Some of the comments are supported by relevant references to the texts. There are some contextual points which are sound and the candidate has tried to incorporate them into their response.

Level 3 – 11 marks



Remember to comment on structure and form in both poems. Anthology poetry responses must also address context. The tone of the two poems is always a good point of comparison.

Both poems must be compared and contrasted. Comments about technique and how it effects the reader and the candidate's interpretation of both texts must be supported by relevant textual references. Point, Evidence, Explain.

The next response is a Level 2 exemplar.

In 'The Class Game' by Mary Casey, the poet is describing how she is proud of where she is from and her social status, 'And I'm proud of the class that I come from.' This is in contrast to 'Half-caste' by John Agard, who opens his poem ~~with the cent~~ by saying 'standing on one leg', this metaphor implies that Agard feels as though he is half a person due to the ~~misleading~~ name 'half-caste'. He could be implying that he is experiencing identity loss and that he does not feel secure as the person that he is, whereas in The Class Game, Casey is almost expressing her love for where she is from and the things she may be judged upon.

Casey uses rhetorical questions frequently throughout her poem in attempt to make the reader question themselves and what kinds of things she is being judged on. On the

other hand, John Agard uses the repetitive imperative, "Explain yusef", this phonetic language brings attention to the reader by giving him a unique way of speaking and could possibly make the reader feel under pressure, as Agard wants answers to his mistreatment that most of can't give him, because we cannot understand his struggle.



ResultsPlus
Examiner Comments

The candidate compares the named poem with *Half-caste*.

Comparisons of feelings are made, such as pride in the writer's origins, feelings of loss of identity and resulting insecurity. Some quotations are used to support comment and some relevant terminology is noted. However, there is little in the way of analysis of form, structure and language. There is some basic comment on the context of both poems.

Level 2 – 7 marks



ResultsPlus
Examiner Tip

Candidates should demonstrate a clear understanding of both poems, compare them, and explore the use of language, form and structure.

Candidates should also comment on the context of both poems.

The acronym PETER(+C): Point, Evidence, Technique, Effect on Reader (plus Context) can help fully address the requirement of the assessment objective and help towards attaining a higher level.

The following is a Level 4 exemplar.

In a Class Game, Mary Casey presents people as ^{discriminative and} ~~discriminative~~ prejudice as they use assumptions to form their opinion. The opening line, "How can you tell what class I'm from?" suggests that people assume of class based off of their outfit or actions. The use of an interrogative sentence demonstrates Casey's confusion on how people can ~~assume~~ assume based on little things. Casey does this to emphasise the discrimination that the working-class face as Casey had grown up this way and had experienced the harsh treatment first-hand. ~~Similarly~~ By putting it as the opening line, Mary Casey ~~&~~ demonstrates the significance of this question. ~~Similarly in The Man Who~~ killed similarly, in Cousin Kate, people are presented by Rossetti as discriminative as they ~~do~~ not ask about your situation but rather judge based on actions and traditions.

Society are an example of prejudice as they judge based on traditions such as ~~having a baby out of wedlock~~ as "they call me an outcast thing" demonstrates the immediate reaction of people based on actions. The use of the adjective "outcast" suggests that society no longer believe that you are 'normal' as your actions are deemed unusual. The use of the noun "thing" demonstrates people's excessive actions as they no longer humanise her. Christina does this to highlight the mistreatment of women in society and the prejudice that they face.

Contrastingly, ~~in both~~ Cousin Kate and Class Game, the narrators are presented as confident as they are both happy with their situation. both present their narrators differently, as they are in Class Game, the narrator is not affected by the mistreatment as "they are "proud of the class that I come from" which demonstrates that they are not affected by the ~~prejudice~~ discrimination that they face but are rather just aware of it. The verb "proud demonstrates that the narrator could not change her class if she could. whereas in Cousin Kate, the narrator wishes she could

change the situation as the rhetorical question, "Why did he seek me?" demonstrates her distaste for the situation. The quote is used to suggest that the narrator is not proud of herself as ~~the~~ the rhetorical question implies that she regrets it. Rossetti does this as she wants to highlight the unjust societal expectations for women as during this period, ~~women were~~ babies born out of wedlock was unacceptable, however abortions were also unacceptable. Therefore society left women in the situations feeling ~~some~~ ~~full~~ shameful and regret. However, Casey wants to demonstrate the togetherness of parts of society as Liverpool was significantly mistreated by the government and Casey wanted to highlight that despite this her and other Liverpudlians were proud of where they came from.



