

GCSE (9-1) English Literature

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



SPECIMEN PAPERS (SET 2)

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

Introduction

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

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

General marking guidance

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

Marking guidance – specific

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

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

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

English Literature

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

Specimen Papers (Set 2) for first teaching
September 2015

Time: 2 hours 15 minutes

Paper Reference

1ET0/02

Questions and Extracts Booklet

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Answer THREE questions:

ONE question from Section A

ONE question from Section B, Part 1

AND Question 11 in Section B, Part 2.

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

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SECTION A – 19th-century Novel

Answer ONE question in Section A.

You should spend about 55 minutes on this section.

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

Use this extract to answer Question 1.

Jane Eyre: Charlotte Brontë

In Chapter 11 Jane Eyre arrives at Thornfield Hall and is met by Mrs Fairfax.

'How do you do, my dear? I am afraid you have had a tedious ride; John drives so slowly; you must be cold; come to the fire.'

'Mrs Fairfax, I suppose?' said I.

'Yes, you are right: do sit down.'

She conducted me to her own chair, and then began to remove my shawl and untie my bonnet strings: I begged she would not give herself so much trouble.

'Oh, it is no trouble: I dare say your own hands are almost numbed with cold. Leah, make a little hot negus and cut a sandwich or two: here are the keys of the store-room.'

And she produced from her pocket a most housewifely bunch of keys, and delivered them to the servant.

'Now, then, draw nearer to the fire,' she continued. 'You've brought your luggage with you, haven't you, my dear?'

'Yes, ma'am.'

'I'll see it carried into your room,' she said, and bustled out.

'She treats me like a visitor,' thought I. 'I little expected such a reception; I anticipated only coldness and stiffness; this is not like what I have heard of the treatment of governesses; but I must not exult too soon.'

She returned; with her own hands cleared her knitting apparatus and a book or two from the table, to make room for the tray which Leah now brought, and then herself handed me the refreshments. I felt rather confused at being the object of more attention than I had ever before received, and that, too, shown by my employer and superior; but as she did not herself seem to consider she was doing anything out of her place, I thought it better to take her civilities quietly.

'Shall I have the pleasure of seeing Miss Fairfax to-night?' I asked when I had partaken of what she offered me.

'What did you say, my dear?' I am a little deaf,' returned the good lady, approaching her ear to my mouth.

I repeated the question more distinctly.

'Miss Fairfax? Oh, you mean Miss Varens! Varens is the name of your future pupil.'

'Indeed! Then she is not your daughter?'

'No – I have no family.'

I should have followed up my first inquiry, by asking in what way Miss Varens was connected with her; but I recollected it was not polite to ask too many questions: besides, I was sure to hear in time.

Question 1 – *Jane Eyre*

- 1 (a) Explore how Brontë presents Jane's arrival at Thornfield Hall.

Give examples from the extract to support your ideas.

(20)

- (b) In this extract, Jane Eyre asks questions about her pupil, Miss Varens.

Explain how Adèle Varens is portrayed **elsewhere** in the novel.

In your answer, you must consider:

- what Adèle Varens says and does
- what Jane learns about Adèle Varens.

(20)

(Total for Question 1 = 40 marks)

Use this extract to answer Question 2.

Great Expectations: Charles Dickens

In Chapter 56 Pip visits the dying Magwitch in prison.

'Dear boy,' he said, as I sat down by his bed: 'I thought you was late. But I knowed you couldn't be that.'

'It is just the time,' said I. 'I waited for it at the gate.'

'You always waits at the gate; don't you, dear boy?'

'Yes. Not to lose a moment of the time.'

'Thank'ee dear boy, thank'ee. God bless you! You've never deserted me, dear boy.'

I pressed his hand in silence, for I could not forget that I had once meant to desert him.

'And what's the best of all,' he said, 'you've been more comfortable alonger me, since I was under a dark cloud, than when the sun shone. That's best of all.'

He lay on his back, breathing with great difficulty. Do what he would, and love me though he did, the light left his face ever and again, and a film came over the placid look at the white ceiling.

'Are you in much pain to-day?'

'I don't complain of none, dear boy.'

'You never do complain.'

He had spoken his last words. He smiled, and I understood his touch to mean that he wished to lift my hand, and lay it on his breast. I laid it there, and he smiled again, and put both his hands upon it.

The allotted time ran out, while we were thus; but, looking round, I found the governor of the prison standing near me, and he whispered, 'You needn't go yet.' I thanked him gratefully, and asked, 'Might I speak to him, if he can hear me?'

