

# **Examiners' Report**

## **June 2025**

**GCSE English Literature 1ET0 02**

## Edexcel and BTEC Qualifications

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

Alternatively, you can get in touch with us using the details on our [contact us page](#).



## Giving you insight to inform next steps

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

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

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

## Pearson: helping people progress, everywhere

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

June 2025

Publications Code 1ET0\_02\_2506\_ER

All the material in this publication is copyright

© Pearson Education Ltd 2025

# Introduction

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

## Section A – 19th-century Novel

Candidates answer the two-part question based on the text that they have studied. The text choices are:

*Jane Eyre* – Charlotte Brontë

*Great Expectations* – Charles Dickens

*Dr Jekyll and Mr Hyde* – R L Stevenson

*A Christmas Carol* – Charles Dickens

*Pride and Prejudice* – Jane Austen

*Silas Marner* – George Eliot

*Frankenstein* – Mary Shelley

For their chosen text, candidates are presented with an extract (approximately 400-450 words) and answer a question relating to it, paying particular attention to the writer's use of language, form and structure.

The second part of the question draws on the candidate's knowledge about their chosen text and asks them to provide a response giving examples from elsewhere in the novel.

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

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

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

Responses placed in higher levels tended to:

- focus on the question

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

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

- not exploring the extract enough in Part (a) – perhaps giving only one or two examples only
- 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’ in Part (b). As this is closed book exam, a most difficult task to try and achieve
- commenting on context or incorrectly using the extract to answer Part (b).

### **Section B - Poetry since 1789**

Section B is divided into two parts: Part 1 - Anthology Poetry and Part 2 - Unseen Poetry.

For Part 1, 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. Candidates are advised to spend about 35 minutes on this question.

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



# Question 1

## *Jane Eyre*

**Part (a):** Jane's observations of Miss Miller and Lowood School.

**Part (b):** Explain how Jane's experiences at Lowood School are presented elsewhere in the novel.

As in previous series, there were few responses received for this novel. There were some very successful answers placed in Levels 3, 4 and 5.

For Part (a), the extract was very accessible for all candidates. Most were able to choose quotations with explanation. The imperatives issued by Miss Miller and her commanding tone, especially, were identified. Successful responses selected evidence of the austerity of Lowood School and how the pathetic fallacy emphasises Lowood's unwelcoming environment. The dual focus of Jane's observations of Miss Miller and Lowood meant that candidates could select widely from the language and structural features of the extract.

For Part (b), most chose to write about Jane's experiences at Lowood through the harsh treatment from Mr Brocklehurst; her friendship with Helen Burns and the inspiration and kindness of Miss Temple.

It was noted that some candidates referred to modern film versions of the novel, for example, suggesting that 'Jane Eyre's parents were killed in a car crash'. Of course, responses must be based on evidence drawn from the novel.

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

This response provides an exemplar of a Level 3 and Level 4 response.

## SECTION A

### 19th-century Novel

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

Chosen question number:    Question 1 ☒    Question 2 ☒    Question 3 ☒  
   Question 4 ☒    Question 5 ☒    Question 6 ☒  
   Question 7 ☒

a) Brontë uses various techniques to show how Jane sees Miss Miller and how she feels about her.

Firstly, immediately Brontë starts off the extract with Jane talking about Miss Miller. This highlights her significance and importance. The phrase "Miss Miller ~~gave~~<sup>again gave</sup> ~~again~~ the word of command", highlights how Jane knows Miss Miller well, and what she does, the word 'again', supports this. The word 'command' shows her authority and how Jane respects her. The phrase 'She helped me to confess' portrays her kindness and shows the reader that she is a helpful and good teacher.

Moreover, the use of the phrase "Miss Miller had taken her place by my side", this conveys a sense of comfort to the reader and highlights her supportive nature, which she masterfully shows how fond Jane is of her. Brontë Brontë's use of Miss Miller's declarative sentences, such as 'Form classes!' and 'Collect the lesson-books and put them away!', conveys a message to the audience, that she is in control and she is knowledgeable.

Furthermore, the Brontë's use of negative language towards Lowood, shows Jane's thoughts and feelings successfully. The phrases "The portions were handed round" and "I know not", portrays how Jane feels about the food at Lowood. The word 'portions', highlights the idea of the food being limited. The phrase "Overpowered with by this time with weariness", shows how Jane feels anxious and scared. The word 'overpowered', highlights the buildings overwhelming and powerful nature. The use of pathetic fallacy, such as "Wind rose in furious gusts, and the rain fell in torrents", conveys a message to the reader that there is a sense of oppressive and unpleasant atmosphere. Words such as 'bitter-glad shivering', create an unhealthy atmosphere.

The tone of the extract is lightness and gets filled with tension. Brontë shows the chaos and strictness at Lowood, with loud bells and how the weather being unpleasant. The phrase "One basin to six girls", shows how there is a lack of space and freedom and how every girl is seen as the same and not individually appreciated.

In Conclusion, Brontë presents contrasting images about Miss Miller and Lowood.

b)

Lowood is an essential ingredient in Jane Eyre. Brontë uses Lowood to show Jane becoming independent, which sets a world shock the Victorian readers, as women in those days were not seen to be independent or to have free will.

Firstly, Jane meets the aspiring Helen Burns at Lowood, who becomes rapidly, becomes a good friend of Jane and has an influence on her. Brontë's use of the quote "She was a martyr, a hero and a spiritual figure," highlights friendship. Jane thought of Helen as a spiritual figure and a good inspiration. Helen taught Jane to be kind, forgive and to be strong. Helen's Jane's relationship with Helen, had a huge impact on her future and her personal personal growth. The use of the term 'spiritual figure', is ironic, as Helen sadly passes away due to a disease. Jane may have known from before, that Helen may die, as she has already called her a 'spiritual figure'.

Moreover, Brontë's use of Helen's quote, "Revenge never worries my heart, degradation never too deeply upsets me and injustice never crushes me too low", is highly important for Jane and the reader. Brontë is showing Helen to be an aspiring person. Here, Helen is saying admitting that she has so much faith in God, that all the evil in the world, never worries her. She believes Jane should just

forgive and move on. Helen believes what you do now, is more  
crucial than your afterlife. The use of Helen, shows how Lowood had  
a huge impact on Jane. Helen's quote hints to Jesus, when he  
says "Lord forgive them, for they do not know what they are doing";  
the bible shows how Helen believes forgiveness is important and this  
has had a huge <sup>impact</sup> ~~impact~~ on Jane.

Secondly, Lowood helped Jane to become tough, strong and  
resilient. Before Jane ~~arrived~~ arrived at Lowood, she was  
attacked by John Reed, her cousin. Brontë's use of the quote "You  
are like a mule, you are like a slave driver, you are like the  
Roman emperors," highlights her maturity and ~~not~~ vulnerability, this shows  
she is scared but powerful. Jane uses three strong figures that  
highlight oppression, especially Roman emperors like Nero and Caligula  
who were shown to be cruel. However, not only does Lowood help  
her ~~escape~~ escape from that, it also helped her become brave and  
strong and have an epiphany that women can be hard. This  
hints to the change in power dynamic at the end, with "reuter I  
married him", this quote highlights Jane's power and control in the  
relationship between her and Rochester, this is all from the harsh  
treatment and cruelty she suffered at Lowood. The use of  
~~Bildungsroman~~ Bildungsroman highlights her independence and the ~~low~~  
Lowood hurt on her.

In addition, the harsh treatment at Lowood, made Jane realise  
her power and class, especially when she becomes a governess.



and Blanche Ingram meets her class, by saying women like her are "all Incubi". This is a highly strong and dangerous term, as "Incubi", is a demon, who sexually attracts sleeping women. However, the term "Incubi", is male, the female term is "Succubus", this highlights the Ingram's ignorance.

Finally, Lowood helped Jane overcome her Victorian vulnerability and gain strength and self-confidence, by making her meet Mr. Brontë and Helen, who made a huge impact on her, ~~consequently~~ consequently Jane learns about people in the world, which gives her an experience. Jane further meets Miss Temple, who is also seen to have an impact on her as she shows kindness and sympathy towards Jane. Brontë's use of the quote "Women are supposed to be very calm creatures but they women feel just as men feel, they need a field for their efforts just as much as their brothers do", shows how women in those days were incapable of actively choosing their dreams along with men.

Brontë is highlighting, that Jane's education at Lowood was not academic, however it was life experiences. Jane learns all about class, gender roles and the idea of love and forgiveness through Lowood, the harsh treatment of the girls gave her an epiphany epiphany of women should be treated and that helped her in the future with her relationship with Mr. Rochester.

**Part (a):**

The candidate identifies Miss Miller as showing her authority and being in control through her use of declarative sentences. There is some misunderstanding about Jane knowing Miss Miller well and Miss Miller showing kindness. However, the candidate does demonstrate an understanding of Jane's observations of Lowood, identifying how the "portions" suggest food is limited. The candidate also suggests that the use of pathetic fallacy creates an eerie atmosphere. There is also reference to tone and tension. Comment on the effect on the reader is explored but not sustained. Closer analysis of some specific words and further examples given with relevant subject terminology would benefit this response.

**Level 3 - 11 marks****Part (b):**

The candidate explores a range of examples of Jane's experiences of Lowood School elsewhere in the novel. These cover: Jane gaining independence, strength, resilience and free will. Specific examples included: Helen Burns and her influence; the inspiration and kindness of Miss Temple and the escape it provided from the oppressive Reed household. This is a developed response demonstrating thorough engagement. There are well-chosen examples. At times, the candidate digresses slightly from the focus which takes away some of the sharpness of the response.

**Level 4 - 15 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.

## Question 2

### *Great Expectations*

**Part (a):** Pip's meeting with the 'pale young gentleman'.

**Part (b):** Explain how Herbert Pocket is significant elsewhere in the novel.

Responses to *Great Expectations* varied in quality, though most candidates showed at least a sound grasp of the plot and character relationships.

Stronger candidates demonstrated an ability to explore Dickens' use of narrative voice and his development of Pip's moral journey. These candidates often considered how language and structure reflect Pip's evolving self-awareness and social ambition, particularly in his interactions with Miss Havisham and Estella.

However, weaker responses tended to summarise events or retell key episodes without exploring Dickens' intentions or techniques. There was limited reference to language features such as irony, imagery, or narrative perspective and some responses mentioned context, which is not assessed in this part of the paper.

Most candidates picked up on the gentlemen's attitude towards Pip and the confrontational nature of their meeting. Most spoke about the extract opening with the questioning to highlight this. More successful candidates tracked the extract selecting relevant techniques and vocabulary.

A range of interesting responses were elicited. Less successful responses struggled to address the whole extract thoroughly. Some looked at character rather than the event of 'Pip's meeting'.

For Part (b), despite initial concerns that the question was challenging, it was generally answered well and seemed to suggest the candidates had at least a sound grasp of the events in the rest of the novel. The full range of marks was awarded and ranged from the narrative responses to those who presented an assured understanding and knowledge of the character and novel. Most candidates identified Herbert Pocket as being Pip's moral compass and were able to offer sufficient evidence from elsewhere in the novel to support this.

Some candidates spoke about Herbert's influence on Pip's life and how he became very important to Pip. Most candidates also spoke about Herbert's character as loyal and kind-hearted.

The following is a Level 4 exemplar.



## SECTION A

### 19th-century Novel

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

Chosen question number:    Question 1 ☒      Question 2 ☒      Question 3 ☒  
   Question 4 ☒      Question 5 ☒      Question 6 ☒  
   Question 7 ☒

Dickens presents Pip's meeting with the pale young gentleman ~~as~~ through Herbert ~~treating~~ Pip being higher class than Pip. When Herbert first sees Pip he questions him asking "who let you in?" and "who gave you leave to prowl about?". The repetition of ~~of~~ Herbert accusing Pip of breaking in suggests that he is being judgemental of Pip because he can see he is from a low class. This indicates that he is singling Pip out because of the way he looks. The reader might feel sympathy for Pip because he ~~has~~ has faced lots of prejudice due to his class before people even get to know him as a person. This was very common in Dickens time as upper class didn't want to be associated with classes under them. Herbert is described as a "gentleman" which suggests that he is upper class and has opportunities in this world and an education which could get him a lot of money. We can also see that he has power over Pip when Pip followed Herbert "as if [he] had been under a spell". This

suggests that the class difference was making Pip obey Herbet as he is scared of him. The use of a simile shows that Pip feels trapped and ~~forced~~ forced too follow Herbet.

Dickens presents Pip's meeting with the pale young gentleman through as frightening for Pip, when Pip followed Herbet after he told him to "fight" Herbet he "flung one of his legs up behind him, pulled his hair". The use of a list suggest that Herbet is trying to show the power he has over Pip by causing him harm and scaring him. The reader might feel terrified for Pip in this extract and want to get him to get somewhere safe before Herbet seriously damages him. When it was Pip's turn to hit ~~Herbet~~ Herbet, he goes for a second hit but the gentleman says "Aha! would you?". ~~There could~~ The use of an exclamation mark suggests that Herbet is warning Pip not to hit him, possibly because of their big class gap. In Dickens time upper class could get away with much more things than the lower class so these two factors could link. The reader might be annoyed that Pip didn't get a proper chance to fight back and thing Herbet

is selfish and arrogant as a person.

lastly, at the end of the extract we start to see that Herbert is unhealthy in their meeting. Dickens describes Herbert through a list as "light-hearted, businesslike and bloodthirsty". This suggests that Herbert is an ~~unusual~~ unusual boy for his age class as he ~~isn't~~ doesn't act as rich and posh as suggested in the very beginning of the extract. He is also described as "not looking very health-having pimples on his face". The use of a dash & indicates that maybe his family don't have very much money but he still has more opportunities than Pip at a similar "age" to Pip. The reader might start feeling sympathy for Herbert as by his appearance we can see that he has suffered as well as Pip and might be ill.

(b) Explain how Herbet Pocket is significant elsewhere in the novel.

Dickens presents in Dickens 'Great Expectations' novel Herbet Pocket is significant lots of times in the novel. Herbet's family take ~~to~~ Pip in and help him become a gentleman, ~~it~~ he is closely related to Miss Havisham and ~~to~~ lots more.

Dickens presents Herbet in the ~~novel~~ <sup>play</sup> as being related too Miss Havisham. The Herbet family are known as the "pockets" and they are not as rich as Miss Havisham who has "rich materials" and lives in "Satis house" with her adopted daughter Estella. Miss Havisham doesn't like them because ~~she~~ she knows they are waiting for her to die so they can have ~~some~~ ~~of~~ ~~of~~ ~~her~~ ~~with~~ inherit from her and potentially get ~~for~~ a lot of money. Dickens does this in order to show how greedy people are and how people put up with others just to get money from them. He doesn't like the way people do this and he is against their negative actions.



secondly, Dickens <sup>shows the significance of</sup> presents Herbert Pocket in the ~~plot~~ <sup>novel</sup> as kind for him and his family to take in Pip. Pip who "wants to be a gentleman" gets a secret "benefactor" and goes to live in London with ~~his~~ the Pockets in their house so he can achieve his goal and actually become upper class. He makes friends with ~~poor~~ <sup>Herbert</sup> and they live in London together so that's how they built a long lasting friendship together. Pip thought that his benefactor was Miss Havisham ~~&~~ because she wants her to be with Estella but he is disappointed when Magwitch reveals to him that he "made you a gentleman". He continues living with Herbert Pocket but he is hurt ~~that~~ and disgusted that Magwitch of such low class would be his benefactor. Dickens does this to show what money can do to a person and how it can make them rich ~~&~~ and get on well with people of similar class like Herbert.

lastly, Dickens ~~presen~~ shows the significance of Herbert pocket in ~~the~~ novel ~~ing~~

through him helping Pip. ~~Pip wanted to be~~  
When Pip became a gentleman he ~~learned~~  
a few times that he was "miserable" that  
he was "ashamed of home" and of Joe when  
he came to visit him with hair "like a  
bird's nest". Here we can see that Dickens  
is showing that the influence of wealth on  
Pip has made him embarrassed of his family.  
Herbert helped him into this by showing  
him the amount of opportunities that were  
present for him in London. So to Pip he  
was helping him but actually he wasn't and  
instead he was losing his family when  
~~Herbert~~ ~~was~~ Giddy "married Joe" after  
Mrs Joe died from Oldick.