The candidate compares the named poem with *Cousin Kate*.

This is a thoughtful, focused and detailed response, which compares and contrasts a range of points. There is discussion of discrimination on class and prejudice with relevant examples given. The similarities and differences between both texts are considered. Overall, the analysis is sustained.

The candidate considers the use of adjectives and different nouns to effect. There is analysis of the interrogative opening of both poems and the rhetorical questions in particular.

Contextual points are made throughout this response and are incorporated into the overall response.

Level 4 – 15 marks



Candidates must compare both poems in adequate detail.

Discourse markers such as similarly, contrastingly, however, therefore, are a useful help in sustaining an argument.

Practise these when comparing and contrasting texts.

Our final exemplar for this question gained full marks.

In the "class game" and "~~no problem~~
"no problem" both Zephaniah and
Easy undergoes talk of race
and class.

~~I am not de~~ No problem starts
with a diction to much a
jamaican accent. The writer uses
the repetition of "I am not de
problem" to make it clear that
the discrimination against is in
fact not his fault, and rather
a reverse psychological fact that
race is ~~stem~~ stemmings from
social class, or family. Throughout
the poem the writer uses metaphors
to ~~pre~~ reference how he is
not the problem, he shows a
~~even~~ comic tone, suggesting
that he is laughing about this
or considers it funny.

an example of this can be at the very end. The writer quotes "I am not the problem, and just to be clear my friends are ^{white} ~~not~~". This creates a tone of sarcasm, as in context many people consider themselves not ~~and~~ racist as they have ~~black~~ a black friend. The writer can highlight this as him mocking ~~at~~ these people.

The use of enjambment can suggest that the writer could be talking to someone, he repeatedly uses "I am not the problem" emphasizing on his ~~decent~~ ~~accent~~ accent, and makes my comments throughout the poem. The writer could be taken as laughing at and ignoring and making fun of them. The use of "I am not the problem" can highlight ~~Smiley, the class game reveals as~~ a "nature" vs "nurture" aspect. Nobody is born racist, it's nurtured into you by the environment ^{abuser} and if you are ~~racist~~ a ~~product~~ of racism, the victim is truly not the problem.

Similarly, the class game touches on "race" and "class" Casey starts with a rhetorical question "How can you tell what class I'm from" The use of this gives us a answer in our head that makes us want to learn more; The quote "I can talk posh like some" might have a comical tone too. Perhaps, ~~he~~ she's mocking the poshness of some. The metaphorical use of "cos we live in a cerry, not like some" ~~even~~ tells us that they are judging his class based off his social life; ~~"but like some" can refer to the language of the SA~~

The diction in the poem is evident the writer uses words like "me say talk to me na" to contrast the "bye mummy" that the upper class uses. This can be sarcasm too; he seems to be ~~parody~~ asking a rhetorical question whilst mocking them for their ignorance.

The writer then points out the social divisions, ~~in~~ and the contrasting effect in the quote "because my hands are stained with toil" in comparison too, "lily white with perfume and oil"

The writer makes them even more ~~when he is~~ when speaking in the "Don't I scrub my finger when I drink me tea?"

The repetition of "How can tell what class I'm from ~~can~~ emphasises on the ~~the~~ ~~so~~ rhetorical question, this means the writer gives off an answer that is asked but is not meant to be answered and repeated to get his point across. The writer uses enjambment to flow the poem together, this ~~can~~ ~~so~~ give a fast paced ~~here~~, the writer may be talking to someone, and that's why the questions are left unanswered.

Both the "class game" and "I am not the problem," have a similar structure. Both have a consistent ~~met~~ ~~metaphor~~ repetitive tone, to emphasise on that specific word. Both use a flow of enjambment, to create a fast paced atmosphere. They both have a comedic tone, filled with sarcasm and elements of "calling out ignorance". However, the class game was written at a time the "class" was still conflicting. The speaker seems to be teasing ~~at~~ and mocking but also being confident enough to say "And I'm proud of the class that I come from". This contrast to the start can give us a tone of character development perhaps the writer felt insecure and annoyed. The writer also uses constant imagery, to make us picture the comedic tones. Such as "Don't I croon my little finger when I drink tea".