The governor stepped aside, and beckoned the officer away. The change, though it was made without noise, drew back the film from the placid look at the white ceiling, and he looked most affectionately at me.

'Dear Magwitch, I must tell you, now at last. You understand what I say?'

A gentle pressure on my hand.

'You had a child once, whom you loved and lost.'

A stronger pressure on my hand.

'She lived and found powerful friends. She is living now. She is a lady and very beautiful. And I love her!'

With a last faint effort, which would have been powerless but for my yielding to it and assisting it, he raised my hand to his lips. Then, he gently let it sink upon his breast again, with his own hands lying on it. The placid look at the white ceiling came back, and passed away, and his head dropped quietly on his breast.

Question 2 – *Great Expectations*

2 (a) Explore how Dickens presents Magwitch in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Pip speaks of love.

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

In your answer, you must consider:

- who shows love for someone else
- the effects of this love.

(20)

(Total for Question 2 = 40 marks)

Use this extract to answer Question 3.

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

From 'Story of the Door' – Utterson and Richard Enfield are taking their regular Sunday walk.

Mr Enfield and the lawyer were on the other side of the bystreet; but when they came abreast of the entry, the former lifted up his cane and pointed.

'Did you ever remark that door?' he asked; and when his companion had replied in the affirmative, 'it is connected in my mind,' added he, 'with a very odd story.'

'Indeed?' said Mr Utterson, with a slight change of voice, 'and what was that?'

'Well, it was this way,' returned Mr Enfield: 'I was coming home from some place at the end of the world, about three o'clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be seen but lamps. Street after street, and all the folks asleep – street after street, all lighted up as if for a procession and all as empty as a church – till at last I got into a state of mind when a man listens and listens and begins to long for the sight of a policeman. All at once, I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child's body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn't like a man; it was like some damned Juggernaut. I gave a view halloo, took to my heels, collared my gentleman, and brought him back to where there was already quite a group about the screaming child. He was perfectly cool and made no resistance, but gave me one look, so ugly that it brought out the sweat on me like running. The people who had turned out were the girl's own family; and pretty soon, the doctor, for whom she had been sent, put in his appearance. Well, the child was not much the worse, more frightened, according to the Sawbones; and there you might have supposed would be an end to it. But there was one curious circumstance. I had taken a loathing to my gentleman at first sight. So had the child's family, which was only natural.'

Question 3 – *Dr Jekyll and Mr Hyde*

3 (a) Explore how Stevenson presents Enfield in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Enfield describes witnessing a horrific scene.

Explain how horrific scenes are portrayed **elsewhere** in the novel.

In your answer, you must consider:

- the horrific scenes that are observed
- how characters are affected by what they have seen.

(20)

(Total for Question 3 = 40 marks)

Use this extract to answer Question 4.

A Christmas Carol: Charles Dickens

From Stave 2, 'The first of the three spirits' – The first spirit takes Ebenezer Scrooge on a journey into his past.

The Ghost stopped at a certain warehouse door, and asked Scrooge if he knew it.

'Know it!' said Scrooge. 'Was I apprenticed here?'

They went in. At sight of an old gentleman in a Welch wig, sitting behind such a high desk, that if he had been two inches taller he must have knocked his head against the ceiling, Scrooge cried in great excitement:

'Why, it's old Fezziwig! Bless his heart; it's Fezziwig alive again!'

Old Fezziwig laid down his pen, and looked up at the clock, which pointed to the hour of seven. He rubbed his hands; adjusted his capacious waistcoats; laughed all over himself, from his shoes to his organ of benevolence; and called out in a comfortable, oily, rich, fat, jovial voice:

'Yo ho, there! Ebenezer! Dick!'

Scrooge's former self, now grown a young man, came briskly in, accompanied by his fellow-'prentice.

'Dick Wilkins, to be sure!' said Scrooge to the Ghost. 'Bless me, yes. There he is. He was very much attached to me, was Dick. Poor Dick! Dear, dear!'

'Yo ho, my boys!' said Fezziwig. 'No more work tonight. Christmas Eve, Dick. Christmas, Ebenezer! Let's have the shutters up,' cried old Fezziwig, with a sharp clap of his hands, 'before a man can say, Jack Robinson!'

You wouldn't believe how those two fellows went at it! They charged into the street with the shutters – one, two, three – had 'em up in their places – four, five six – barred 'em and pinned 'em – seven, eight, nine – and came back before you could have got to twelve, panting like race-horses.