In conclusion, we can see that Oldick  
is present a lot in the novel for  
Pip as a good friend but also ruling his  
love for his family in the marshes. Herbert  
helps Pip settle into London which is "dirty"  
and "ugly" and get used to the new life.



**Part (a):**

The candidate immediately focuses on the difference in class which shows an understanding of the situation and the importance of Herbert later in the novel. There is an understanding of, and detailed comment on, the language choices made by Dickens and an awareness of the intended effect on the readers. Relevant subject terminology is used to support and develop ideas.

**Level 4 - 16 marks**

**Part (b):**

This response demonstrates a thorough understanding of the role of Herbert Pocket throughout the novel. The relationship with Pip and how Herbert and his family help Pip to 'become a gentleman' is clearly shown. The candidate also covers Pip's 'misunderstanding' related to Miss Havisham and her link to the Pockets. The use of well-chosen embedded quotations ranging across the text show thorough engagement.

**Level 4 - 14 marks**



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

## Question 3

### *Dr Jekyll and Mr Hyde*

**Part (a):** The murder of Sir Danvers Carew.

**Part (b):** Explain how shocking events are explored elsewhere in the novel.

Both parts of this question worked well and the full range of marks were awarded.

The majority of candidates demonstrated sound knowledge of the novella's central duality and themes of repression, science, and morality. High-achieving responses analysed Stevenson's use of Gothic conventions and narrative structure (e.g. multiple narrators, shifting perspectives) to reflect Victorian anxieties. Candidates who considered the significance of setting—particularly fog, darkness and the London streets—often offered stronger interpretations of the novella's symbolic landscape.

Less successful candidates tended to rely heavily on plot retelling, particularly focusing on the final revelations of Jekyll's dual identity, often missing opportunities to analyse Stevenson's use of language and ambiguity. Literary devices such as contrast, symbolism and irony were often mentioned without development or linked to effect.

Some candidates would benefit from more close reading practise, with an emphasis on evaluating how Stevenson uses language to create atmosphere and tension, and how narrative perspective shapes the reader's understanding.

Responses to the novel reflected candidates' secure and often enthusiastic engagement with the novel. A wide variety of well-chosen episodes were explored, and many candidates responded with insight to the more psychologically complex aspects of the text. The most accomplished work examined Jekyll's transformation at the window in Chapter 7 and Utterson's dream, often linked effectively to Stevenson's thematic concerns surrounding the subconscious. Those working at the earlier stages of analysis often chose to discuss Chapter 1, drawing on the shocking nature of the events and public reaction.

Two exemplars are included for this novel.

The first is very successful.



## SECTION A

### 19th-century Novel

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

Chosen question number: Question 1 ☒ Question 2 ☒ Question 3 ☒  
Question 4 ☒ Question 5 ☒ Question 6 ☒  
Question 7 ☒

a)

P1 → horror & brutality of H contrast w/ purity of Venice

P2 → shocking nature of murders shudder through soc

In the extract, Stevenson masterfully illustrates the brutality of Carew's murder in order to simultaneously highlight the cruelty of Hyde and the macrocosmic societal devastation caused by his ~~repression~~ evil.

The extract begins by with an instantly ominous tone to ~~establish the violence soon to follow~~, and no doubt Stevenson's attempt to foreshadow the brutality soon to follow. The reader begins by discovering Hyde "trifling" his heavy cane, with an "ill-contained patience". Here Stevenson instantly creates ~~a serious~~ a foreboding tone by illustrating the restless nature of Hyde through the unsettled verb "trifling". What's more, his "ill-contained patience" further emphasises this by suggesting a certain unease about Hyde, which ~~has~~ Stevenson certainly created in order to prelude the ensuing violence. Stevenson then

suddenly shifts to illustrate the visceral outburst of Hyde as he "broke out" into a "flame of anger". The vivid hyperbole is masterfully employed by Stevenson in order to convey the passionate and disturbing fury of Hyde as he encounters Carew. ~~Stevenson~~ However, the <sup>visceral</sup> juxtaposition between an arguably unsettled, yet fairly, calm Hyde and the sudden outburst into something "like a madman" emphasise the ~~shocking~~ shocking nature of the crime as Hyde appears to be unprovoked when he looks out at the innocent man. Furthermore, while the simile "like a madman" certainly portrays Hyde's actions as insane and cruel, the uncertainty of "like" also is arguably also very strategic by Stevenson as he subtly invites the reader to question the veracity of the ~~story~~ story, given the maid was so horrified she "fainted" and may have hyperbolised.

As the extract progresses, Stevenson shifts to highlight the brutality of the crime while also exploring the wider consequences of Hyde's brutal actions. We see this as Stevenson vividly ~~as~~ illustrates the graphic ~~scene~~ scene of the Hyde "clubbing" Carew to the ground ~~and the~~ and "bones [being] audibly shattered". Here too Stevenson ~~also~~ further underscores Hyde's brutality as he describes

in machine and minute detail the violent actions of Hyde as he "[clubs]" Carew. Add the deliberate use of sonic imagery & also ~~the~~ very deliberate by Stevenson as he uses "audibly" break, this & certainly his attempt to highlight the immense violence of Hyde and the heinous nature of the crime as he ~~breaks out~~ cruelly crushes Carew. Notably, Stevenson also further heightens the cruelty of the murder by briefly referring to Carew, <sup>contrast to</sup> ~~in spite of~~ Hyde's violent outburst, Carew & highly revered and only a "fifth part". This stark juxtaposition between the two characters & further highlighted by the ~~fact that~~ the tragic description of the body being "mangled" as a result of Hyde's outburst. Carew's measured reaction and then brutal demise & very strategic by Stevenson as he ~~reassures~~ arguably elevates Carew as a figure of profound virtue and a ~~test to~~ ~~rather~~ a foil to Hyde's violence, as he becomes a victim to the lack of restraint exhibited by Hyde.

~~Stevenson~~

Stevenson then shifts away from the <sup>actual</sup> murder in order to explore its wider consequences and ~~highlight~~ ~~emphasise~~ the excessive violence of Hyde. We see this ~~as~~ when the



Stevenson also ~~moves~~ then shifts away from the event of the murder to ~~highlight~~ explore its wider consequences and criticise the <sup>callousness and morbid curiosity of society</sup> ~~excessive violence~~. We see this with Utterson's 'solemn lip' and his blunt 'nod]' to confirm the body of Carew. This is undoubtedly Stevenson's attempt to highlight the devastating wider impacts of the murder as Utterson is seemingly upset by the murder. Perhaps also, Stevenson uses the policeman's 'professional aversion' as a tool to criticise the callousness of Victorian London as he arguably ~~finds~~ pleasure in the murder. This is also reflected in the 'great 'deal of noise' that the policeman says will come as a result of the murder, this is certainly a criticism of the morbid curiosity with violence and murder exhibited by society as Stevenson removes the humanity from the policeman's response.

b) P1 → door, girl, Langton murder  
P2

In the Gothic novella, Stevenson plays on Victorian ideals of restraint and silence in order to explore shocking

b) In his Gothic novella, Stevenson exploits shocking events in order to criticise the innate tendency of humanity towards violence, and also to chastise the seemingly pleasure derived from it, and the hypocrisy of his contemporary society.

Stevenson masterfully begins the novella ~~and~~ ~~explores~~ with Utterson, and employs him as his pseudo-detective narrator, in order to highlight human curiosity towards the shocking and violent "the lawyer", who is initially described as a man of "rugged countenance", "never lighted by a smile". Here, Stevenson deliberately portrays Utterson as a paragon of Victorian virtues in order to invite the reader to trust in, and rely upon Utterson's conclusions throughout the narrative. This is further emphasised as he is "a lover of the rare and antique". That said, Stevenson undermines this as he reveals Utterson's curiosity towards the shocking as, when on their regular walks ("the chief jewel" of their walks), Utterson finds himself lured into Enfield's "Story of the Door". Here, while initially portraying him as a reliable and reputable figure, Stevenson undermines this by exposing Utterson, ~~perhaps~~ ~~perhaps~~ perhaps morbid curiosity, towards the ~~shocking~~ shocking. This is further emphasised as, despite Enfield stating

They should be ashamed of their "long tongues", Utterson perpetuates the same shocking story by asking further questions. By ~~doing this~~ having Utterson's curiosity exposed, Stevenson is certainly commenting on the twisted curiosity of men who are regarding evidence and shocking and how men seemingly obtain joy from it. To that extent, Stevenson strategically has Utterson's imagination "enlarged" and then has him become "Her Seek" in order to find out about Hyde. This quotation exhibited by Utterson records the shocking is certainly another attempt by Stevenson to criticise men's obsession with and curiosity for violence and suffering. Through Utterson, Stevenson masterfully exposes the contrast between the respectable facade of men who are highly repressed and the true reality of their morbid fascination and gossiping.

Stevenson also noticeably highlights the pleasure derived from the shocking through the juxtaposition of Langens and Jekyll and the seeming opaqueness of their chapter. Langens is portrayed by Stevenson as, much like Utterson, a highly respectable gentleman, living on "Cavendish Square", a "citadel of medicine" and no doubt respectability. This is a stark contrast to Jekyll



who's appartmentalisation of his ~~desires~~ desires the "handsome houses" in his neighbourhood hunt at the rephrases and shocking. This juxtaposition of further highlighted as while Langton engages in the respectable, "anatomical" science, Jekyll engages in the "fanciful and hereditary". It is undeniable that Stevenson initially portrays these characters as foil to one another. However, through this chapter personal confession, Stevenson arguably embeds this idea, in order to powerfully comment on the pleasure derived from the shocking. We see the dichotomy between the two faces as Langton is tempted by the "new avenue of fame and power". Here, despite his ~~as~~ respectable, ~~being~~ Stevenson deliberately has Langton later and indulge in his curiosity in order to expose his own fascination with the ~~shocking~~ shocking and horrifying. This is mirrored in Jekyll's "Full Statement" as he "[plunged]" into the "sea of liberty". Here, although initially presented as juxtaposing characters, Stevenson arguably draws parallels between the two men as they both find pleasure in the shocking and rephrasing. Indeed this is also arguably seen in their deaths as both men die in misery and suffering. However, while Langton dies "incredibly", Jekyll dies with acceptance in

has "left early refuge" and arguably  
resignation. This contrast is no doubt a  
criticism of the ignorance of Stevenson's  
Victorian society, embodied by Langens as,  
despite feeling pleasure and curiosity in the  
shocking, they refuse to admit their involvement  
and instead shut away and any pretence of  
admitting it. Jekyll on the other hand, is <sup>perhaps</sup> ~~arguably~~  
illustrated as a figure of sympathy as, despite  
his ~~militaristic~~ actions, his admittance of  
the endogenous of his ~~shocking~~ offers Stevenson's  
reader a stark moral message surrounding the  
hypocrisy of Victorian society and the need, much  
like Jekyll did, to confront and attempt to deal  
with that hypocrisy surrounding the ~~shocking~~  
and horror.

---

**TOTAL FOR SECTION A = 40 MARKS**





**Part (a):**

This response opens with evaluative comment from the start and sustains this. The candidate refers to tone and devices used. There is cohesive evaluation of the links between, language, form and structure woven in throughout. The response ranges across the extract using supporting details and quotations with skill. Embedded quotations are skilfully used and indicate a deeper understanding.

**Level 5 - 20 marks**

**Part (b):**

This is an assured personal response that demonstrates a high level of engagement with the text. References to details related to Utterson, Lanyon and Enfield show a mature level of understanding, knowledge and interpretation. The candidate has chosen references and details with discernment and assurance. We could not ask for more.

**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.

The second exemplar is less successful, but there is some valid comment.

## SECTION A

### 19th-century Novel

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

Chosen question number:    Question 1 ☒    Question 2 ☒    Question 3 ☒  
   Question 4 ☒    Question 5 ☒    Question 6 ☒  
   Question 7 ☒

Stevenson presents the murder of Sir Danvers Carew in a very violent merciless way. "Mr Hyde broke out of all bounds and clubbed him to the earth" the word clubbed emphasises the pure ferocity that Hyde unleashed upon Carew. The brutality is enhanced even further all throughout the first stanza. "In his hand a heavy cane", "He broke out in a great flame of anger", "Carrying on like a madman", "ape-like fury", "Trampling his victim under foot", "hailing down a storm of blows". All of these quotes show the animistic rage and relentless brutality of Hyde's actions towards Carew.

Dr Lanyon is shocked when he sees the transformation of Jekyll at the window. The Trampling of the young girl seen by a crowd of people.



**Part (a):**

This response is simple, but does focus on the task. The candidate has chosen 6 quotations in a 10-line response. This means that there is minimal scope for language analysis. What takes it to the top of Level 1 is the attempt to focus on the word 'clubbed' and the understanding of the brutality communicated.

**Level 1 - 4 marks**

**Part (b):**

This is simple with no personal response. The candidate refers to two incidents related to the task. There is no evidence of critical style.

**Level 1 - 2 marks**



When responding to the Part (a) extract, encourage candidates to begin by identifying specific words and phrases that provide good examples to support the point they are making in response to the question.

## Question 4

### *A Christmas Carol*

**Part (a):** Scrooge and Marley's Ghost.

**Part (b):** Explain how regret is important elsewhere in the novel.

*A Christmas Carol* continues to be a popular choice, and many candidates engaged passionately with the novella's moral and social messages. Strong responses focused on Dickens' use of allegory and characterisation to critique social inequality and promote compassion. Language analysis was often well-handled, particularly in relation to the description of the three spirits and the transformation of Scrooge.

However, a significant number of candidates focused on retelling the story rather than exploring how Dickens uses figurative language (e.g. metaphor, simile, personification) or structural devices such as the five-stave format to develop his message. While context was often addressed, especially Dickens' concern for the poor, it was not always connected effectively to the text.

For Part (a), candidates generally engaged very well with the extract – it allowed them to build their answer by focusing on both Scrooge and Marley, and there was plenty of rich language and accessible imagery if they chose to use it. A lot of answers though, focused on sentence forms in the question, such as exclamatory, declarative, interrogative, but were rarely able to offer any depth in comments on these, often at the expense of looking at richer language such as imagery and metaphor. Explicit 'effect on the reader' comments were often underdeveloped. Often candidates would write in complex, nuanced ways about the implicit effects of language ('the image of the chain emphasises how Marley is trapped by his own decisions and weighed down by the decisions he made in life') and then undermine it with a broad comment e.g. 'this makes the reader feel sympathy for Marley'. It was also felt that as it was a popular choice of text with the film widely available, some of the less successful responses were found here. Whilst many candidates had a secure understanding of the set extract, some spent too much time drawing upon the wider text to inform their answers, meaning that AO2 was neglected, at times. However, many candidates were able to comment on the interplay between Marley's Ghost and Scrooge. Examiners felt it was another great extract to explore!

For Part (b), examiners often commented that there was often some focus on language, which was mostly was a distraction, wasting candidate time for little reward. Most candidates were able to write about regret with reference to multiple events in the novel: the strongest answers brought all the references back to the key theme; the weaker ones often chose good examples but did not link them clearly back to the question or explore what Dickens' ideas were about the theme of regret. Generally, it was felt that though a very popular text, candidates at the lower end of the mark criteria really struggled further than just making loose comments with the hope that it was related to the question and a number would just retell the story. It was also felt that the question allowed candidates to explore a range of narrative moments across the text. Some of the best responses explored how and why specific narrative moments affected Scrooge. Whilst context is not assessed here, many candidates used it to inform their own personal responses.

We have included three exemplars for this text. The first is a Level 2. There is also a Level 3 and Level 5 exemplar.