In compassion to the man he kills,
~~that~~ that touching more on
race, than class, the writer
seems to just calling out others
for remaining ignorant while the
class game, there doesn't seem
to be an emotional opinion on
what the people are saying.
The writer uses the ~~as~~ sarcasm
tone as a joke, as he finds
it's funny ^{and} ~~possibly~~ exhausting.
~~In~~ The last line illustrates this,
despite all he said, the writer
looks ~~down~~ at them like
they are stupid, setting a
conceited
comedy tone to the poem.



This is a good example of a response that has gained full marks. The candidate has chosen *No Problem* to compare with *The Class Game*.

Although quite long, the response is assured and there are some perceptive comments made about both poems, such as character development. A wide range of language devices are explored and commented upon with confidence. The candidate writes about the sarcastic and comedic tone of both poems.

Techniques such as rhetorical questions, metaphors, enjambment, repetition, contrasts, emphasis are included to support the argument. The candidate uses short phrases and selective words, which are effective.

Context is embedded and is used to support comments made and not simply as an add-on. The overall knowledge understanding and interpretation of both poems secure full marks.

Level 5 – 20 marks



Keep quotations succinct and integrate them into the response.

Question 10

Anthology poetry: *Time and Place*

Named poem: *First Flight*

Compare how travelling is presented in the two poems.

Across this question, it was evident that candidates were able to identify a wide range of emotions and ideas about travelling. Candidates at all levels were able to explore the positives and the negatives of travelling and were able to equate their own personal thoughts, feelings and emotions about travel.

From responses at all levels, it was clear that they had been able to select information and select apt and clear quotations to support the points they had made. They were also able to explain their selections and give a personal interpretation of what they believed it conveyed about the poet's thoughts and feelings. Many were able to identify the privilege of travel through the use of the 'Know where it is?' and many were able to evaluate the methods and techniques used. It was pleasing to see that so many were able to look at the difference of travel depending on whether it was in the UK or abroad.

Overall, examiners felt that the 'questions are always super accessible' across the ability range. However, it may be useful for centres to emphasise to candidates that they can provide their own evaluation based on how they interpret the question. This can then provide finer, more insightful analysis if they then focus on more precise differences between people or the different aspects of travelling or locations and how the descriptions create a certain atmosphere or mood.

Here is a very successful response to Question 10.

In 'First Flight' by Fanthorpe, travelling is presented as a foreign, uneasy ~~em~~ feeling. This is reflected in the irregular structure of the poem - there's no metre, or rhyme scheme, and the lengths of the lines ~~and~~ is varied, suggesting an unknown feeling. ~~or the~~ It is also in free verse, suggesting the narrator's ambiguity about not only flying, but also about the metaphorical future of the world, as it is ~~advancing~~ ~~technologically~~. ~~The~~ The narrator's uneasiness is further shown through the first ~~epi~~ epilitical line, 'plane moves', which ~~creates~~ evokes the feeling of a jilted, jarring movement for the reader, reflecting the sudden taking off of the plane. The poet goes on to say 'a sudden swiftness, earth slithers' and the use of sibilance creates a harsh foreign sound, perhaps mimicking the rush of air in the narrator's ears after the sudden change in pressure. This could ~~be~~ also be a metaphorical rush of excitement the narrator feels after the first time flying.

On the other hand, in 'Adlestrop' by Thomas, travelling is presented as unpredictable, and peaceful. The poem is autobiographical, and Thomas is recounting the feeling of ~~peace~~^{tranquillity} he felt on the train. The poem starts in media res, immediately adding a conversationalist tone to the poem, which is enhanced by the excessive use of enjambement which ~~adds~~^{add} a natural, easy-going flow to the rhythm of the poem. It begins with 'Yes, I remember Adlestrop-' as if he's answering a question. The use of caesure 6-9 After 'Adlestrop' suggests he is pausing to reflect about his brief time spent there, emphasising the intensity he feels when thinking of his travels. Furthermore, he describes the train stopping at Adlestrop as 'unwontedly.', which means against its usual practice, so perhaps he felt as if the moment of peace he felt was gifted to him - an element of surprise from nature itself, which adds to the serenity he felt while travelling. However, the next line states 'it was late June.'. The use of caesure perhaps draws the reader's attention to 'June', which is significant as the poem was written in 1912, six weeks before the outbreak of World War One. To a modern reader, this would perhaps ~~create~~ create a tense

or upsetting atmosphere as ~~or~~ it ~~in fact~~ is now known that Thomas has increasing anxiety about the war, and he eventually died in the war in 1917, which is a total contrast to the peace and calm he felt here on his travels.