'Hilli-ho!' cried old Fezziwig, skipping down from the high desk, with wonderful agility. 'Clear away, my lads, and let's have lots of room here! Hilli-ho, Dick! Chirrup, Ebenezer!'

Clear away! There was nothing they wouldn't have cleared away, or couldn't have cleared away, with old Fezziwig looking on. It was done in a minute. Every moveable was packed off, as if it were dismissed from public life evermore; the floor was swept and watered, the lamps were trimmed, fuel was heaped upon the fire; and the warehouse was as snug, and warm, and dry, and bright a ball-room, as you would desire to see upon a winter's night.

In came a fiddler with a music-book, and went up to the lofty desk, and made an orchestra of it, and tuned like fifty stomach-aches. In came Mrs Fezziwig, one vast substantial smile. In came the three Miss Fezziwigs, beaming and loveable.

Question 4 – *A Christmas Carol*

- 4 (a) Explore how Dickens presents Christmas Eve in this extract.

Give examples from the extract to support your ideas.

(20)

- (b) In this extract, Scrooge remembers working for Fezziwig.

Explain how working life is shown **elsewhere** in the novel.

In your answer, you must consider:

- who the workers are
- what their working life is like.

(20)

(Total for Question 4 = 40 marks)

Use this extract to answer Question 5.

Pride and Prejudice: Jane Austen

In Chapter 58 Elizabeth apologises to Mr. Darcy.

'Mr. Darcy, I am a very selfish creature; and, for the sake of giving relief to my own feelings, care not how much I may be wounding yours. I can no longer help thanking you for your unexampled kindness to my poor sister. Ever since I have known it, I have been most anxious to acknowledge to you how gratefully I feel it. Were it known to the rest of my family, I should not have merely my own gratitude to express.'

'I am sorry, exceedingly sorry,' replied Darcy, in a tone of surprise and emotion, 'that you have ever been informed of what may, in a mistaken light, have given you uneasiness. I did not think Mrs. Gardiner was so little to be trusted.'

'You must not blame my aunt. Lydia's thoughtlessness first betrayed to me that you have been concerned in the matter; and, thank you again and again, in the name of all my family, for that generous compassion which induced you to take so much trouble, and bear so many mortifications, for the sake of discovering them.'

'If you *will* thank me,' he replied, 'let it be for yourself alone. That the wish of giving happiness to you, might add force to the other inducements which led me on, I shall not attempt to deny. But your *family* owe me nothing. Much as I respect them, I believe, I thought only of *you*.'

Elizabeth was too much embarrassed to say a word. After a short pause, her companion added, 'You are too generous to trifle with me. If your feelings are still what they were last April, tell me so at once. My affections and wishes are unchanged, but one word from you will silence me on this subject for ever.'

Elizabeth feeling all the more than common awkwardness and anxiety of his situation, now forced herself to speak; and immediately, though not very fluently, gave him to understand, that her sentiments had undergone so material a change, since the period to which he alluded, as to make her receive with gratitude and pleasure, his present assurances. The happiness which this reply produced, was such as he had probably never felt before; and he expressed himself on the occasion as sensibly and as warmly as a man violently in love can be supposed to do. Had Elizabeth been able to encounter his eye, she might have seen how well the expression of heartfelt delight, diffused over his face, became him...

Question 5 – *Pride and Prejudice*

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

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Darcy expresses his love for Elizabeth.

Explain how love is shown **elsewhere** in the novel.

In your answer, you must consider:

- who shows the love
- the different types of love.

(20)

(Total for Question 5 = 40 marks)

Use this extract to answer Question 6.

Silas Marner: George Eliot

In Chapter 3, the reader is introduced to Squire Cass and his two sons, Dunstan (Dunsey) and Godfrey.

The door opened, and a thick-set, heavy-looking young man entered, with the flushed face and the gratuitously elated bearing which mark the first stage of intoxication. It was Dunsey, and at the sight of him Godfrey's face parted with some of its gloom to take on the more active expression of hatred. The handsome brown spaniel that lay on the hearth retreated under the chair in the chimney-corner.

'Well, Master Godfrey, what do you want with me?' said Dunsey, in a mocking tone. 'You're my elders and betters, you know; I was obliged to come when you sent for me.'