## SECTION A

### 19th-century Novel

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

Chosen question number: Question 1 ☒ Question 2 ☒ Question 3 ☒  
Question 4 ☒ Question 5 ☒ Question 6 ☒  
Question 7 ☒

Dickens presents Scrooge as a scared person meeting Marley. This is shown in the quote "Mercy he said. Dreadful apparition, why do you trouble me?" and "you are fattened said Scrooge, trembling tell me why?"

~~This~~ This shows that Scrooge is scared of Marley's Ghost and will listen to ~~the~~ ~~the~~ ~~ghost~~ Marley has to say - this is also shown in the ~~quote~~ This is also shown in the quote "Scrooge fell upon his knees and clasped his hands before his face"

~~Dickens~~ Dickens also presents ~~Marley~~ Jacob Marley as a "spectre" who warns Scrooge to change his ways - This is shown in the quote "I wear the chain I forged in life". This ~~also~~ shows that Marley ~~is~~ is trying to warn Scrooge about what is going to happen if he carries on like this.

DISCREPANCY presents the importance of regret in §. Stave 4, "The last Spirit" when Scrooge turns from being a "covetous old sinner" to being "as bright as a feather and as happy as an angel".

This is shown in the quote "I will honour Christmas, I will try to keep it all year round, and I will live in the past, present and the future!"

This shows that Scrooge makes a complete turnaround from being a "covetous old sinner" to buying the Cratchits a big feast and giving the charity collectors a "generous donation".

**Part (a):**

Valid comments are made such as Scrooge is scared and, despite this, he will listen to Marley. A further point is made that Marley wants Scrooge to change his ways and warns him. Relevant references are chosen. The response is brief and largely descriptive through the quotations. Despite no overt terminology, the effects of language are implied in the interpretation of the evidence chosen. The response meets the first bullet point in the mark scheme for Level 2 but not the second. Had there been any references to subject terminology, even a simple 'verb' it would have achieved top of the level.

**Level 2 - 7 marks****Part (b):**

The response has valid points in the redemption of Scrooge from being "a covetous old sinner". There is some development with the points that he will honour Christmas all year round and some evidence provided with the references to the turkey for the Cratchits and giving to charity. Some elements of personal response are shown in the choosing of the quotations. The response is hindered by its brevity and would benefit from more detail in the comments made in the final paragraph.

**Level 2 - 6 marks**

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

This second exemplar is a good example of a Level 3 response.



## SECTION A

### 19th-century Novel

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

Chosen question number:    Question 1 ☒      Question 2 ☒      Question 3 ☒  
   Question 4 ☒      Question 5 ☒      Question 6 ☒  
   Question 7 ☒

A Christmas Carol part A  
point + evidence + terminology + explain x2

Dickens presents Scrooge and Marley as mysterious throughout the novella making his audience interested as readers to see what they will do next. Scrooge and Marley are presented as unpredictable throughout the novella.

At the start of the extract Dickens presents Scrooge and Marley's ghost as terrifying. For example, "trembling". The verb "trembling" suggests that Scrooge is terrified for what he sees before him as he did not expect this therefore he is on edge and unsure of his own surroundings. This implies that Scrooge is frightened as he is shocked in the moment as he is paralyzed as he is unable to know doesn't know what to say or do in this moment as it was such a shock and very



unexpected. Dickens uses the motif of the ghosts throughout the novella to ~~st~~ symbolize Scrooge's bad actions and consequences that he must face.

In the middle of the extract Dickens presents Scrooge and Marley's ghost as worrying. For example, "narrow limits of our money-changing role." The noun 'money' suggests that both Scrooge and Marley were greedy throughout their lives as they always wanted more as they were never satisfied with what they had. This implies that they were selfish as they only did what was best for themselves as they didn't think about how their actions would have an impact on others. Dickens uses the motif of money throughout the novel to show greed and ignorance.

At the end of the extract Dickens presents Scrooge <sup>and Marley</sup> as disturbed and on edge for what lies ahead. For example, "no rest, no peace." The noun "no" suggests that if Scrooge does not change he will have to face the negative consequences for his hurtful actions as he has lived a sinful

and greedy life. This implies that Scrooge will receive the punishment that he deserves as he has committed unforgivable actions that have affected many people. Therefore he now must face the consequences for these actions.

A Christmas Carol part B

point + evidence + explain x2 + Dickens's ☑

The theme of regret is presented throughout the novel ~~through the~~ through the characters of ~~Jacob Marley~~ Marley and Scrooge regretting how they have ~~to~~ lived their lives.

At the start of the novel the theme of regret is presented as greedy. For example, Scrooge refuses to give to charity workers, "are there no prisons?" <sup>Are</sup> ~~are~~ there no workhouses?" This shows a lack of regret as Scrooge is presented as selfish as he is only doing what is best of for himself and not thinking what negative impact it will have on others. This implies that Scrooge has allowed his greed and ignorance take control over him as he is only doing what is best for him and only benefiting his needs. Dickens teaches his audience to not allow greed ~~take over~~ to take over ~~and~~ as there are more important things in life.

In the middle of the novella ~~regret is~~ Dickens presents the theme of regret: when Belle leaves Scrooge as he ~~has~~ picked money ~~se~~ over her. This suggests that Belle was worthy for ~~a~~ a better life as she deserved to be loved therefore she did not regret leaving Scrooge. This implies that Scrooge regrets picking money over Belle as money cannot buy happiness ~~and Belle was~~ Dickens teaches his audience to not make bad decisions that you will later regret in future as you can't ~~to~~ change the ~~past~~ unforgettable past.

At the end of the novella Dickens presents the theme of regret when Scrooge buys a Turkey for the Cratchit family on Christmas day. This suggests that Scrooge regrets his past mistakes and therefore wants to live a better ~~life~~ life by making the right choices. This implies that Scrooge has redeemed himself as he is willing to be a better person by making the right choices and leading a better life. Dickens teaches his audience that redemption is possible as a person can change for the better.



#### **Part (a):**

The response opens with a general introduction. The second paragraph has a focus on the question. The verb "trembling" is identified as evidence that Scrooge was terrified. Further relevant comments are made that he is on edge and not at ease in his own surroundings which shows understanding. More explanation is given through "paralysed" and "shock". Another point is made "worrying" and the quotation "narrow limits of our money changing role" is used to suggest their greed. This is further developed with "selfish" and is concluded with the motif of money throughout the novel. A third point is considered in that he is on edge and disturbed at what lies ahead, reinforced by the quotation and explained with Scrooge "will have to face the consequences of his unforgivable actions". This is a typical Level 3 response. There is a relevant selection of examples from the extract, looking at language, identifying some terminology (verb, motif) and focusing on the effect on the reader. Another example focusing on Marley and another terminology reference would ensure top of the level.

#### **Level 3 - 11 marks**

#### **Part (b):**

A general introduction is followed by a point about Scrooge's greed as his regret. The expression is clumsy but the point is clear. A direct quotation is given to show his selfishness and that money controls him. More explanation why he is regretful would improve the point. A good example is chosen in Belle. A nice detail is included that while Scrooge regrets losing Belle, she does not feel the same – a sound interpretation. A personal response is shown in how the audience would react. Finally, the purchase of the turkey for the Cratchits is given as evidence of Scrooge regretting his mistakes and that he is willing to be a better person. Further development of this point or another example is needed to move the response further up the level. The response is relevant and points are made with support from the text.

#### **Level 3 - 10 marks**



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

Our final exemplar for this text received full marks.



## SECTION A

### 19th-century Novel

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

Chosen question number:    Question 1 ☒      Question 2 ☒      Question 3 ☒  
   Question 4 ☒      Question 5 ☒      Question 6 ☒  
   Question 7 ☒

a) Dickens presents Scrooge as fearful and apprehensive regarding the ghost. He is said to have "clasped his hands before his face," showing the shock he is experiencing. The adverbial phrase emphasises the physical reaction of Scrooge, a man usually unphased.

Dickens does this to show the impact of the supernatural and effect on Scrooge. Furthermore, Scrooge's fear is shown when it is described that he "trembled more and more." The dynamic verb 'trembled' connotes an anxious state, and ~~and~~ this is significant as it proves how Scrooge reacts to seeing Marley's ghost.

Dickens presents Marley's Ghost as remorseful and yearning for a second chance. He declares "I wear the chain I

forged in life, "demonstrating his regret for his avaricious behaviour. This is significant as it reflects the warning he is delivering to Scrooge, to prevent him falling to the same "incessant torture of remorse."

Moreover, the ghost speaks in exclamatives to declare the pain and suffering he is experiencing. He cries, "oh, woe is me!" clearly stating the dire consequences of his selfishness.

Dickens is also successful in presenting the relationship between Scrooge and Marley's Ghost. Scrooge pleads "speak comfort to me, Jacob," showing a friendly, informal relationship. This use of speech is essential to show the bond they had, which may have been a cause for Scrooge's misanthropy.

However, the Ghost dismisses this, saying "I have none to give." This sombre shift in tone reflects the punishment for wrongdoing and acts as a way to present the Ghost as

helpless. The declarative contrasts with the Ghost's previous use of rhetoric - "is its pattern strange to you?" showing a clear shift in objective. Scrooge realises the extent of his sins and Marley presents him with the reality that only he can save himself.

It is essential to the scene that the ghost obtains significantly more linguistic space regarding their conversation, as it presents him as the catalyst for Scrooge's realisation and desire to change. When confronted with the "ponderous chain" he may wear in the afterlife, Scrooge is presented as somewhat regretful, but more determined to find out what can be done to prevent this. The noun "chain," which is used repeatedly in the extract, effectively illustrates the confinements of purgatory and the limitations avarice will be rewarded with. The Ghost of Jacob Marley is used to warn Scrooge of this consequence, provoking thought and fear from Scrooge.



b) Regret is a key theme in Dickens' 'A Christmas Carol' as it provides the medium with which he conveys the significance of repentance. Scrooge is confronted by his past, during the analepsis of Stave 2. He sees himself as a child "neglected by his friends." This spurs pity within him, shown in ~~the~~ his reaction: "he sobbed." This is a pivotal moment as it is the first time Scrooge accepts that the love his childhood lacked is reflected in the love he refuses to give. The Ghost of Christmas Past is used to present the theory of Tabula Rasa - 'blank slate.' Scrooge recognises ~~the~~ his failings in life, but is given a chance to change. This is significant as it is the first time Scrooge feels genuine regret for how he has treated those around him.

Scrooge is also ~~presented~~ shown the lives of the Cratchit's during Stave 3. The Ghost of Christmas Present shows Scrooge their ebullience at the festivities, despite being "not a handsome family." Scrooge recognises the importance of relationships and regrets

the isolation he condemned himself to. Furthermore, Scrooge learns of Tiny Tim's illness, <sup>for</sup> which he is remorseful as he has not endeavoured to help the family. Scrooge, who believes wealth is the key to happiness and claims he "cannot afford to make idle people merry," finds himself confronted with the truth that happiness is found in the connections you form with those around you and the integrity you live by. He regrets his maltreatment of Bob Cratchit, declaring "I should like to be able to speak with my clerk now." This shows a remorse for his actions and yearning for forgiveness.

§ In Stave 4, the Ghost of Christmas Yet to Come presents Scrooge with visions of the future if he does not change his ways. Firstly, he depicts Caroline and her husband - who Scrooge put in great debt - uncaring and almost ~~happy~~ cheerful about his death. § The husband describes how Scrooge's avarice in life meant people could "profit when he is dead."



This is important as it shows Scrooge how by living this selfish life, the people he has hurt will be overjoyed when he dies. He is reminded that a life without love is meaningless and the money in his pocket will not be to his benefit in a coffin. Dickens uses this in his didactic novella to convey his aversion to misanthropy and encourage generosity. Furthermore, the Ghost tells Scrooge "I see a vacant seat... a crutch without an owner." By foreshadowing Tiny Tim's death, the Spirit reminds Scrooge of the consequences if he does not seek redemption. By this point, the torture of his past, present and future is burdening him too much and he cries "tell me there is a way to alter these shadows you have shown me!" This encapsulates the regret he feels and his acceptance to change.

Finally, Stave 5 shows the redemption and transformation of Scrooge. Dickens uses prolepsis to take us back to Scrooge's house, where he awakes on Christmas Day.

He declares "I am as happy as a ~~schoolboy~~ schoolboy," which directly contrasts the previous description of a "covetous old sinner." He is overjoyed to be alive and wishes to make amends for his wrongdoings. "He [goes] to church... and finds that everything can yield him pleasure," which shows a clear shift in dynamic and his attitude. This reformation is also shown through the weather. In Stave 1, Dickens describes how "the fog came pouring on," however now there is "no mist, no fog." This shift mirrors Scrooge's clarity and the wisdom he has accepted.

Scrooge does endeavour to rebuild the connections with those around him. He "becomes a second father to Tony Tim," and treats Bob Cratchit with much more respect. An audience is shown that by changing his ways, Scrooge altered the future, saving Tony Tim. He also goes to Fred, his cheerful nephew, asking to join the Christmas dinner he had dismissed in

stave 1. Fred, who "mean(s) to give her the same chance every year," is overjoyed by this growth and when he lets him in the house, "it's a mercy he didn't shake his arm off!"

Scrooge's regret for the past is harnessed by Dickens to spur the "Ghost of an Idea," that Christmas is a "charitable, forgiving time," for love, <sup>and</sup> family, and that material wealth is worthless in comparison to the joy found inside us. By accepting this regret, Scrooge undergoes a huge transformation, which ultimately better the life of him, and of those around him. A reader should feel a sense of pride that Scrooge has recognised this ~~a~~ harmful aspect of his character and shows a clear desire to change his ways.

---

**TOTAL FOR SECTION A = 40 MARKS**



**Part (a):**

This response demonstrates how well relevant subject terminology can be integrated. The candidate refers to: adverbial phrase, verb, exclamatives, tonal shift, noun and rhetoric. These are woven into the response to reinforce points. For example, the candidate identifies Scrooge as pleading “Speak comfort to me” illustrating the bond they had. The dismissal of this with, “I have none to give” is identified as a sombre shift in tone and a declarative. This is further linked to Marley’s previous use of the rhetorical question and so a change in objective. There is comprehensive coverage of the extract with cohesive evaluation and effect on the reader.

**Level 5 - 20 marks**

**Part (b):**

The response tracks various detailed references from the text beginning with Scrooge’s childhood recognising it as a pivotal moment with the perceptive comment “the love his childhood lacked is reflected in the love he refuses to give”. Further examples are explored, the Cratchits and his own death. His reaction on seeing Tiny Tim’s death (encapsulates the regret he feels and his acceptance to change) is ably exemplified with the direct quote. Even more examples are explored in his conversion from “a covetous old sinner” to “I am as happy as a school boy”. Perhaps the most perceptive point is the reference to the fog in the beginning, “the fog came pouring in” to “no mist, no fog” the shift mirroring Scrooge’s clarity and the wisdom he has accepted. Finally, detailed evidence of his redemption is given. This is an assured response showing high levels of engagement with discerning references.

**Level 5 - 20 marks**

## Question 5

### *Pride and Prejudice*

**Part (a):** Mrs Bennet

**Part (b):** Explain how marriage is important elsewhere in the novel.

Responses to this novel are often very successful and a pleasure to read. The full range of marks were awarded, but most candidates gained marks in Level 3 and above.

For Part (a), most candidates were able to comment on Mrs Bennet's excitement and enthusiasm about her daughter's marriage. Candidates often considered the use of repetition, exclamations and the use of humour. Ideas were supported with relevant examples and points were mostly developed.

For Part (b), the most popular choices were Mrs Bennet's preoccupation in getting her daughters married, Elizabeth's and Charlotte's differing view of marriage and Jane's romantic views of marriage. Some considered Lydia and Wickham or Mr Collins' desire to find a wife in order to please Lady Catherine de Bourgh.