In Both poems refer to ~~portray~~ the nature they see while travelling, and their admiration to it, but 'First Flight' provides a deeper, metaphorical journey of the advancing world through nature imagery, as opposed to 'Adlestrop' which uses the image of nature to heighten feelings of tranquility, ~~with~~ with a less darker tone to the poem. In ~~the~~ 'First Flight',
Fanthorpe references to nature throughout, but always disrupts the view of it. For example, & she refers to the sunset ^{with the metaphor} ~~as a~~ 'crinkled tangerine stain'. ~~There~~ The adjective 'crinkled' ~~suggests~~ suggested it's distorted and foreign to her, despite it being the same sun. She also compares ~~not~~ mankind's journey - 'we have come too fast for history' to her experience of travelling on the plane. This could be a metaphor for the fact that she feels mankind is travelling too fast, too quickly into the future, and perhaps it

needs to slow down before it forgets its roots - its 'history'. Perhaps this is referenced by the secondary narrator, who clearly has experience travelling. He refers to 'Peking' as 'Beijing' right after the main narrator contemplates the advanced travel of mankind. Perhaps this is Fantuorpe's subtle reference to the changing world around us. She ends the poem with a ~~can~~ largely controversial line - 'mackerel wigs dispense the justice of the air.' - almost as a declarative. A fact. It is argued that 'mackerel wigs' refer to the ~~late~~ clouds, and it is nature deciding whether the plane stays upright ~~or~~ or not - which may be a reference to the fear she has of travelling by plane as a first-time flier, and her lack of trust in the plane staying airborne. However, it is also argued that this statement refers to mankind defying the laws of nature. 'Mackerel' is a type of fast-moving, silvery fish, which can look like planes. This may be a reference to how fast mankind is advancing in the field of technology, that they can now go against the rules of nature. It is also important to note that this poem was written at the time where there was a rise in commercial flights.

Fanthorpe's final line - 'too near the sun?' ~~Not~~ many allude to the myth of Icarus, who got too confident in his wings, that he reached too high and fell to his death. This could be a warning for mankind too slow down, and not aim too high or everything will come crashing down. ~~But~~ Through the use of these metaphorical statements, Fanthorpe presents the ~~from her~~ ^{narrator's} experience of travelling as a metaphor for how she feels about the advancing technology - she is a modern poet, so ~~it would~~ the poem is deliberately vague, but because she is modern, the poem also refers to the affairs of the world.

As opposed to all ~~these~~ ^{these} metaphorical allusions, in 'Adlestrop', Thomas - although not being a romantic poet himself, was heavily influenced by romanticism. This is seen through his listing of 'willow-herb, willow, and grass [...] and newcocks dry'. This creates a semantic field of nature, which suggests that his experience of travelling was more lighter and care-free to Fanthorpe's chaotic depiction of travelling. Furthermore, the use of a repeated use ~~of the~~ of 'and' within the

Listing suggests a continuous cycle of nature, and ~~and~~ although his time spent in Adlestrop station was brief, it impacted him later in life. Thomas also describes the station as 'bare' - 'no one left and no one came' - evoking a feeling of solitude, but in a positive way as it gave him a moment to reflect on his thoughts, and calm his anxiety perhaps. The ending of 'Adlestrop' is also controversial as there are two ways to take it. The song of the bird's gets 'farther and farther' suggesting the train is pulling out of the station, which is the obvious interpretation. However, it could be argued Thomas used the phrase 'farther and farther' to implement the idea of young men being uprooted from their homes and stationed far away from home, which ends the poem with an underlying tone of darkness and criticism, similarly to 'First Flight'. This is reinforced by the simple sentences used within the poem, as it shows Thomas' sincerity in taking the beauty of nature while travelling, but inevitably letting his mind wander to his anxiety of the upcoming war. This means that both poems show travelling as a mental and emotional journey as well as physical travel.