'Why, this is what I want – and just shake yourself sober and listen, will you?' said Godfrey, savagely. He had himself been drinking more than was good for him, trying to turn his gloom into uncalculating anger. 'I want to tell you, I must hand over that rent of Fowler's to the Squire, or else tell him I gave it to you; for he's threatening to distrain for it, and it'll all be out soon, whether I tell him or not. He said, just now, before he went out, he should send word to Cox to distrain, if Fowler didn't come and pay up his arrears this week. The Squire's short o' cash, and in no humour to stand any nonsense; and you know what he threatened, if ever he found you making away with his money again. So, see and get the money, and pretty quickly, will you?'

'Oh!' said Dunsey, sneeringly, coming nearer to his brother and looking in his face. 'Suppose, now, you get the money yourself, and save me the trouble, eh? Since you was so kind as to hand it over to me, you'll not refuse me the kindness to pay it back for me: it was your brotherly love made you do it, you know.'

Godfrey bit his lips and clenched his fist 'Don't come near me with that look, else I'll knock you down.'

'O no, you won't,' said Dunsey turning away on his heel, however. 'Because I'm such a good-natured brother, you know, I might get you turned out of house and home, and cut off with a shilling any day. I might tell the Squire how his handsome son was married to that nice young woman, Molly Farren, and was very unhappy because he couldn't live with his drunken wife, and I should slip into your place as comfortable as could be...'

Question 6 – *Silas Marner*

- 6** (a) Explore how Eliot presents the relationship between Dunsey and Godfrey in this extract.

Give examples from the extract to support your ideas.

(20)

- (b) In this extract, Godfrey needs money to give to his father.

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

In your answer, you must consider:

- who needs money
- why they need money.

(20)

(Total for Question 6 = 40 marks)

Use this extract to answer Question 7.

Frankenstein: Mary Shelley

In Letter I, To Mrs Saville, England, Walton writes to his sister, Margaret, telling her about his adventures.

I am already far north of London; and as I walk in the streets of Petersburg, I feel a cold northern breeze play upon my cheeks, which braces my nerves, and fills me with delight. Do you understand this feeling? This breeze, which has travelled from the regions towards which I am advancing, gives me a foretaste of those icy climes. Inspirited by this wind of promise, my day dreams become more fervent and vivid. I try in vain to be persuaded that the pole is the seat of frost and desolation; it ever presents itself to my imagination as the region of beauty and delight. There, Margaret, the sun is forever visible; its broad disk just skirting the horizon, and diffusing a perpetual splendour. There – for with your leave, my sister, I will put some trust in preceding navigators – there snow and frost are banished; and, sailing over a calm sea, we may be wafted to a land surpassing in wonders and in beauty every region hitherto discovered on the habitable globe. Its productions and features may be without example, as the phenomena of the heavenly bodies undoubtedly are in those undiscovered solitudes. What may not be expected in a country of eternal light? I may there discover the wondrous power which attracts the needle; and may regulate a thousand celestial observations, that require only this voyage to render their seeming eccentricities consistent for ever. I shall satiate my ardent curiosity with the sight of a part of the world never before visited, and may tread a land never before imprinted by the foot of man. These are my enticements, and they are sufficient to conquer all fear of danger or death, and to induce me to commence this laborious voyage with the joy a child feels when he embarks in a little boat, with his holiday mates, on an expedition of discovery up his native river. But, supposing all these conjectures to be false, you cannot contest the inestimable benefit which I shall confer on all mankind to the last generation, by discovering a passage near the pole to those countries, to reach which at present so many months are requisite; or by ascertaining the secret of the magnet, which, if at all possible, can only be effected by an undertaking such as mine.

These reflections have dispelled the agitations with which I began my letter, and I feel my heart glow with an enthusiasm which elevates me to heaven...

Question 7 – *Frankenstein*

- 7** (a) Explore how Shelley presents Walton's enthusiasm in this extract.

Give examples from the extract to support your ideas.

(20)

- (b) In this extract, Walton begins his journey of discovery.

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

In your answer, you must consider:

- the characters who embark upon a journey
- the reasons for these journeys.

(20)

(Total for Question 7 = 40 marks)

TOTAL FOR SECTION A = 40 MARKS

SECTION B, Part 1 – Poetry Anthology

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

You should spend about 35 minutes on this section.