A common characteristic of weaker responses across all texts was a tendency to prioritise plot recount over analysis. While some candidates showed enthusiasm for the novel, they sometimes neglected to explore how writers use language and structure to convey meaning. These responses lacked engagement with the deeper implications of the text or failed to examine the effect of literary techniques. Furthermore, some candidates used quotations without analysis, or identified literary devices without explaining their effect on the reader. This superficial engagement limits the ability to access higher bands on the mark scheme.

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



## SECTION A

### 19th-century Novel

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

Chosen question number:    Question 1 ☒    Question 2 ☒    Question 3 ☒  
   Question 4 ☒    Question 5 ☒    Question 6 ☒  
   Question 7 ☒

(a) Plan =

- Intro
- Paragraph 1 = gender stereotype → superficiality
- Paragraph 2 = hysterical and dramatic → superficial
- Paragraph 3 = ~~excited~~ excited but upset for loss of child = loss of herself

(a) Real answer

Throughout the extract Mrs Bennet is presented as a strong influential character that is the ~~achetype~~ archetype of a regency societal mother. Her dramatic almost hysterical reaction to her life's purpose being fulfilled - marrying her daughter off - exemplifies this ~~an~~ idea that her children are her identity.

Mrs Bennet is a loving ~~and mothering~~ woman who is in adoration of her ~~outdoor~~ children. At the start of the extract Mrs Bennet opens with 'my

'dear, dear Lydia', this repetition of 'dear' following the possessive pronoun of 'my' allows her personal attachment to her youngest daughter to be revealed to the ~~reading~~ reader. This parallels that of every mother in Regency society as their children is their only ~~proper~~ purpose.

Her almost hysterical ~~own~~ speech and reaction upon hearing of her daughters engagement is presented through the excessive use of exclamation marks. These disrupt the flow but also add a tone into the readers head of excitement. Austen attempts to use the terms of endearment to avoid this noticeably two dimensional character being fully understood as she has made some seemingly deep connections with her daughters however her lack of character development and consistent <sup>throughout the extract</sup> tone, makes this attempt unsuccessful. Austen's lack of focus on the reveal of past interactions but rather on the 'happy conclusion' highlights this flaw in society as no one is punished for their actions. Presenting not only Mrs Bennet but also all of Regency society as superficial. This side of her character is further explained by how Jane describes her mother to be 'too happy, to be quite so obstinate as usual'. The verb 'obstinate' <sup>suggest</sup> ~~expresses~~ this idea of negativity towards stereotypical people as they do not have depth to their character. However this <sup>also opposes</sup> ~~juxtaposes~~ what the reader believes to be the relationships <sup>between</sup> ~~of~~ Mrs Bennet and her daughters as

★ Mrs Bennet calls them all 'dear', ~~suggesting~~  
Moreover, exemplifying this two way conversation suggesting  
Mrs Bennet is blissfully unaware of her own character and  
as she is only trying to fulfil her life's purpose. Allowing  
Austen to judge Meryton society and Regency society for  
putting these external pressures onto these ~~the~~ women  
which subsequently has led to their demise and  
a creation of obsessive but <sup>superficial</sup> ~~superficial~~ characters

The excitement presented by the <sup>varied</sup> ~~many~~ use of  
(especially the dashes)  
punctuation consistently ~~varies~~ leads to Mrs Bennet's  
slight sadness and disappointment as she pines  
could imply a gap in her life now her daughter  
is to be married. The obsession with the wedding  
is presented as a distraction to her otherwise absent  
sadness as she tells her daughters how she 'will  
go to meryton & ... and tell the good, good  
news'. The modal verb will shows how she structures  
her life around events to give it a <sup>purpose</sup> ~~purpose~~. Along  
with this the repetition of 'good' could be seen  
as initially her pure <sup>happiness</sup> ~~happiness~~ but arguably ~~that~~ it  
~~needs to feel valued and her~~ could be seen as  
her own personal reassurance that this is life's next  
step and that this is 'good' news and is not  
a step backwards. To assure herself she is happy  
she is losing someone she loves. This expands

This idea of <sup>reliability</sup> ~~conviction~~ that is felt by a woman when she brings her children up as it brings them happiness and excitement when they would otherwise live a mundane life.

Overall, Mrs Bennet's character is presented as a two dimensional character that the reader feels sympathy towards due to her obsessive nature that she has presented in the extract that has been pushed onto her by regency society.

## (b) Plan

- Intro

→ character development

- Paragraph 1 - Mr Darcy & Elizabeth Relationship

Paragraph 2 - Mr & Mrs Bennet → marry for appearance

Lydia & Wickham

Paragraph 3 - Marriage w a trade - Collins & Charlotte

Lucas

## (b) real answer

The theme of marriage is significant in *Pride and Prejudice* as it is the fundamental <sup>decision</sup> ~~choice~~ that every person must go through to live a successful life in Regency society. Although, arguably this has negatively impacted the meaning and depth marriage has as it has led to this idea of marriage as a trade. However, fundamentally Austen's view of marriage for love and its significance ~~as~~ that has been <sup>commonly</sup> overlooked presents marriage as a positive event.

The most apparent love story ending in a successful marriage is that of Mr Darcy and Elizabeth. The character development and growth they both experience before their ending marriage leads to a ~~postmodernist~~ postmodern Feminist ~~view~~ of an ideal happy ending. At the start of the novel ~~Austen~~ Austen presents Darcy as the ~~most~~ 'proudest most <sup>disagreeable</sup> ~~disagreeable~~ man in the world' this



opinion of his character leads to the rivalry between their two characters as he 'mortifies' Lizzie's pride by ~~saying~~ her 'stating she is not handsome enough to tempt me' showing his arrogance through his wealth. This part of his character exemplifies Austen's view of class and especially the classes within the class. His quick assumptions make Elizabeth disrespect his character greatly as she announces 'he was the last man in the world I would wish to be prevailed to'. This <sup>rivalry</sup> relationship between the two main characters slowly breaks down throughout the novel as <sup>as</sup> ~~he~~ becomes <sup>presented as</sup> a more sensitive and character that the audience sympathise with as he claims his pride to be his timid nature. This is what leads to Elizabeth's reduction of resentment towards him. His character is presented as the good side of the upper class gradually as he goes on to pay off Mr Wickham to prevent the Bennet family from ruin. This gesture to ~~her~~ Elizabeth is one of the factors that wins her over. ~~So~~ whilst on the surface this could be seen as a sweet love story it could be argued that fundamentally money was the reason for their marriage again showing Austen's resentment to this marriage as a trade deal.

A contrasting marriage is that of Mr Bennet and Mrs Bennet. They had a surface level marriage as

he did not marry her due to her personality but rather for her appearance. This leads to a <sup>debutante</sup> unsuccessful marriage as the only reason they are together is for societal demands and the children. Mr Bennet's ~~opinion~~ opinions on his own relationship and marriage are reflected in the way he addresses Elizabeth when Darcy asks for his approval in their marriage. Here he states 'let me not have ~~the~~ the guilt of seeing you unable to reject your partner in life' this advice parallels his own opinions of his relationship as he aspires for Elizabeth to marry someone for love and not as a transaction. The verb 'guilt' describes his deep regrets on his own behaviour and choices as a young man. These opinions are further highlighted in the way he addresses his wife and her nerves as his 'dearest companions' showing how he brushes off her feelings due to the fact he doesn't care. This overall is paralleled in Lydia and Mr Wickham's marriage as she marries him for his 'pleasing address' and 'pleasing handsome' features. Concluding this understanding of their ~~in~~ inevitable fate. Exemplifying Austen's opinions on marriage as a trade expanding on how she believes that depth in a marriage is the truly important ~~exacting~~ factor to enable happiness.

Charlotte Lucas and Mr Collins and their marriage contradicts

this belief causing the reader to see sense in her decision as characters like Elizabeth would commonly not get the happy ending they were whilst sensible girls who marry anyway & 'find happiness is but chance'. This explains the ~~reader~~ pressure relationships and marriage had leading to Charlotte not being completely criticised for her decision as she was 'already a burden to her parents' and ran the risk of being a spinster which was a worse life choice.

Overall, the importance of marriage is evident throughout, through what common marriages include but also what ideal marriages are composed of - love. Giving Austen's opinion of negativity towards marriage as a trade and explaining the flaws society poses due to this exceeding pressure.

---

**TOTAL FOR SECTION A = 40 MARKS**



**Part (a):**

The response recognises Mrs Bennet's purpose in life is to marry her daughters off and applies this whilst exploring her "almost hysterical" reaction to the news evidenced by the excessive use of exclamation marks. There is an insightful exploration of the flaws in society represented by Mrs Bennet with the need for a "happy conclusion". The obsession with the wedding is explored with some perceptive comments on punctuation. There is an unusual look at the love of Mrs Bennet for her daughters and her life being structured by events. A further perceptive comment is made on Jane's remark that her mother is "too happy to be obstinate". This unusual response is a reminder that candidates will approach the task in different ways. This candidate has chosen to explore Mrs Bennet as a means for Austen to comment on the superficiality of Meryton society and so allow the reader to have a little sympathy as her character is driven by this society.

**Level 5 - 20 marks**

**Part (b):**

The response considers the marriages of Elizabeth and Darcy, the Bennets, Lydia and Charlotte. The detailed exploration of the changing characters of Elizabeth and Darcy which leads to their marriage is assured. A perceptive point is made that, whilst this is a love story, it could be argued that Darcy's paying off Wickham could be seen as an element in Elizabeth's change of heart and so a 'trade' like Charlotte's. Insightful comments are made on the Bennets' marriage and the parallels with Lydia's as marriages based on "pleasing address" and "handsome features". There is assured interpretation in the urging by Mr Bennet to Elizabeth that she does not marry someone she could not respect. Finally, Charlotte's marriage is seen as one "to relieve the burden on her parents" is as good a reason as any as to be a spinster is a worse choice. A high level of engagement with the text is shown through the many discerning references.

**Level 5 - 20 marks**



For Part (a) of the question, centres should encourage candidates to approach literature analytically, asking how and why writers make specific choices, and what impact these choices have. A focus on close textual analysis, supported by clear explanations of writer intention and reader effect, will strengthen responses.

## Question 6

### *Silas Marner*

**Part (a):** The discussion between Eppie and Silas Marner.

**Part (b):** Explain how loneliness is explored elsewhere in the novel.

There were very few responses to this novel and although it remains the least popular choice, most candidates demonstrated personal engagement and responded well to the extract and the Part (b) question.

For Part (a), most candidates could comment on the discussion and offer focused interpretations of Silas and Eppie's relationship. Many selected Eppie's gentle conversation opener and Silas' subdued tone, conveying his wish not to upset Eppie but also his sadness. Most candidates picked out Eppie's "dimpling laughter"; her speaking "tenderly" to Silas and kissing him. The most successful candidates also commented on the subtle humour in the discussion and the clear affection between the two. There were some excellent responses to the extract with the focus of the question allowing the language and structural features to be explored.

For Part (b), candidates demonstrated their knowledge of the whole text in their exploration of loneliness elsewhere in the novel. Examples included: Silas and Lantern Yard; Silas' continued isolation in Raveloe; Silas' obsession with gold; Eppie's arrival ending Silas' loneliness; Molly Farren's isolation through being abandoned by Godfrey Cass. Most candidates commented on how Eppie and Silas coming together ended their loneliness and really engaged with this question.

The following is a Level 4 exemplar.



## SECTION A

### 19th-century Novel

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

Chosen question number:    Question 1 ☒      Question 2 ☒      Question 3 ☒  
   Question 4 ☒      Question 5 ☒      Question 6 ☒  
   Question 7 ☒

In this extract, the discussion between Eppie and Silas is presented as sensitive on Eppie's opening as she begins "very gently" with the quantifier "very" showing how sensitive she is towards her father's feelings. ~~But~~ This tentativeness towards her father is also shown through her word choice as she asks "if I was to be married, ought I be married?"; with the repetition of "be married" giving the impression that she is trying to ease Silas into the suggestion, rather than shocking him.

It can be inferred from the conversation that Eppie knows Silas ~~too~~ well too well, ~~or~~ having been able to predict his reaction as he gives an "im-perceptible start" ~~showing with this showing his initial shock~~ "almost im-perceptible start". The contrast between "almost im-perceptible" which suggests lack of visibility and "start" suggesting a jump of shock, shows that he too attempts to ~~up~~ hide his feelings from her, as he cares for her.

Silas carries this show through the conversation with, "still in the same subdued tone" with the sibilance creating a calming and nurturing tone, ~~the~~ protecting Eppie. However, it is evident through Silas' questions like "Why Eppie?" and "what did he say" that on the inside he feels shocked and ~~rejoice~~ disappointed, wanting to know what her thinking was. This is further emphasised by Silas' apparent stupidity asking questions like "who is it & he's wanting to marry?"; ~~showing~~ ~~is~~ in denial that Eppie will leave him and his gold will be lost once again as it is obvious that it is her. Silas' mixed emotions as a parent are shown through his "sad smile" with the juxtaposition of the adjective "sad" which suggests misfortune and "smile" which is an indication of happiness, showing Silas' inner conflict - he is happy for Eppie but scared of being left.

However, Eppie is presented as she seeks to reassure her father ~~with~~ with "dimpling laughter, kissing her father's cheek", imagery which seems childlike, possibly on purpose to remind him of ~~her~~ her early years, with the present participles "dimpling" and "kissing" creating a sense of continuous love and affection, juxtaposing Silas'

previous sense of abandonment. She attempts to lighten the mood "as if he'd want to marry anybody else!" with a joking tone, trying to fill Silas Marner with happiness and admiration.

In Silas Marner, loneliness is first seen as Silas Marner is outcast from his home, ~~Lantern~~ Lantern Yard in which he was very respected for having "ardent faith" and a life of which others were in admiration due to his devotion to the Church. ~~However~~ At the beginning of the play he feels integrated into society, ~~was~~ engaged to Sarah and with William Dane as his best friend and God on his side. However this ~~a~~ ~~sharp~~ sense of comfort is ripped away when he is accused of ~~stealing~~ stealing and murder, "the lots declared him guilty". ~~Loneliness~~ Silas' Marner's loneliness after this moment is very strong, ~~as~~ ~~which~~ which is shown as Eliot crafts the things which previously made him feel supported to come undone. For example "in two months" William has married Sarah, adding ~~a sense of betrayal~~ a further sense of betrayal and emphasising his loneliness. However it ~~is~~ ~~also~~ can also be observed that William Dane's actions came from a place of loneliness, he envied Silas' popularity ~~in~~ in Lantern Yard, especially due to his "cataleptic fits" which ~~prevented~~ prevented loneliness as he was seen as "a man with a peculiar

discipline and the subject of wonder.

Through ~~When~~ Silas' ~~an~~ outcast from ~~Warren~~ Lantern Yard, Elliot shows that loneliness is not a sustainable feeling and that integration into a community is essential for human happiness. Silas has a monotonous life, only focusing on ~~gold and~~ ~~his~~ weaving and the rewards he hopes to reap from it. His loneliness almost drives him to insanity as his gold appears to him ~~as~~ like a friend, providing the constancy of ~~an~~ interaction needed which is shown as Silas takes his gold out every night to "bathe his hands" in the coins. Elliot shows that loneliness can lead to materialistic focus and oversentimentality as Silas feels mournful when he smashes his brown pot and gives a "cry of desolation" when Dunstan has stolen his gold. Elliot shows that his loneliness is causing him to become greedy as he reacts to the loss of his gold more emotionally than later in the novel when he finds Molly Farren, lying dead, on the "snow covered Raveloe lanes" as Elliot shows how loneliness has the potential to ~~dehumanise~~ dehumanise people. ~~Molly Farren was driven by~~



Molly Farren's actions are driven by her loneliness as Godfrey is too ashamed to acknowledge her as his wife. She comes to Ravebe in order to expose her loneliness to the party, which would in turn cause Godfrey Cass to experience loneliness due to damage to his reputation.