TOTAL FOR SECTION B, PART 1 = 20 MARKS



This is a good example of a response that has gained full marks. The candidate has chosen *Adlestrop* to compare with *First Flight*.

It is a long response that is assured and there are perceptive comments throughout about both poems. There is an initial focus on the structure and form of each poem. In addition, many language devices are accurately identified and quotations to support these are embedded throughout the response. There is some original interpretation made by the candidate.

There is a clear understanding of the context of the poems and these are integrated as appropriate, for example the reference to caesura and the word 'June', which has enabled the candidate to comment on historical context. The influence of romanticism is also alluded to. The candidate writes about techniques such as imagery, the use of extended metaphor, adjectives, listing, sentence types and more. The overall knowledge understanding and interpretation of both poems secure full marks.

The candidate may have reached the point of full marks earlier had they compared more in the course of their response.

Level 5 – 20 marks



Try to compare throughout, using discourse markers such as 'similarly', 'in contrast', 'however', etc.

Question 11

Anthology poetry: *Belonging*

Named poem: *Peckham Rye Lane*

Compare how a location is described in the two poems.

This was quite a popular candidate choice, with some good structure comparisons, as the named poem lent itself to that. Popular choices were: *Sunday Dip*; *Island Man* and *We Refugees*. Some of the really thoughtful responses used *In Wales*, *Wanting to be Italian* and *The Emigree*. These interwove the comparisons, and were able to achieve the high marks through focussing on the question.

Overall, candidates demonstrated enthusiasm and competence in trying to explore the thematic intricacies of the poems. *Peckham Rye Lane* in particular was very well analysed in the main, with lots of comment on the use of the fragmented lines and the structure emulating the bus journey; lots of understanding of the multicultural aspects of the poem and how that lends itself to the tone of the poem; lots of comment on particular language choices such as the 'knickers' and the 'gunmetal droplets' and how the culture of the location is depicted. Candidates connected exceptionally well to this poem and *Belonging* appeared to be the cluster of choice for higher achieving candidates.

However, language features were not always discussed effectively, as there was a distinct lack of subject terminology, and the form of the poem was sadly missing from the majority of the responses. This occurred perhaps because of the structure of the named poem, and so candidates saw this as an opportunity to focus on that, rather than address language analysis as well.

In less successful responses to this question, there was some misinterpretation of *Peckham Rye Lane* and some failure to pick up on cultural references. Many of the responses compared the poem to *Sunday Dip* or *To My Sister*, and focused on the nature imagery. This was sometimes successful and candidates who were more successful were able to recognise the contrast between the rural setting and the urban setting in the named poem yet also recognise both poets appreciated these different setting in a similar fashion.

As the newest collection it was pleasing to see the amount of responses to these poems. While comparisons were generally varied, a few responses focused heavily on one aspect of the poems' portrayal of location at the expense of others. While context was generally well-appointed, there were instances where candidates could have more directly linked contextual factors to their analysis of location in the poems. This connection would strengthen their interpretations and arguments.

Areas for improvement included the depth of analysis in some responses, where candidates tended to describe rather than analyse the effects of language on the portrayal of location. Additionally, a clearer structure and organisation could benefit some responses. Better responses had cohesive paragraphs that build upon each other with a clear introduction and conclusion would improve overall coherence and readability.

The following is a Level 3 response.

Peckham Rye Lane and We Refugees are both described by location. These might seem familiar for both the people writing the poems. In Peckham Rye Lane they're many different diversities being described. ^{For example} The quote 'Afro combs and mobile phones in the white heat.' This could suggest different cultures as British people typically don't have Afro hair. The adjective 'White' could imply that, ~~it's known~~ as that kind of area but people from other places such as Afros gives it more culture. ~~This could~~ ~~be seen~~ 'Knickers lie flaccid' suggests they are everywhere and it's dirty. This could be similar with the poem 'We Refugees'. This is because the noun 'we' is suggesting that it

Is a group of people and not one person or the word 'I' would've been used. The ~~the~~ adjective 'Refugees' is also used as a plural to show it is a group of people rather than just one. In the poem 'We Refugees' there is a line about broken China that gets passed down. The author said how it was to do with the different location they was in. Both of these poems have different cultures living in a different location and both seem to be described in a negative way.

The personification 'The pavement is a gruesome meat' could suggest the area is overpopulated and dirty. This also gives a negative impact on location in Peckham Rye lane. The adjective 'gruesome' gives it a nasty image of what the place is actually like.



The candidate compared *Peckham Rye Lane* with *We Refugees*.

The candidate begins by describing the diverse nature of people described in the poem *Peckham Rye Lane*, making a simple identification with regard to the nature of hair that uses 'Afro combs'.

There is a comment on the adjective 'white', with some interpretation. The candidate wrongly identifies 'We' as a noun, but goes on to compare how poets use groups of people.

The candidate is aware that one similarity is that the two cultures are described negatively. The adjective 'gruesome' is correctly identified at the end. This is an uneven script as there is little on form and structure and most context points are implied. Whilst much of this response is 'comment' from the Level 2 criteria, there is just enough sound understanding to move it into the lower end of Level 3.

Level 3 – 9 marks



Remember to analyse the form and structure of the two poems and compare the different language techniques used by the poets. Try to avoid just 'translating' the words of the poems.

Question 12

Unseen poetry:

Poem 1: *Not Yet My Mother* by Owen Sheers

Poem 2: *On Finding an Old Photograph* by Wendy Cope

The vast majority of the responses for the unseen poems were very successful. The poems offered candidates obvious comparisons and differences, such as both parents being happy in the photograph yet only one poet was happy while the other was sad. At the lower end, candidates did not go beyond these and other obvious comparisons such as the costumes in both. Some misidentified the father as the child with curly hair and misinterpreted burden.

A number of responses did attempt to comment on form and structure, mainly the direct address in *Not Yet My Mother*, the repetition of 'not yet my mother' and the stand-alone line in *On Finding an Old Photograph*. At the highest levels, candidates sustained their responses covering a wide range of both language and structure points often picking up on the subtle details in both and their effects.

Some brief responses referred to one poem only and, where two poems were referenced, long quotations featured rather than comments.

Further coverage and examples from both poems could have benefited some responses.

The following is a Level 3 exemplar.

Both the poems, 'Not yet my mother' by Owen Sheers and 'On finding an Old Photograph' by Wendy Cole ~~share~~ talk about their parents when they were younger. ~~This is~~ In 'Not yet my mother' by ~~O~~ Sheers, the poet talks about his mother. This is presented through the quote "~~this was you at~~ thought for a second women's jacket". The poet is talking about how similar he looks to his mother. In 'On finding an Old Photograph' by Wendy Cole, the poet talks about her father. This is presented through the quote "my father in an apple orchard". The poet is seen to be ~~think~~ ^{thinking about} remembering the good times ~~she spent when she was younger and~~ ^{when} her father was happier. This means that, both the poems successfully present photographs ^{as reflecting on} ~~as bringing~~ ^{their parents' childhood.} ~~back memories of their pa~~

'Not yet my mother' is written in ~~it~~ simple words and lacks punctuation. ~~but follows a~~ It has five quatrains which ~~all~~ together contribute to the bluntness of the poem which mirrors the emotions felt by the reader. However, 'On finding an Old ~~photo~~ Photograph' follows a regular structure but

the uses lots of punctuation and a single line stanza 'There he is, happy, and I am unborn'. The line stands out and the poet wants the audience to understand the change in relationships ~~not~~ as she grew older and considers ~~her~~ herself a burden.



ResultsPlus
Examiner Comments

This is a relevant personal response with both some similarities and differences being considered. These are soundly related to the texts with supporting references. The similarity to the mother and the father being happy are identified and developed with the thought of reflection on the photographs.

Points on structure are made with a comment 'mirrors the emotions'. A more secure point is made in identifying the 'single line stanza with the clear awareness that the poet considers herself a burden. There is also a reference to the effect on the reader in the change of relationships. Sound understanding is shown but more examples are needed to progress further in the level.

L3 – 10 marks



ResultsPlus
Examiner Tip

Remember to include relevant subject terminology in your response.

The next response is a Level 2 exemplar.