However, Godfrey Cass experiences much loneliness before this. He is alone with his secrets, which his "own errant neatness" prevents him from sharing. He longs for connection and to be with the "thoroughly" bewitching Nancy Lammeter. However he ultimately ends up alone due to his indecisiveness as Elliot shows us that loneliness can be a ~~punish~~ punishment as a result of one's actions. In Godfrey's case abandoning Eppie and Molly and not claiming his child until 16 years later, where she rejects him, resulting in loneliness.



**Part (a):**

The candidate considers the discussion between Silas and Eppie and how Eppie “gently” poses the idea of marriage and is tentative with Silas. The candidate comments that Eppie knows her father well. There is focus on the dialogue and the candidate demonstrates clear engagement with the extract, referring to the juxtaposition of Silas’ “sad smile”. This is a focused response with appropriate and mostly accurate use of relevant subject terminology such as the use of repetition, sibilance, tone and present participles.

**Level 4 - 13 marks**

**Part (b):**

The candidate explores the theme of loneliness elsewhere in the novel using a range of well-chosen examples. These include Silas having his ‘comfort ripped away and being outcast by the Lantern Yard community; his fiancé, Sarah, marrying his friend William adds to his loneliness; gold becoming an obsession for Silas; Molly Fareen’s isolation and Godfrey Cass being alone with his secrets. This is a personal response demonstrating thorough engagement.

**Level 4 - 14 marks**

## Question 7

### *Frankenstein*

**Part (a):** Victor Frankenstein.

**Part (b):** Explain how revenge is significant elsewhere in the novel.

For Part (a), candidates responded well to the abundance of language and structural features in the extract. Most candidates selected the range of verbs and adjectives suggesting Frankenstein's physical weakness and frailty but also the harsh verb and adjective in "burning hatred" and "ardent desire", demonstrating Victor's deepest desire for revenge. Some successful candidates went onto explore the more complex aspects of Victor's emotions and feelings. Many responses were developed and successful.

For Part (b), the question provided some excellent opportunities for candidates to demonstrate their knowledge of the whole text and the theme of revenge. Examples ranged from Victor's abandonment of the creature; Felix DeLacey's treatment of the creature and the murders of William, Elizabeth and Clerval. Many responses were developed and demonstrated thorough engagement.

The following is a Level 4 and Level 5 exemplar.

## SECTION A

### 19th-century Novel

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

Chosen question number:

Question 1 ☒

Question 2 ☒

Question 3 ☒

Question 4 ☒

Question 5 ☒

Question 6 ☒

Question 7 ☒

7a) In the extract, Victor is presented as weak as he is in a dying situation. This is shown when Walton says 'My friend had certainly not many hours to live!'. In particular, the use of the noun 'hours' indicates how Victor's death is nearing, illustrating that he is about to die. Furthermore, although Victor is dying, he talks about his ambitions and how this has led to him being in this dying state. Also, when Victor says 'My duties towards the beings of my own sex included a greater proportion of happiness'. In particular, the use of the noun 'happiness' within the multi-clause sentence implies how Victor realises how his 'sensations' and 'happiness' caused him to get in a 'feeble' situation. In particular, the use of this multi-clause sentence indicates how Victor is overwhelmed by the overflowing emotions of guilt and regret because his

Selfish endeavours resulted in ~~a~~ him almost dying. Subsequently, one reader may think that Victor is a good man as he teaches another man, of ~~some~~ similar interests, the outcomes of over enthusiasm.

Alternatively, another reader may feel as if Victor is stupid as at first he isolates himself for his own selfish gain and then remembers them when he is helpless.

In the extract, Victor is presented as vengeful and full of rage. This is shown when 'he destroyed [his] friends'. In particular, the use of the intensity of the a past-tensed verb 'destroyed' illustrates how Victor's creation has ~~re~~ not only just killed but severely killed Victor's loved ones which makes him feel a 'thirst for vengeance'.

In particular, the use of the metaphor ~~demonstrates~~ demonstrates how Victor is eager and is immensely craving to avenge his loved ones, emphasising how much anger he is feeling. This is reinforced by the semantic field of monster ~~via~~ 'enemy', 'creature' and 'wretched'. This suggests that Victor is unable to forget about what the creature has



done to his friends and family, resulting in him ~~been~~ being even more keen on getting revenge on the monster. A reader would feel outraged towards Victor as due to his own actions he has become very eager for revenge and then wants another innocent man to risk his life for his sake via 'you are returning to England'.

⑮ Mary Shelley's gothic novel 'Frankenstein' or the 'Modern Prometheus' is a tale of sorrow, where the anti-hero, 'Victor', abandons his creation. This then leads to a craving of revenge, which inevitably leads to the downfall of ambitious.

Firstly, revenge is arguably presented through Robert Walton through his expedition to the North Pole. This is shown when <sup>he wanted to visit a land never before imprinted by the foot of man</sup> ~~he is interested by it~~. Due to Walton's selfish ardent curiosity, he leaves innocent lives at risk and doesn't even care about the well being of his crewmates. This is clearly evident

when he states that a person's 'life or death is but a small price to pay for the acquisition of knowledge'. This clearly demonstrates how Walton's enthusiasm takes over him and makes him believe that he is superior, in comparison to others. This ego of his leads to <sup>his</sup> demise of his endeavours as he is then 'surrounded by ice'. This arguably shows the significance of revenge as revenge doesn't have to derive from a mortal being, it can be natural; like what has happened to Walton. Similarly, this is reflective of scientific advancements of the 19th century, where Shelley's father, Godwin Shelley, had announced that the ~~advance~~ advancements of ~~know~~ science is necessary, but one shouldn't forget his moral values. This then foreshadows how revenge will occur throughout the novel as characters take their own dreams as a priority. Subsequently, readers may feel that Walton is selfish as he only cares about his own ambitions and revenge is needed to get him back to a conscious state.

Secondly, revenge is definitely presented through Victor's ambitions being abandoned by ~~the~~ Victor himself. This is shown when 'the beauty of [his] dream vanished'. This suggests that the creature takes revenge on Victor by 'snatching them away one by one' due to Victor abandoning his creation that he had created through his 'midnight labours'. Furthermore, this implies how revenge is taken on Victor as he had wanted to learn the 'secrets of the heaven and the earth'; the role of God. Due to Victor stealing the omnipotent role of God, the creature kills all of Victor's loved ones, including Henry Clerval, Elizabeth and William. Similarly, this is reflective of the Titan Prometheus, in Greek mythology, where he had stole fire from the Gods and had to suffer a terrible consequence: had his liver eaten every day for all of eternity; similar to how Victor has to suffer from the deaths of his companions. This mirrors Walton as they both want to achieve extraordinary goals that are impossible for some, maybe most, both forgetting about the consequences that can occur. A reader may

Feel outraged toward Victor because he forgets his authority, compared to God, and tries to create life that he later abandons, illustrating that revenge is deserved for him.

Finally, revenge is shown through the creature being treated as an outcaste and being ostracised by society. This is shown when he is called a 'daemon' and 'wretch'. This suggests that the creature experiences uncommon traits by society because of ~~his~~ his grotesque appearance. This prejudice that he experiences ~~is~~ then makes the creature full of rage, shown via 'misery made me a fiend'. Due to the amount of prejudice that the creature faces he resorts to violence and a want of revenge so goes on a killing spree, killing the 'lovely and the helpless'. Also, due to his experiences from being alienated by the De Lacey's family, the family that he could sympathise with, he becomes controlled by the anger that ~~has~~ has derived from his personal experiences because his 'sorrow only increased with knowledge', he later understands

that Victor is his creator and he has abandoned him. Contextually, this is reflective of the ~~epigenetic~~ epigenetic theory; nature vs nurture, as the creature's nurture causes him to become a 'miserable monster'. This juxtaposes both Walton and Victor as their revenge was due to their curiosities, whereas the creature resorts to violence because of being isolated. This would make a reader feel sympathy towards the creature as he is 'detested' by society and has no friends although 'Satan has his companions'.

To conclude, revenge is presented as a powerful theme in Frankenstein as it reflects the different causes of key areas of the novel and also justifies why there is so much hate and animosity. So, I believe that revenge is a significant theme in Mary Shelley's novel, Frankenstein.





**Part (a):**

This is a focused response. There is sustained analysis of language features and comment on the effect on the reader. Relevant terminology is used accurately and appropriately. The range of language and structural features selected include nouns, multi-clausal sentences, verbs, metaphors and Victor's use of semantic field to describe the creature, which, in turn, demonstrates his anger. The candidate identifies a range of ways in which Victor is presented. He is 'feeble', nearly dying; overwhelmed by emotions; he teaches Walton the outcomes of over-enthusiasm; vengeful and angry. This is a thoughtful response.

**Level 4 - 16 marks**

**Part (b):**

This is an assured, personal response demonstrating the candidate's high level of engagement with the text. There is an unusual comment on Walton's ambitions and both his and Victor's over-enthusiastic goal. The candidate tangentially links these to the theme of revenge. There is also some contextual comment, which, while not assessed in this question, is relevant to the theme. Godwin's tract that scientific advancement is necessary is linked to Victor's selfish pursuit of his dreams. The candidate focuses thoroughly on the creature's revenge and the reasons for his actions. This is an unusual response, however, it is assured and mature.

**Level 5 - 20 marks**



Remember that language (AO2) and context (AO3) are not assessed in Part (b) of the prose section. Part (a) focuses on AO2 so context is not assessed in Section A of the paper.

## Question 8

### **Anthology Poetry: Relationships**

**Named poem:** *My Father Would Not Show Us*

**Second poem:** *Free choice*

Compare how feelings about the loss of someone are presented in the two poems.

A range of responses were seen for this question. At the top of the mark scheme, candidates made perceptive comparisons between poems supported by detailed contextual comments. The most popular poem used to compare was: *A Child to his Sick Grandfather*; however there were a range of other poems chosen producing perceptive responses that compared the loss of someone. At the lower end, candidates mostly engaged with the message of the printed poem but lacked contextual knowledge and deeper analysis of language.

More successful answers chose *A Child to his Sick Grandfather*, *Neutral Tones*, *Nettles*, and *A Complaint*. All focusing on how the poems present feelings of loss, whether for a relative, relationship, or friend. Less successful choices were those picked for contrast and probably made because the candidate just knew these poems well: *The Manhunt*, *I wanna be yours*, and *Sonnet 43*.

Structural points were made as examples of how loss is disabling; disjointed rhythms, caesuras and enjambment all contributing to the idea of loss as difficult to manage, inconsistent and yet endless. Approaches to the task generally focused on summarising and identifying contextual differences, comparing language, with structure and poetic technique used to drive conclusions and make final points.

There are three examples for this question. The first is a Level 2 response.

## SECTION B

### Part 1 – Poetry Anthology

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

Chosen question number:    Question 8 ☒    Question 9 ☒    Question 10 ☒  
Question 11 ☒

Both poems present the feelings <sup>of protection through loss.</sup> ~~about the loss of someone.~~ In Ingrid's My father would not show us (HFWNSU) The Relationship of a father who has passed away and a daughter who is recalling all the past memories of him is shown. Throughout the poem Repetition is used to ~~show~~ in the quotes "He hid, He hid away" and "He turned, He turned away" the use of this Repetition tells the reader that Although the father may seem like a terrible person we can presume that he was ignoring his children to protect them as he knew he was ill and ~~that's the~~ he didn't want his children to see him in such a weak manner and alter their views of him. In comparison to this Vernon Scandells Nettles ~~for shows protection through them~~ Similarly it is a father, son relationship and they show protection through the "Rage" the father feels after his child has run in crying needing his father's protection this directly links to Vernon Scandells actual life as he was unable to protect his son and daughter from passing away so he shows his regret through the poem as he feels guilt for not being able to ~~stop~~ protect them.

Both poems present the feeling of needing comfort after the loss of someone. 'MFWNSU' shows a clear need for comfort at the beginning of the poem when she talks about her father being 'organised for' her 'to see'. The unnatural presentation of her father is shown to be unfamiliar and almost alarming for her which is understandable as although he's directly in front of her his soul ~~and~~ is else where. Whereas in ~~the~~ 'Nettles' the poet talks about 'soothing' his injured son and caring for his wounds and although the child has not died it will still affect the poet's previous flashbacks to war and loss of comrades.



The response addresses the obvious content of *My Father Would Not Show Us*; memories of the father who has died. There is some awareness of the way the poet uses repetition with apt, relevant supporting quotations. The comparative chosen poem was *Nettles*. The candidate refers to the intent of Scanell in trying to protect his son from the nettles. The response then tries to contextually link the guilt Scanell felt at being unable to protect his sons (inaccurately a son and daughter in the response) from death.

Limited use of subject terminology is given in the reference from the named poem in 'her to see' (should be 'for me to see'). This is further expanded by comments on needing comfort after the loss of someone. There is a valid point about the poet's father's body being present, but his 'soul elsewhere'. The response then refers to *Nettles* and the 'soothing' response the poet gives to his injured son. This is then tenuously linked as a contextual point of reference of Scanell's memories of his war experiences.

There is a scant understanding of both poems, with little reference to form and structure. The references to language are undeveloped.

#### **Level 2 - 7 marks**

Our second exemplar is a Level 4 response.



## SECTION B

### Part 1 – Poetry Anthology

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

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

Question 11 ☒

In the poem 'My father would not show us' loss is shown to be a very monotonous thing. This can be shown within the quote, "five days dead". This implies that it is hard to fully grasp that the speaker's father is dead. The enjambement implies that the speaker isn't thinking that coherently so they are just using improper English. The use of a three word phrase could imply that the speaker is so inconsolable that they can't speak properly. This makes the reader empathise with the speaker due to their loss.

On the other hand, within poem ~~two~~, the poem 'Valentine', loss is shown as a loss of a stereotypical relationship. This can be shown in the quote, "Not a red rose or a satin heart." This implies that the speaker won't experience a normal, traditional relationship. The use of a single line stanza implies that regardless of what happens the speaker won't be in a regular relationship so, they are experiencing the loss of what their relationships could look like. This links to context because Carol Ann Duffy is apart of the LGBT+ Community so this means that she

Will never experience a non-queer relationship & which is the normal around the world.

In the poem 'My father would not show us', loss is presented as the loss of a childhood. This can be shown in the quote, "to remember my childhood as it might of been."

This implies that the speaker imagines their childhood to be better and more fun than what it was. This further implies that the speaker wants to go back and ~~make~~ make their childhood more simplistic. This makes the reader further empathise for the speaker due to the hardships they have dealt with.

The use of a colon implies that the list of things is significantly long further implying that their childhood wasn't great and wanting to change the past.

Furthermore in 'Valentine', loss is presented as a loss of faith and honesty within the relationship. This can be shown in the quote, "I'm trying to be truthful" This implies that there has ~~been~~ been dishonesty within their relationship implying that there is a loss of trust in the speaker's ~~relationship~~ relationship. ~~The short sentence implies that~~ <sup>emphasises</sup>

The short sentence and the single line stanza further emphasises the fact that there is loss of trust in the relationship and could imply their desperation for the relationship to not end. ~~This~~ or a loss of love.

\* This links to context because Ingrid de kok grew up in many cultures so she recognises the several ways people grieve.



The response begins with a sound understanding of the poet's use of language in *My Father Would Not Show Us* and the effect on the reader. There is a reference to enjambment, relevant subject terminology, to infer that the speaker in the poem isn't thinking coherently, as a result of the death of her father. The phrase 'five days dead' is cited too, which implies the poet is 'inconsolable'. The candidate then implies that the effect upon the reader is to empathise with the loss.

The 2nd chosen poem for comparison is *Valentine*. A better choice may have been *A child to his sick grandfather*. This is an example of having to compare the poem that the candidate is most familiar with, and perhaps not being the most appropriate choice.

A contextual link to Duffy's 'LGBT+ community' is accurately referenced. This is further explored in the quotation 'not a red rose or a satin heart', symbols of a traditional relationship. The candidate implies Duffy communicates her loss in her relationship is just as poignant.

The response compares and contrasts the poems effectively. The difficult childhood experience of De Kok is referenced as directly comparable to the 'loss of faith and honesty' in the relationship Duffy experiences.

This response is at the lower-end of Level 4 at 14 marks. Further improvement could have been made with more examples of form and structure, and the poet's diction.

#### **Level 4 - 14 marks**

Our final exemplar for this question gained full marks.

## SECTION B

### Part 1 – Poetry Anthology

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

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

Question 11 ☒

Both 'My Father Would Not Show Us' and 'La Belle Dame Sans Merci' present feelings and emotions surrounding the thematic focus of loss, however they achieve this in different ways.

Within both poems, a first-person perspective is introduced as a way of displaying a personal connection with a lost loved one. In 'My Father Would Not Show Us', the poem opens with 'my father's face'. This automatic introduction to the subject of the poem emphasises the deep care and upset the speaker has towards their death. The free verse, an unconventional form of poem also represents that there is no set structure of how to ~~grief~~ <sup>grieve</sup> ~~see~~ mourn someone. The poet, Kok, was in Canada when her own father died, and this form may be ~~an~~ used to represent her own guilt for not being with her father as he passed. Similarly, in 'La



'Belle Dame Sans Merci', the knight mourns the loss of ~~in his relationship~~ a loved one. The subject of the poem is directly addressed as a 'faery's child', which links to the traditional fantastical element of the traditional English Ballad. The <sup>structure</sup> ~~form~~ of the ~~ballad~~ ballad links to Keat's own obsession with the fantasy within his poems, as critics said he was too lost in his imagination. The ABCB rhyme ~~scheme~~ scheme may also present the desperation for solace within the mourning process, once again proving that the lost connection was once a caring and personal relationship. However, through addressing the ~~the~~ mystical woman to be like a fae also foreshadows the dangerous aspect of this relationship, as fae were ~~danger~~ tricksters who held a 'facade' of innocence. In response to both poems, ~~then~~ the reader would feel a deep sympathy towards both speakers, as it is clear they have both lost extremely important people in their life.

Both 'My Father Would Not Show Us' and 'La Belle Dame Sans Merci' involve a cyclical structure. However, the poets included this for different



reasons. In 'My Father Would Not Show Us', the underlying theme of the speaker's own frustration is clear. This continues until the end of the poem when the speaker states 'he lay'. This phrase, that is repeated throughout the poem, being placed at the end tells the reader that the speaker is still just as upset over the death as she was at the beginning, perhaps mirroring the endless cycle of grief. However, it could also suggest that the speaker has come to a slight understanding as to why her father hid ~~her~~ his suffering from her. During the time the poem was written, men in South Africa (where Kok's father lived) were expected to hold up to extreme masculine stereotypes, and it was considered weak to show any suffering or ~~any~~ emotion. Although the reader understands the difficulty of living under this stereotype, they will also empathise with the speaker's constant frustration, as it is a sensitive topic to speak about. On the other hand, 'La Belle Dame Sans Merci' holds a cyclical structure as a way of pulling the poem out of the story, and into the reality of the situation. The phrase 'and no birds sing' is repeated at

the start and the end of the poem as a way of symbolising the death of the relationship between the knight and the siren, and his intense sorrow towards losing her. However, the phrase may also convey an acceptance towards the siren's departure, and perhaps a realisation towards the true nature of their relationship. Sirens were considered to be mystical femme fatale, who lured men in, only to kill them. Keats may have included this to express how toxic relationships are often hard to recognise, as well as emphasise this poem's mystical genre. The reader may view the knight as a victim, but also spectate his deep mourning, even towards such an unfair relationship. This poem overall portrays the loss of someone to be an extreme hardship, but may be necessary.

Finally, both 'My Father Would Not Show Us' and 'La Belle Dame Sans Merci' use a semantic field of death and suffering to mirror their own emotions surrounding the loss of a loved one. In 'My Father Would Not Show Us', the metaphor 'everything he hears is white' is used to emphasise the speaker's

depressive emotions towards her father's death. The unnatural use of *sees* may also connote a perhaps untimely and unexpected death, inducing the reader to feel an even deeper sympathy for ~~Kok~~ Kok, ~~and the speaker~~ as she had no time to prepare for this circumstance. Kok's father died while she was reasonably young, and this poem ~~is~~ <sup>is</sup> emblematic ~~over~~ of the extreme ~~over~~ overload of emotions she felt after his death. The adjective 'white' could also reflect white noise, which could suggest Kok's own feelings of how she wishes her father to be at peace, as white is used to help people be peaceful. However, in 'La Belle Dame Sans Merci', the romantic's field of death is not only used to represent the loss of a loved one, but also the death of the speaker themselves in response to this relationship being removed. This is highlighted as the siren's 'fading rose'. The natural imagery, alongside the connotation of the noun 'rose' display the knight's constant affection and love for this relationship, and his dismay over the fact that this relationship is now 'fading'. At the end of the poem, the knight



describes himself 'alone and palely loitering'. While some may interpret this as the lonely state he has been cast into due to the loss of his relationship, it is also representative of the knight's physical death due to being lured by the sirens. Keats wrote this poem during his sickness. Tuberculosis was a fatal disease at the time, so this romantic field of death is used to reflect his own sadness towards his death, and perhaps the guilt he feels for making ~~those~~ those around him mourn his death. This helps the reader to understand the extreme <sup>ways</sup> ~~ways~~ that the loss of someone can take affect, and they will feel sorry for both speakers of the poems, as it is clear they are both ~~se~~ mentally and physically suffering.

In conclusion, both 'My Father Would Not Show Us' and 'La Belle Dame Sans Merci' offer differing perspectives and situations surrounding the loss of a loved one. However, they share an underlying theme of mourning and the impact that it can have on people.

---

TOTAL FOR SECTION B, PART 1 = 20 MARKS



A clear opening paragraph addresses the question of loss, specifically the loss of someone. The apt second poem is *La Belle Sans Merci*. There is a perceptive grasp of form and structure and its effects. In the named poem, free verse is employed, and in the second poem, a ballad is evident. Both the first-person perspective and cyclical structure are commented upon. The phrase 'No bird sings' is cited to illustrate this in the second poem and is further explored with comments on how this symbolises the death of the relationship between the knight and the siren. In the named poem, the candidate explores the repetition of the phrase 'he lay' to illustrate the poet's frustration of both the immediacy of her father's death and the prolonged grief which will ensue. A mature point, which illustrates a cohesive evaluation of the poet's diction.

There is an excellent understanding of context. The candidate cites the poet's reasoning of her father's weakness in not displaying emotion due to his conformity to the male stereotype in South Africa. The skilful integration of context is shown with references to Keats' own short life and the ensuing guilt which will occur because of his untimely death.

Comparisons and contrasts are securely cited throughout the response. The candidate has an assured understanding of both poems. This clearly is a full mark response.

**Level 5 - 20 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:** *Catrin*

**Second poem:** *Free choice*

Compare how conflicts in relationships are presented in the two poems.

*Conflict* is the most popular Anthology collection.

The most popular choices used for comparison were *Poppies*, which was probably the most effective choice overall, and *Cousin Kate*, which also allowed candidates to explore the idea of changing relationships and conflict caused by the tensions between people who do care for one another and the idea of loss. Perceptive interpretations included poems like *The Class Game* and *Half-Caste*. Other choices made by several students were *A Poison Tree*, *The Man He Killed* and *The Charge of the Light Brigade*, which were not always as successful as candidates struggled to draw comparisons of the conflicts in relationships. Indeed, in some instances, the question had not been read carefully enough, as some candidates did not consider 'conflicts in relationships' and maybe just focused on either 'conflicts' or 'relationships'.

Candidates frequently displayed extensive knowledge of form and structure, though the better answers delved more deeply into language, especially imagery and symbolism. It has been noted that candidates were able to securely make thematic links and write with and compare with some thought. However, also mentioned was that candidates should be advised to spend some time thinking carefully about poems to compare as, at times, some unwise choices hindered development. Overall, examiners have commented on how much they enjoyed reading the responses in this section.

We have four exemplars for this popular question. Our first gained full marks.

## SECTION B

### Part 1 – Poetry Anthology

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

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

#### Question 11 ☒

In both Gillian Clarke's 'Catrin' and Jane Weir's 'Poppies', conflict in relationships are presented as both parents ~~to with the~~ ~~the~~ deal with their children due to their love for them. //

'Catrin' shows conflict in relationships to be due to the mother's love for her child. For Gillian Clarke, this was deeply personal as her own daughter is called Catrin.

The speaker in Catrin remembers <sup>her</sup> ~~the~~ "first severe confrontation" with her daughter as they both fought over "the tight red rope of love".

The metaphor represents the umbilical chord which physically connected Catrin to her mother. Clarke demonstrates that a mother loves her daughter ~~from~~ from the very beginning, and fights between them are due to her love for her daughter. //

Jane Weir <sup>mirrors 'Catrin' as</sup> ~~shows~~ shows conflict in relationships through the mother's love for her child. The speaker in ~~the~~

'Poppies' explains that ~~that~~ she felt the "world [was] overflowing like a treasure chest" as her son wishes to join the ~~army~~<sup>armed</sup> forces. The simile presents the son's excitement for the opportunity whereas as his mother is nervous of what may happen to him. Her love for her child overwhelms her as she feels her world is overflowing, and it makes her worry for her child. After her son's death, the speaker remains to have a strong love as she is "hoping to hear ~~his~~ [his]" playground voice catching on the wind". She refers to a time when he was younger so as to demonstrate she misses the times when she could spend more time with whom she loved. //

However, within the story of 'Catrin' her child is still alive to have conflicts in their relationship with. The conflict for independence from her mother offers conflict within their relationship as Clarke writes "We want, we shouted, to be two, to be ~~ourselves~~ ourselves." The repetition of the collective pronoun of 'we' suggests that deep down both Catrin and her mother want the same

thing, however the mother is not ready quite yet. //

Alternatively, the son within 'Poppies' is not able to ~~any~~ have conflict ~~with~~ in their relationship about independence as he was granted independence, then died. 'Poppies' explores the aspect ~~of~~ the death of a soldier has on loved ones, which was relevant to 2005 <sup>as</sup> ~~the~~ controversially soldiers were still being deployed to Afghanistan and Iraq. The mother ~~is~~ is experiencing grief as she leans against her son's war memorial "like a wishbone".

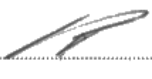
Here, the mother wishes that her son had not gained independence and died in service, <sup>instead</sup> she wishes that she could bring her son back. \*~~was written by the~~ //

~~Both~~ Both poems share the idea that a parent wishes to ~~stay~~ stay close to their child which may cause conflict in their relationships as their child ~~is~~ does not ~~the~~ necessarily want this. In 'Latin', the speaker repeats the line: "I can remember you". This ~~is~~ portrays the mother to be reminiscing on times when her daughter was younger and did not want as

much independence, allowing them to stay close. As 'Catrin' is a personal story to Clarke, readers who have children of their own are made to relate to 'Catrin' in many a way. Near the end of 'Catrin', the speaker mentions "that old rope, tightening ~~is~~ about my life". This extended metaphor helps to present that the mother's desire to stay close to Catrin is making her uncomfortable when she is unable to be so close to her daughter. //

Similarly, 'Poppies' shows a mother's desire to stay close to her child and this can cause conflict in relationships. The mother remembers a time when her son was young and she "ran [her] fingers through the gelled blackthorns of your hair". This intimate memory shows the ~~speaker~~ speaker to ~~the~~ yearn for being close to her son, yet this is not possible. The symbol "blackthorns" brings to mind Jesus Christ dying for the sins of mankind. This shows the mother's admiration for her son's sacrifice. To deal with her grief, the ~~an~~ speaker uses phrases such as ~~as~~ "ornamental stitch" to



create a semantic field of textiles. Weir was a seamstress with her own textiles business so this was her way of expressing the grief which the mother ~~felt~~ was feeling. 

Therefore, both 'Catrin' and 'Poppies' show many ideas on how conflict in in the relationship of a mother and child. However, the mother in 'Poppies' loses her son to war whereas the mother in 'Catrin' loses her daughter to a yearning for ~~the~~ independence.

\* This causes the reader to ~~empathise~~ empathise for the mother whom only wishes ~~to~~ for see her son.



This is a good example of a response that has gained full marks. The candidate has chosen *Poppies* to compare with *Catrin*. It is a long response that shows the candidate's assured understanding of both poems.

One strength of this response is its consistent focus on the question. The candidate begins by offering a cohesive evaluation of language features, such as the metaphor of 'the tight red rope of love' in *Catrin*, the simile 'like a treasure chest' in *Poppies*. The identification of Clarke's use of the collective pronoun 'we' in *Catrin* is perceptive and is used to contrast the mother's response to her son going to war in *Poppies*. Other techniques identified and explored include the extended metaphor, symbol, semantic field, repetition, and the use of memory. There is an excellent understanding of context embedded throughout.

**Level 5 - 20 marks**



Embed the context where it naturally occurs in your argument.

Use subject terminology and try to relate this to the effect on the reader.

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

This second exemplar gained a mark in Level 4.

## SECTION B

### Part 1 – Poetry Anthology

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

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

Question 11 ☒

The poem "Catrin" written by Clarke is about a Mother and a daughter's relationship and how the daughter wants to be more independent but the Mother's heart breaks as she misses her daughter when young.

~~the poet~~ The poem "catrin" the Conflict in relationship is present through the relationship between Mother and daughter as she mentions "Red rope of love" This metaphorical language represents the emotional cord of a new born baby which is her daughter. This implies how connected they were at the beginning of the daughter's life but it slowly drifts away. ~~This~~ The colour imagery "red rope of love" suggests how it is fresh and new. ~~the~~ However at the last paragraph it states "old rope" which creates the idea that is worn off and their connection.

is broken. This Juxtaposition Symbolises their on and off love and anger relationship that they have as the daughter grows up and ~~wants~~ wants her independence.

In Contrast the poem Poppies Written by Weir suggests is about a Mother and Son relationship. The Son Wants to go to War but his Mother tries to talk him out of it as She didn't Want to lose him but later accepts his choices.

The title "Poppies" represents War and blood. This foreshadows this poem does not have a happy ending. The son later on dies but the Mother accepts his fate and choices as he wanted to do this. This poem reflects on a Mother's love for child even when the child is ~~trying~~ wants to do dangerous things that would not end well the Mother accepts his choices.

the poem "Catrin" states "Separate"  
the Verb Used here is to describe  
the relationship between the Mother  
and the daughter. The Mother gets  
clingy towards her daughter whereas  
the daughter wants her own space  
as she is now grown. ~~entire~~

Above this quote the poet mentions  
a "I wrote all over the walls"  
the fact that the Mother did this  
instead of a child suggests she  
misses her child and the daily work  
she had to do to take care of one.

~~She~~ The roles here are switched around.  
The Mother is acting like the child and  
getting clingy. However the daughter  
wants to go out and grow up.  
~~this~~ The Mother juxtaposes her daughter.  
This shows her deeper Motherly love  
towards her. This Motherly love  
was mentioned, "Red Rope of love"  
from the day she gave ~~her~~ birth.  
She instantly connected with her  
daughter.





The candidate has chosen *Poppies* to compare with *Catrin*. The candidate has shown sound understanding of the two poems.

There is an overview of *Catrin* initially and then a contrast is explored when *Poppies* is introduced. This is an example of a candidate who explores one poem in detail before moving to the second poem.

The candidate uses accurate subject terminology, such as metaphorical language, colour imagery, juxtaposition, foreshadows and verbs. Relevant context is often embedded, such as children's wishes to be independent and parent/child connections.

This response meets all the descriptors in Level 3 and just moves into Level 4 as it begins to meet the third bullet point in the mark scheme with some effective comments on the poets' use of language and its effect on the reader. The response would have benefitted from more comparisons and more evidence of an understanding of form and structure.

#### **Level 4 - 13 marks**



Discourse markers such as 'similarly', 'contrastingly', 'however', 'therefore', are a useful help in ensuring your answer meets the command verb 'compare.'

Remember to show your understanding of the context of the poems/poets.

This exemplar gained a mark in Level 3.