Question 12

Both poems are written in free verse ^{and strophic} demonstrating the ~~sympathy~~ ^{simpathy} that the writers had when wrote the poem. In both poems the writers wrote about their parent's when they still were young but in "Not Yet My Mother" she is describing her mother when she was still a teenager and looked alot like her deughter. But in "On Finding an Old Photograph" the writer talks about her father being outside with his friends. The writers of both poems describe their parent from an old photograph that they might found. Both poems present the idea the their parent's ~~were~~ ^{being} happy in their teenage years and happy before their kids ~~being~~ ^{were} born.



This is a short response that considers both poems.

There is a recognition that the speaker looks like his mother and that the mother is happy as is the father in the second poem before the poet was born. There is a little more detail given in the reference to the father outside with friends.

There is a brief attempt at structure with free verse.

There are some underdeveloped comparisons showing some understanding. The brevity of the response and the lack of development in language examples hinders progress beyond.

Level 2 – 6 marks



Keep quotations brief and always include a comment.

The following is a Level 4 response.

Similarly both poems explore ^{fond} ~~happy~~ memories of family ~~and look back on them the photos through for~~ photos. Not Yet My Mother is about ~~a~~ someone's child finding a photo of their mother before they were born, "holding a horse and smiling, not yet my mother." The use of the list shows the memories of the mother and ~~also~~ highlights the fact she is not yet a mother. It ~~shows~~ the love of family as the child is looking back on this photo and the memories of the past before they were born. It also highlights the beauty of family and how ~~they wish~~ they have ~~children~~ before children are born, "the sky was grained by the old film stock." The adjective grained shows ~~that even after~~ ~~at~~ how much time has passed and even after all this time the ~~a~~ memory ~~was~~ won't be lost. Similarly, On Finding an Old Photograph shows the memories parents have before children are born, "in an apple orchard, sunlight, patching his ~~stylish~~ bags." The use of ^{verbs} ~~the list~~ shows the amount of ~~most~~ memories family have and highlights all they have gone through before children. As well as this it shows the ~~to~~ enjoyable memories of family to look back on through the adjective, "sunlight." As well as this the poem also explores the ~~a~~ fond memories to look back on. Similarly to

"holding a horse smiling" On Finding an Old Photograph shows the fondness of their memories, "the ~~to~~ three women dressed in soft; white blouses, skirts that brush the grass; a child with curly hair" The use of the adjective "white" which has connotations to pure shows how fond these ~~old~~ old memories can be where life ~~was~~ is yet to come. As well as this the use of the list highlights the fondness of the memory as it describes peaceful ~~to~~ actions and ~~the~~ objects. The authors intentions are to show the fondness of memories and the life family lived before you were born. The audience would be moved and would be looking back on memories of their own past.

However contrastingly the ~~poems~~ narrators look ^{at the photo} back in different moods. Not Yet my mother looks back with curiosity while On Finding an Old Photograph looks back with regret. Not Yet my mother focuses on the curiosity the child has about the photograph, "But what caught me was your face, which was mine" The use of the personal pronoun "mine" shows how the ~~at~~ narrator looks back curious as to how their mother used to look. They are intrigued by the fact they look so similar. As well as this, "not yet my mother although I was clearly ~~your~~ son already your child." The repetition of "Not yet my mother" shows how the child is fascinated by the fact his mother ~~did~~ had such

a long life since he was born. The asyndetic language "not yet my mother ... already your child" shows how he is ~~too~~ curious to the fact this photograph can show so much information as it shows she isn't his mother at the time but also he is clearly her ~~son~~ child because of her features. Contrastingly On Finding an Old Photograph looks at the photo with regret, "Eases a burden made of all his sadness." The use of the metaphor shows ~~how~~ how he has been holding onto regret due to his father's sadness and he wishes he could have done more for him. As well as this the use of commas shows his regret and sadness at what he has done, "There he is, happy, and I am unborn!" This is to show that his father's sadness started after he was born and he regrets ~~the way~~ what he has done for his father to become like that. The writer's intentions are to show the power of a photograph but also to show the importance of family. The audience would feel sorry for the narrator of On Finding an Old Photograph however they would be ~~entirely~~ intrigued in their own parents lives when reading Not Yet my Mother. This is because they look at photos in different ways with regret, and with fondness and curiosity.



This is a developed personal response.

The candidate compares the poems and the effect on the reader effectively. There is sustained thoughtful engagement when considering how the poet is fascinated on finding how much he resembles his mother when she was young. Similarly, in *Finding an Old Photograph*, her father was happy before she was born and how she wishes she could have done more for him.