## SECTION B

### Part 1 – Poetry Anthology

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

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

Question 11 ☒

~~Both poems show the relationship between two~~

Both Catrin and Cousin Kate show the relationship between family members. ~~Catrin shows the~~

Catrin is written by a mother to her daughter, showing the conflict she's been through to give birth to her daughter but also the conflict she's being put through to let her go and grow up. Gillian Clarke writes about 'their first fierce confrontation' and uses the metaphor 'red rope of love' which we both fought over". The red rope of love ~~is shown~~ is used to connote the umbilical cord. The first stanza shows the conflict and pain ~~the~~ mother is put through to give birth so the 'red rope' symbolises the love Gillian has for her daughter but also the fact that it's

like ~~playing~~ going through a war,  
~~almost~~ ~~re~~ possibly referring to a tug of  
war. The second stanza is a contrast,  
shows the mother reminiscing from when  
Cabin was younger. This ~~is~~ stanza shows  
the pain felt when <sup>mothers children grow</sup> ~~your~~ ~~children~~ grows up  
and the conflict mothers put themselves  
in to not ~~wa~~ stop them from leaving

However the poem of Cousin Kate is  
written to her cousin; who had betrayed  
her and married the lord who left  
the speaker pregnant, not knowing  
where she should feel shameful  
~~for~~ or proud. Shameful because it  
was frowned upon to have a  
child out of wedlock, but proud  
because she has a child of her  
own. Cousin is written with in  
dramatic monologue, with an unknown  
speaker, but directly addressing the  
reader.



The candidate has chosen *Cousin Kate* to compare with *Catrin*. The candidate begins by offering an overview of *Catrin* and explores the metaphor of the 'red rope of love' and what this symbolises in terms of Clarke's love for her daughter.

There is some comment about how the poem is structured in terms of the contrast in the second stanza, juxtaposing the love and the pain of the relationship.

The candidate uses 'however' to transition to *Cousin Kate*. The comments about the second poem are more narrative in terms of content. However, there is a comment about the form of that poem being a dramatic monologue. The understanding of form and structure is sound and there is some implied comment about context.

It stays at the lower end of Level 3 as there isn't a sufficient range of points or any real comment about the effect on the reader other than that the reader is directly addressed in *Cousin Kate*. 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 - 10 marks**



Remember to make a range of comparative points. Try to include techniques used by the poet for your chosen poem as well as the named poem.

Our final exemplar is a Level 2 response.

## SECTION B

### Part 1 – Poetry Anthology

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

Chosen question number: Question 8 ☒ Question 9 ☒ Question 10 ☒  
Question 11 ☒

~~Both poems, Catrin, and Poppies~~  
The poems I will be comparing are Catrin by Gillian Clarke and Poppies by Jane Weir. Both poems are about ~~losing~~ ~~losing~~ losing a loved one, a child, your child. Losing a child is one of the hardest things a parent can ever go through which makes the poems upsetting to read. The poem 'Poppies' is related by War because she lost her son in the war. They connected together because they both know what it's like to lose a child. In Catrin, Clarke is always going back to the past and memories "I can remember you, child." "I can remember you, our first fierce confrontation." "The tight Red rope of love which we both fought over." She's talking



in past tense. The poem, *Catrin* was written in 1978 and Clarke uses language and structure to write her poem well and so does weir. In *Catrin* there are only two stanzas and twenty nine lines. *Catrin* is freeverse because it doesn't have a rhyming couplet.



The candidate has chosen *Cousin Kate* to compare with *Catrin*.

There is a comment about the symbolism of 'He wore me like a golden knot' in *Cousin Kate* on the first page of the response and the identification of the extended metaphor of the 'red rope of love' in *Catrin*. The candidate talks about the effect on the speaker in *Cousin Kate*, rather than a comment on the effect on the reader.

Overall, there are quotations used to support comment and some relevant terminology. However, there is little in the way of analysis of form, structure, and language. Comparisons are also under-developed.

**Level 2 - 7 marks**



Candidates should ensure that they have a clear understanding of the poem they choose to compare to the named poem.

Remember to comment on language form and structure. Remember to comment on the context of both poems.

# Question 10

## ***Anthology Poetry: Time and Place***

Named poem: *To Autumn*

Second poem: *Free choice*

Compare how the passage of time is presented in the two poems.

In many cases the poem was compared with *Adlestrop*. Many looked at the idea of time and growth.

*To Autumn* gave candidates the opportunity to produce some excellent, intellectual responses about time. In many cases the poem was compared with *Adlestrop* and *Nothing's Changed*. Many looked at the idea of time and growth or change.

Some responses were left unfinished, possibly due to time constraints. However, those who completed the question often demonstrated impressive language analysis, including identification and comment on polysyndeton. Contextual understanding of Keats was particularly strong in more successful responses. Some candidates tended to miss out form altogether, although they had included some structural comments.

Context was particularly strong for this question, although some narrative responses were seen.

There are two exemplars for this question. The first gained a mark in Level 3.

## SECTION B

### Part 1 – Poetry Anthology

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

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

Question 11 ☒

In "To Autumn" John Keats depicts the passage of time as majestic, whereas in "Absence," Elizabeth Jennings portrays the "where the picnic was." Thomas Hardy portrays the passage of time as nostalgic yet upsetting. In "To Autumn," ~~John Keats uses adjectives such as "sweet," and "mellow."~~ the phrase, "where are the songs of Spring? Ah, where are they? Think not of them – their hour is over," suggests that John Keats values each season for their own beautiful aspects, rather than longing for future seasons. On the other hand, in "WTPW," the quote, "Now a cold wind blows and the grass is grey," shows that Thomas Hardy is viewing the current scene as a different one as desolate and sad, whilst comparing it to what it once looked like.

In "To Autumn," John Keats portrays the upcoming season of Autumn as exciting, ~~and~~ whereas in "WTPW" Thomas Hardy Hardy is looking back on previous seasons and comparing them to the bleak present. In "To Autumn," the quote, "Close bosom-friend of the maturing sun; Companion with him here to lead and bless with joint the rice," shows his eagerness for the arrival of autumn and the fruit that comes with it. In "WTPW," Hardy the quote, "I climb slowly through winter mire" shows how the landscape has changed since his last visit. It is sad

It is so brown and cold, unlike the lovely summertime.



The candidate compared *To Autumn* with *Where the Picnic was*. This is a personal response that compares and contrasts a range of points and includes a range of examples from both poems. There are comments about how Keats views Autumn as 'majestic' and Hardy is more 'nostalgic'. The beauty of the seasons is compared with the desolation and sadness expressed in Hardy's poem.

A good range of evidence is used, although close analysis is not sustained. Context is inferred, but not explicit. Similarly, there are implied structural points when writing about the past and present.

A clear understanding of the two poems is demonstrated.

**Level 3 - 11 marks**



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

This second exemplar is a Level 2 response.

## SECTION B

### Part 1 – Poetry Anthology

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

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

Question 11 ☒

Both poems show the slow passage of time. In ~~the~~ John Keats' 'To Autumn', ~~the he describes~~ the slow passage of time with ~~the~~ "warm days will never cease". ~~this shows the reader~~ "they think warm days will never cease". this shows the reader ~~that~~ how "warm days" are never gone but last a lifetime. In William Blake's 'London', the writer describes how the passage of time is slow and greeling in the city. John Keats also uses ~~the~~ "maturing sun" to show how the sun is slowly getting older and will eventually ~~disaper~~ disappear into colder seasons.



In this brief response, the candidate demonstrates some understand of the poems. The candidate has chosen Blake's *London*, which has possibly made comparison difficult.

However, some relevant points are made, such as how 'warm days' will 'last a lifetime' and an interesting interpretation about the 'maturing sun' is made. There are underdeveloped comparisons and lack of coverage and context hinders progress.

**Level 2 - 6 marks**



# Question 11

## ***Anthology Poetry: Belonging***

Named poem: *I Remember, I Remember*

Second poem: *Free choice*

Compare how childhood is explored in the two poems.

Candidates responded well to the named poem, *I Remember, I Remember*. The most popular comparison was to *Sunday Dip*. Another popular choice was *Captain Cook*. Childhood was a theme that candidates seemed to be able to relate to and write about quite perceptively. Imagery and personification were well explored, alongside rhyme scheme.

More successful responses often included some comment of mood or tone; however, at times there was a lack of contextual comment in some responses.

Two exemplars are included. The first is a Level 3 response.

## SECTION B

### Part 1 – Poetry Anthology

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

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

Question 11 ☒

~~in both I remember I remember~~  
in both I remember, I remember and ~~I remember~~ <sup>mild the mist upon the hill</sup> both  
Hood and Brontë explore themes of childhood, where  
childhood is presented as an individual's best  
time in life, as you are at peace and have no worries.

~~In I remember, I remember the poem is structured  
using 4 stanzas with 8 lines in each stanza giving  
the poem a set structure.~~  
In I remember, I remember the poem is structured  
using 4 stanzas of 8 lines each and no regular  
rhyme scheme. This ~~gives~~ gives the poem a  
very steady & structure, with no interruptions allowing  
the poet to talk about each point smoothly in each  
stanza. ~~in both~~ <sup>similarly</sup> in mild the mist upon the  
hill, the poem is written in a free verse with  
4 stanzas each with a quatrain. This gives the  
poem a steady pattern allowing the poet  
to get their point across smoothly.

~~and the mist upon the hills~~

In 'I remember' 'I remember' childhood is presented through 'the little window where the sun came peeping in at morn' suggesting that the ~~poet~~ speaker remembers their childhood home very detailedly which further suggests their childhood home was very special to them. The use of personification gives the sun ~~the~~ a quality in the way kids see it in. This idea is supported by the quote 'he never came a wink too soon' ~~so~~ highlighting the core ~~memorial stage~~ detailed memories stuck in the speaker's mind. The phrase 'never came a wink too soon' further reinforces the idea of these memories being fresh in the speaker's mind. The verb 'wink' further highlights how special the memories are to the poem.

Heard also presents childhood as an individual's best time of their life when ~~he says~~ ~~we~~ ~~remember~~ ~~from~~ ~~hear'n~~ ~~that~~ 'I used to think their slender tops were close against the sky it was a childish ignorance' suggesting that ~~young~~ thoughts we had as a kid were the thoughts that had the most meaning and innocence. The phrase 'childish ignorance'

further reinforces the idea that childhood was full of innocence ~~and~~ and therefore was the best time in an individual's life.

In contrast in "Mid the mist upon the hill", childhood is presented where the speaker reminisces their childhood and says "I have gone back to the day of my youth" suggesting that their 'youth' was something they deeply missed.

This idea is further supported when the speaker says "I am a child once more" suggesting that they had gone back to memories of their childhood. The phrase 'once more' perhaps suggests that even today of going back to their ~~in~~ childhood was enough ~~for~~ Therefore this reinforces the idea that childhood was the best time ~~for~~ of individual's lives as it was when we were most innocent and at peace.



In this response, the candidate compares *I Remember, I Remember* with *Mild the Mist Upon the Hill*.

The candidate begins with suggesting that both speakers consider childhood as the 'best time in life'. There is a paragraph in relation to structure and some attempt to comment on why the poems were written in this way. There is some comment about the way Hood recalls childhood memories in detail and childhood innocence.

The final paragraph considers *Mild Mist Upon the Hill* and how youth is missed and the memories of childhood. The candidate has selected some relevant examples and explores some specific words in detail. There is a lack of explicit contextual comment and close analysis is not sustained. Further examples from both poems would have benefited this response.

**Level 3 - 11 marks**



A collection of helpful revision sheets is available for the Belonging anthology on our website. These Knowledge Organisers are useful revision tools. These can be found via the Pearson website.

Our second exemplar is a Level 5 response.



## SECTION B

### Part 1 – Poetry Anthology

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

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

Question 11 ☒

In the poems "I remember, I remember" and "Mild the mists upon the hill", both of the poets refer to the joy of being a child and nostalgic feeling given to them when they are reminded of things that reflect their childhood. However in "I remember, I remember", ~~poet~~ the poet refers more to the sadness and pain of being an adult and how this poses a barrier to him ever getting to feel like a child again. Whilst in the poem "Mild the mists upon the hill" the speaker knows that she still has an inner child and expresses the enjoyment of being able to express it, as it is part of her human nature.

In the poem, "I remember, I remember" the speaker refers to the delight of getting to be a child and the fulfilling memories he has ~~of being~~ of when he himself was a child. To emphasise this, the poet, Thomas Hood, uses the title "I remember, I remember" constantly throughout the poem. The ~~refrain~~ ~~"I remember"~~ use of the refrain represents the way the speaker constantly refers back to his memories of being a child and the way it has become a never-ending cycle in his head. ~~one one~~ on one hand, this could symbolize the way thoughts of childhood give the speaker

joy and hope, reason to carry on life. On the other hand it could represent the way that the speaker is constantly tormented by his nostalgic thoughts. This causes him depression because he is unable to act on these childish thoughts. The poet may be referring to his own life of being an adult and the depressing feeling that he cannot be a child again. Thomas Hood was an <sup>invalid</sup> meaning he was someone who was so sick he was bedridden. This is also reflected throughout the poem and could represent how being ~~and~~ growing up has made him sick and no longer as pure as he was when he was a child.

The poet also uses other techniques to represent the way childhood always comes to an end and it is then when we have become corrupted by the evil of society. For example, the poet uses a semantic field of flowers such as "roses", "violet", "lily-cups", "lilacs", etc. The use of the semantic field could represent the different memories the speaker has of being a child. Flowers are also natural, representing how childhood is our natural state, and it is where we are pure and innocent until we are corrupted by society. Thomas may have taken inspiration from the romantics who believed that it was industrialisation which kept us from being pure and truly getting to enjoy nature. The use of flowers could also be a symbol for childhood. Flowers wither and the speaker may be referring to the way childhood also comes to an end. Furthermore, flowers grow

back because they are sensual. This could represent the speaker's recurring memories of his childhood and his constant longing or wishing to return. However, the poem "Mild the mist upon the hill" contrasts to this poem. ~~because~~ In this "Mild the mist upon the hill" describes how the speaker feels her child is present within her and she is able to return to it.

In the poem "Mild the Mist upon the Hill", the poet Emily refers to the great feeling of being able to ~~reconnect~~ and return to her childish nature when doing the things she loved as a child. For example, the speaker uses a semantic field of crying throughout the poem such as, "wept", "sorrow" and "tears". Although it seems the similar to "I remember, I remember" the speaker is expressing the sadness <sup>of</sup> ~~reminds~~ being an adult and not getting to act on her inner child. The "tears" are symbols ~~more~~ of the speaker's tears of joy when she is able to connect with her inner child. This is because, the speaker understands that if she has freedom and the capacity to do as her childish self wants. Emily Brontë wants the reader to realise that we should not let society corrupt the way we want to express our selves, and the importance of letting our inner child.

Emily Brontë further contrasts to "I remember, I remember"

by presenting the way ~~he~~ she is able to capture and embrace her childhood innocence and nature by doing and reminding herself of the things she loved as a child. For example, the speaker refers to "the dreamy scents of fragrant trees breathe of other years." The metaphor of "dreamy scents" suggests that when she familiarises herself with the scents of her childhood she enters this dream-like state and is reminded of the good moments of being a child. Moreover, the use of hyperbole "fragrance" suggest that being an adult she is able to appreciate more of what she took for granted as a child like the smell of "grass". She views this as a fragrance which represents the connection she is able to make with nature as a child and an adult. Moreover the personification of "breathe" emphasises how perhaps nature was a close friend to her when she was a child and the way she can appreciate this in still as an adult. Therefore, this poem contrasts to "I remember, I remember" because ~~the~~ the speaker ~~he~~ believes that she is able to return to her idyllic childhood when she wishes to, whereas the speaker in "I remember, I remember" feels that he cannot return to his inner child because he has been ~~very~~ ~~very~~ corrupted by the flaws of adulthood.



The candidate compares *I Remember, I Remember* with *Mild the Mist Upon the Hill*.

This response is informed by perceptive comparisons and contrasts and the use of relevant subject terminology is integrated. The candidate begins with some comment about Hood's nostalgia and feelings of sadness of being an adult, which is compared with Bronte's 'inner child'.

The candidate goes on to consider Hood's memories of childhood that are emphasised with the repeated title, the torment of nostalgic thoughts, contextual comments in relation to Hood's ill health and later influences of the Romantics and industrialisation. A range of interesting language points are made, such as the semantic field of flowers and how flowers are part of nature, representing purity and innocence.

When writing about the second poem, the candidate comments on the semantic field of crying, the sadness of being an adult and the comparison of tears of sadness with tears of joy. The exploration of nature and the metaphor of 'dreamy scents' are good points. The candidate selects specific words and phrases to support ideas, although more evidence and comment in relation to structure could have been included. The response also lacks contextual comment for Bronte's poem; however, this is clearly assured and much has been written in the suggested time frame.

**Level 5 - 18 marks**



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



# Question 12

## Section B, Part 2: Unseen Poetry

Poem 1: *After the Fireworks* by Vernon Scannell

Poem 2: *Fireworks* by James Reeves

Compare the ways the writers present fireworks in Poem 1: *After the Fireworks* and Poem 2: *Fireworks*.

Examiners have commented on how very accessible the choice of poems were for the candidates and how candidates of all abilities responded very well to the subject matter. It was also felt that many candidates were able to recognise the different tone in each poem, and often wrote very effectively about shifts in tone through them, especially Poem A. It really helped all candidates that there was lots of visual and auditory imagery, as they were able to write about the effects of language in a straightforward manner.

Most candidates were able to gain marks in Level 3 or above. Some explored both poems in detail; whereas some only included examples from a small section of Poem 1.

The very best answers focused on the contrasting imagery, not just in the celebratory imagery of B versus A, but also in the internal contrasts in poem A, and linked the images to the mood created in each poem. Candidates were able to discuss poems in a mature and developed manner.

These poems offered support for the entire range of abilities. Candidates were able to engage even on a superficial level with the language used to describe the fireworks, and more capable students were able to consider the nuances in *After the Fireworks* to develop their responses further. As with the Anthology responses, form and structure were the most likely missing element.

On the lower end, students struggled to make eloquent/ developed arguments. Many students were awarded marks for language and structure devices analysed. On the higher end there were some unique critical responses.

Candidates seemed very familiar with fireworks and what it is like to attend a fireworks display. The poems seemed accessible to candidates and even brief responses showed a strong understanding of the themes and ideas in the poems. Some candidates used their knowledge of the Gunpowder Plot in their responses, but it wasn't always helpful or relevant to points they were making. An issue with weaker responses was listing things about the poems without any comment about their effect. For example: 'the poem has an ABAB rhyme scheme and is written in quatrains almost like a shopping list' but no further comment.

Candidates who performed well on this question showed excellent comparative insight and originality of thought. The identification of epiphora was very impressive and was identified in noticeable responses, showing detailed engagement with poetic techniques. Lower-scoring answers would benefit from clearer use of discourse markers; some responses lacked fluency due to abrupt transitions between poems (e.g. 'Poem 1 ...', followed by 'Poem 2 ...'). Time pressure

was evident in some cases, leading to jumbled organisation – likely a reflection of the rich imagery and number of poetic techniques evident and accessible in both poems. Almost all candidates were able to contrast the different attitudes towards the ‘fireworks’ through comparison of language and structure, which far more frequently ventured into analysis and interpretation than often seen in the taught poems. A number of candidates were able to move beyond the straightforward approach and suggest, for example, that *After The Fireworks* was an analogy for growing up, relationships, environmental impact, or war. Occasionally responses were unbalanced with candidates commenting more on Poem 1. There were some blanks for this question, presumably due to timing.

For Question 12, four exemplars are included to illustrate progression through the levels.

## SECTION B

### Part 2 – Unseen Poetry

#### Question 12

The poem 'After the fireworks' by Vernon Scannell and the poem 'Fireworks' both successfully use descriptive language. Poem 1 is a lot longer than poem 2 because poem 1 tells a story a bit more as it's based on a longer period of time.

Vernon Scannell and James Reeves both use metaphors describing the fireworks as flowers. For example in poem 1 it says 'great leaves of heat' representing the leaves of a flower. In poem 2 the quote 'An orchard of the sky' representing the fireworks looking like a group of flowers.

Both authors successfully use imagery to paint a picture in the reader's head on what is happening at the fireworks.



This is a brief response that demonstrates some understanding of the two unseen poems.

The first paragraph provides a general overview comparing the length and time of the poems. The second paragraph includes an example from each poem and comments on the use of metaphor. The third paragraph is a brief summary.

There is little coverage of either poem, but some relevant comment is made.

**Level 2 - 5 marks**

Our second exemplar is a Level 3 response.

## SECTION B

### Part 2 – Unseen Poetry

#### Question 12

In the poem, fireworks are being described, during Guy Fawkes night.

The author uses personification for the fireworks, describing them as brave. The use of brave tells the reader that the ~~rocket~~ firework is bravely bursting in the air. The author also writes "Rockets swish, Soar high and break in falling showers of glitter. This is a use of a metaphor as the author ~~compares~~ describes the embers from the firework as glitter. This gives the fireworks a more dramatic effect. ~~As simile is also used when the author writes "like sudden fiery flowers". This description of comparing the fireworks to flowers emphasises how colourful the fireworks are as flowers are usually associated with being colourful.~~

In the second poem,  
~~Later in the poem,~~ the author says "Rockets and Roman candles make an orchard of the sky." Once again, this is a use of a metaphor as the author is comparing the many fireworks in the sky to an orchard full of trees. This



emphasises how many fireworks are in the sky as orchards are typically filled with trees. Alongside this, a simile is used when the author writes "sudden fiery flowers." the comparison between fireworks and flowers places emphasis on how colourful the fireworks are.

Both poems place emphasis on the beauty of the fireworks. However, Poem 2 links the fireworks to nature to portray its beauty and Poem 1 uses personification and metaphors more to portray the beauty of the fireworks.



In this personal response, the candidate compares a range of points and considers some similarities and differences between the poems.

A sound understanding is demonstrated. The candidate comments on the use of personification, metaphors and similes and considers dramatic effect, the emphasis on the number of fireworks, their colours and beauty.

The response lacks structural comments and more coverage and examples from both poems would have benefited this response.

**Level 3 - 10 marks**



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

This is a lower Level 4 exemplar.

LPETAZCPETAZL

SECTION B

Part 2 - Unseen Poetry

- seeing/witnessing
- innocent child/nature
- dangerous fireworks

Question 12

Both poems 'After the fireworks' and 'Fireworks' are linked is because they are both filled with imagery of the fireworks and the witnessing of them in the sky. 'After the fireworks' starts with the description of the children and the fireworks being witnessed by them, evidence for this is 'on remembering hours, the flash of fireworks ~~do~~ dazzles night:'. The personification of this above shows how the children remember the fireworks as 'dazzling the night sky and that they were flashes of fireworks instead of just fireworks. It shows how different the children see it than adults as their imaginations have no bounds leading them to see the 'dazzles night and the flash of fireworks'. The verb 'dazzles' <sup>shows</sup> suggests that the imagination of the children is strong as the descriptive words to describe the imagery are almost child-like with the descriptive words being imaginative yet simple.

Both poems show how the fireworks are witnessed as they both have descriptive

~~24/02/2021~~  
Imagery in each poem.

In 'Fireworks' the evidence to show the witnessing of them is when it states 'their petals shake upon each gazing eye'; this shows how the descriptive nature imagery is shown as they reference the fireworks to petals being that they are as magical a ~~petal~~ beautiful-looking to witness just like a flower petal. The noun 'petal' would describe something as being soft and delicate yet the ~~describ~~ description of fireworks is the complete opposite of what they are. The comparison of 'petals' to fireworks contrasts each other as petals are delicate yet fireworks are explosive. The description of these shows contrasting differences to one another which is abnormal as petals can't explode and fireworks aren't soft and delicate. This enforces the ~~the~~ juxtaposition of the descriptive language in the poem, being that they ~~are~~ are opposites used together to form a description of the fireworks. ~~the~~

Both poems show the contrast in nature and

witnessing the fireworks as they both ~~on~~  
reinforce the idea that the fireworks are  
as ~~a~~ beautiful and memorable as actual  
nature ~~is~~ and that the fireworks represent  
nature's beauty ~~and~~ yet danger as nature can  
be both stunning and ~~tragic~~ temperamental.



In this response, a range of similarities and differences are considered.

A thorough understanding is beginning to be demonstrated and some thoughtful comments are made, such as how children view fireworks differently to adults in Poem 1. There is comment about nature imagery and how fireworks are 'magical and beautiful'.

A contrast is made in reference to the 'delicate petals' with the reality of explosives, which is a good, thoughtful and personal point. The candidate concludes with explicitly commenting that both poems comment on the beauty of fireworks.

Some terminology has been used and ideas are supported with some evidence. More coverage and explicit structural comments could have secured more marks.

**Level 4 - 14 marks**



Candidates must compare the two poems. Practise using discourse markers: 'On the other hand', 'whereas', 'however', 'this is different to', 'this is also seen', etc. Keep quotations succinct and integrate them within the response.

Our final exemplar gained full marks.



## SECTION B

### Part 2 – Unseen Poetry

#### Question 12

Poem 1 'After the fireworks' and Poem 2 'Fireworks' both portray fireworks in a variety of ways. Poem 2 has a ~~much more~~ ~~romantic~~ theme of romanticism, and is filled with imagery to describe the wonder of the fireworks. Meanwhile, Poem 1 also uses imagery to present the sight of the fireworks, however, it uses a more realistic tone, and talks about the atmosphere around the fireworks as well.

Both poems present fireworks as a wonder. Poem 1 states that "sparklers spray" and rockets "swish". This sibilance immediately creates an image of chaos and wonder, as it implies a flurry of fireworks are in the air through the verbs "spray" and "swish", both of which describe the movement of the ~~the~~ "sparklers" and "rockets". It describes the flares as "lavish" which is an adjective ~~that~~ that has connotations of elegance but also as expensive, which is stated towards the end through the simple declaration "fireworks are not cheap". The repetition of "children" associates them with the fireworks, which

presents them as loud and active, just like the children. The writer even personifies the rocket, as it is described as the "last brave rocket burst and fade" the adjective of brave personifies the fireworks but also holds connotations of romanticism. This allows the ~~writer~~ poet to present the fireworks as a wonder as romantic language is used to describe it. Poem 2 also presents fireworks as a wonder. The use of alliteration, specifically fricatives in "so like sudden fiery flowers" which is also a simile, presents fireworks as random but also powerful through the adjective "fiery" which holds connotations of power and explosiveness. However it is also an oxymoron, as "fiery" juxtaposes with "flowers" which are quiet and peaceful. This is done because fireworks look like flowers, but are much more explosive and powerful, so the poet wants to contrast the ideas of power with the idea of beauty, which combine to form a firework. ~~It is also~~ The poet uses the metaphor of a flower to present the fireworks as a wonder where ~~it~~ they are described as "magic trees their petals shake". The adjective "magic" holds a deeper meaning of mysticism again reinforcing romantic ideas ~~of~~ to describe the fireworks which are viewed

with a "gazing eye". The verb of "gazing" ~~reiterates~~ reiterates the idea of fireworks being a wonder, as when someone is "gazing" it means they are looking at something deeply or with intrigue. This shows how both poems present fireworks as a wonder.

Poem 2 only shows the positives of fireworks while poem 1 ~~it~~ presents both positives and negatives about fireworks. Poem 1 tells us how how children "search grey ground". The colour "grey" is often used to describe something dirty or unclear, which shows that although fireworks "dazzles" the sky, it comes at a cost. There is also a lot of litter produced which are "scattered carelessly" with the ~~adverb~~ ~~verb~~ verb "scattered" telling how the debris is left randomly on the ground and without care for cleanliness. It also states that fireworks "dim and die". This alliteration has a reference to death and how fireworks are not long lasting, ~~it~~ painting an image of another negative of fireworks. Meanwhile poem 2 only talks about the positives of fireworks. While poem 1 talks about their aftermath in a negative light, as they "dim and die" poem 2 starts

that they "fall to earth in burning showers". The verb "fall" is used in a graceful context as they fall like "showers". The poet also uses more vibrant colours like "<sup>crimson</sup>~~red~~" and "blue" in contrast to the "grey from" poem 1 which is much more dull. When the cathodic flames are used in poem 1, they are described as "charred hubs" with ~~closed~~ the adjective "charred" implying them to be burnt and ruined. However, in poem 1 they are ~~de~~ "like whirling marigolds" this simile again glorifies the cathodic-wheel, as "marigold" is a golden colour which has connotations of perfection and elegance, which contrasts with the "charred hubs" from earlier. This highlights how poem 1 shows the positive/celebratory side of fireworks while in poem 2 only a glorifying view of fireworks is presented.

Both poems present fireworks using a variety of form and structural techniques. Both use enjambement, which lets the poet present their ideas on fireworks freely, but could also symbolise how fireworks ~~are~~ ~~poems~~ also not restricted by anything. Poem 2 uses a list in "crimson, blue and white" to emphasise the sheer amount of colour the flames bring. It also has an ABAB rhyme



scheme, ~~although~~ which makes it have a more enthusiastic tone as the poem has a regular and upbeat rhythm filled with rhyming couplets. Poem 1 is one big stanza only, while poem 2 which is 3 quatrains, and also has no rhyme scheme or regular rhythm. This is done to show the irregularity and uniqueness of fireworks, which ~~cannot be~~ ~~step~~ have their own path to the sky which cannot be controlled.

In conclusion, both poem 1 and poem 2 present positive ideas on fireworks through the use of imagery. However, poem 1 is more balanced as it shows negative side as well unlike poem 2 which only glorifies them.

---

(Total for Question 12 = 20 marks)

---

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





This final exemplar is impressive. Considering how much time candidates are advised to spend on this part, and given that the poems are unseen, we could not ask for more.

The writing is informed by perceptive comparisons and contrasts and understanding is assured. A critical style is developed and there is perceptive grasp of the form and structure. This is a cohesive evaluation and relevant subject terminology is integrated and precise.

The range of points made include: the 'wonder of the fireworks', the realistic tone of Poem 1 compared with the solely positive view of Poem 2, the sounds being loud and active, romantic connotations, the flower metaphor, the positives and negatives, colours and more.

The candidate supports all ideas with relevant evidence taken from both poems and focuses on specific words to develop the points and to provide close language analysis.

**Level 5 - 20 marks**



Check our website for the latest updates and teaching resources.

# Paper Summary

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

## Section A – 19th-century novel

- Please remind your 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 avoid using extra paper. 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.
- Context is not assessed in Section A.
- For Part (a) of the question, candidates must explore the language, form and structure of the extract. Candidates should only refer to the extract in this part of the question.
- For Part (b), candidates should draw on their knowledge of the text that they have studied elsewhere and give examples from elsewhere in the novel. The extract should not be used in this part of the question.
- When responding to Part (b), it is the candidate's opportunity to prove to the examiner their knowledge of the text. They should explore specific areas in detail or cover a range of examples. Remember, context and language are not assessed in this part of the paper.
- For Part (b), examples can be particular references to other parts of the novel such as events, episodes, character, action, and so on, that are relevant to the question. Candidates can paraphrase quotations from memory, but exact quotations are not mandatory, particularly as this is a closed book examination.
- The Assessment Objective assesses the candidate's knowledge of the texts and not language, form and structure. Centres should remind themselves of where the Assessment Objectives are assessed.

## Section B – Poetry since 1789

- Candidates need to consider language, form, structure and context (LFS+C) for Part 1 - Anthology Poetry.
- Poems need to be compared and relevant terminology employed where appropriate.
- A separate area in the answer booklet is provided for candidates' responses to the Unseen Poetry Question 12.

## Grade boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:  
<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