The candidate considers and comments on lists, verbs, adjectives, repetition and commas with relevant references. Mood is also contrasted: fascinated and regretful.

Level 4 – 15 marks



Remember to comment on the effect on the reader.

Our final exemplar is a Level 5 response.

In the poems 'Not Yet my mother' and 'On Finding an Old Photograph' both poets discuss the relationships between parents and their children but ~~as~~ is positive ~~as~~ and negative ways.

Both poems use free verse poetry to ~~highlight~~ suggest that the poems were flowing thoughts caused by an encounter ~~which~~ with a photograph that has made them feel something. In Poem 1 the free verse is ~~to~~ used to show how the speaker, and most likely the poet, believed themselves to be their "mother" in the photograph that they're discussing. This clearly shows that the thoughts that have been caused by the photograph's reappearance are associated with pride at the speaker being able to have ~~that~~ ^{their} mother as just that. The free verse is also accompanied by a tone of slight reverence that suggests the speaker sees their mother as a saint as well as a parent. However, the line that accompanies ~~to be~~ the free verse in Poem 2 is much more somber. Here, ~~so~~ we can see the speaker reflecting on her father before ~~he~~ ^{we} had children which parallels ~~the~~ the message in poem ~~on~~ 1 but it reflects much more

negative that live grows and evolves as it moves on. Thus, Cape and Leers use differing stanza arrangements to show how photographs ~~stand~~ of similar contents can cause memories of varying emotions.

This is further emphasised through the theme of ~~un~~iteration. In 'On Finding An Old Photograph' the allusion in the first stanza of her "father sitting in an apple orchard" with "sunlight patching ~~to~~ his stylish bags" serves to foreshadowing the later pain that she would feel as a "burden" of the man who seemed so happy in the orchard. The allusion ties in with Biblical allusion to the Garden of Eden which is referenced by the "apple" ~~notes~~ to aid the readers' understanding of the speaker's experience and how ~~something~~ she may feel that she was the reason that he left his metaphorical Eden. The alliteration in Poem 1 has a different purpose as it ~~to~~ helps the poet to ~~to~~ reiterate the importance of the photograph to him and how his mother having "held the horse by the halter" ensures that the image remains in the readers and speaker's mind as if the poet is trying to imprint it there. Therefore, it clear that both poets use alliteration to emphasise specific messages in a photograph and what these photos may mean to observers. →

In conclusion, both poets use photographs to explore how something from ^{the past} ~~a certain point in time~~ can transcend time to still have relevance in the modern world as memories are still important, no matter the time that passes. However, they may cause pain or joy depending on the memories associated with the photo's subject showing the true fragility of photographs and the importance placed on them.



ResultsPlus
Examiner Comments

This is an assured personal response.

The writing has a high level of personal engagement shown in the perceptive comparisons and contrasts. Structure such as free verse and stanza lengths are used to highlight the differences in tone and the differences in the relationships.

Subject terminology such as alliteration is identified as enhancing the love felt in Poem one and the pain of a confused relationship in Poem two. The high level of engagement is further shown in the biblical reference to the orchard as the father's own personal Eden and how, having left it, he was no longer happy. A subtle point is made about the poet's wish to imprint the image of his mother on, not only his mind, but the readers too.

Level 5 – 20 marks



ResultsPlus
Examiner Tip

Check our website for the latest updates and teaching resources.

Remember, our subject advisor, Clare Haviland, is always ready to answer your questions!

Paper Summary

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

Section A – 19th-century Novel:

- Please remind candidates 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 not use extra paper. Candidates are not expected to use all of the space. Ample space is provided in the answer booklet to cater for those with larger handwriting.
- Centres should remind their candidates of which Assessment Objectives are being assessed and where.
- In this paper, context is only assessed in Section B, Part 1, Poetry Anthology.
- For Section A Prose, 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 Section A, 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 Section A, 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 Section A, 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. Context is not assessed in Section A.

Section B – Poetry since 1789:

- For Section B, Part 1, Anthology – candidates need to consider language, form, structure and context (LFS+C).
- Poems need to be compared and relevant terminology employed where appropriate.
- Candidates should be reminded to label their answers clearly (particularly Section A) and to use the correct space in the answer booklet.
- 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>