Relationships

Nettles

My son aged three fell in a nettle bed.
'Bed' seemed a curious name for those green spears,
That regiment of spite behind the shed:
It was no place for rest. With sobs and tears
The boy came seeking comfort and I saw 5
White blisters beaded on his tender skin.
We soothed him till his pain was not so raw.
At last he offered us a watery grin,
And then I took my billhook, honed the blade
And went outside and slashed in fury with it 10
Till not a nettle in that fierce parade
Stood upright any more. And then I lit
A funeral pyre to burn the fallen dead,
But in two weeks the busy sun and rain
Had called up tall recruits behind the shed: 15
My son would often feel sharp wounds again.

Vernon Scannell (1980)

The poems you have studied are:

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

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

Compare how personal experiences are presented in the two poems.

In your answer, you should consider the:

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

(Total for Question 8 = 20 marks)

Conflict

What Were They Like?

- 1) Did the people of Viet Nam
use lanterns of stone?
- 2) Did they hold ceremonies
to reverence the opening of buds?
- 3) Were they inclined to quiet laughter? 5
- 4) Did they use bone and ivory,
jade and silver, for ornament?
- 5) Had they an epic poem?
- 6) Did they distinguish between speech and singing?

- 1) Sir, their light hearts turned to stone. 10
It is not remembered whether in gardens
stone lanterns illumined pleasant ways.
- 2) Perhaps they gathered once to delight in blossom,
but after their children were killed
there were no more buds) 15
- 3) Sir, laughter is bitter to the burned mouth.
- 4) A dream ago, perhaps. Ornament is for joy.
All the bones were charred.
- 5) It is not remembered. Remember, 20
most were peasants; their life
was in rice and bamboo.
When peaceful clouds were reflected in the paddies
and the water buffalo stepped surely along terraces,
maybe fathers told their sons old tales.
When bombs smashed those mirrors 25
there was only time to scream.
- 6) There is an echo yet
of their speech which was like a song.
It was reported that their singing resembled
the flight of moths in moonlight. 30
Who can say? It is silent now.

Denise Levertov (1967)

The poems you have studied are:

A Poison Tree – William Blake
The Destruction of Sennacherib – Lord Byron
Extract from The Prelude – William Wordsworth
The Man He Killed – Thomas Hardy
Cousin Kate – Christina Rossetti
Half-caste – Jon Agard
Exposure – Wilfred Owen
The Charge of the Light Brigade – Alfred, Lord Tennyson
Catrin – Gillian Clarke
War Photographer – Carole Satyamurti
Belfast Confetti – Ciaran Carson
The Class Game – Mary Casey
Poppies – Jane Weir
No Problem – Benjamin Zephaniah
What Were They Like? – Denise Levertov

9 Re-read *What Were They Like?* Choose **one** other poem from the *Conflict* anthology.

Compare how memories are presented in the two poems.

In your answer, you should consider the:

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

(Total for Question 9 = 20 marks)

Time and Place

Where the Picnic was

Where we made the fire
In the summer time
Of branch and briar
On the hill to the sea,
I slowly climb 5
Through winter mire,
And scan and trace
The forsaken place
Quite readily.

Now a cold wind blows, 10
And the grass is grey,
But the spot still shows
As a burnt circle – aye,
And stick-ends, charred,
Still strew the sward 15
Whereon I stand,
Lest the relic of the band
Who came that day!

Yes, I am here
Just as last year, 20
And the sea breathes brine
From its strange straight line
Up hither, the same
As when we four came.
– But two have wandered far 25
From this grassy rise
Into urban roar
Where no picnics are,
And one – has shut her eyes
For evermore. 30

Thomas Hardy (1914)

The poems you have studied are:

To Autumn – John Keats

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

London – William Blake

I started Early – Took my Dog – Emily Dickinson

Where the Picnic was – Thomas Hardy

Adlestrop – Edward Thomas

Home Thoughts from Abroad – Robert Browning

First Flight – U.A. Fanthorpe

Stewart Island – Fleur Adcock

Presents from my Aunts in Pakistan – Moniza Alvi

Hurricane Hits England – Grace Nichols

Nothing's Changed – Tatamkhulu Afrika

Postcard from a Travel Snob – Sophie Hannah

In Romney Marsh – John Davidson

Absence – Elizabeth Jennings

10 Re-read *Where the Picnic was*. Choose **one** other poem from the *Time and Place* anthology.

Compare how particular locations are presented in the two poems.

In your answer, you should consider the:

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

(Total for Question 10 = 20 marks)

SECTION B, Part 2 – Unseen Poetry

Read the two poems and answer Question 11.

You should spend about 45 minutes on this section.

Poem 1: 1939*

Where the ball ran into the bushes,
And I was sent to find it, being
Useful for that more than to play their game,
I saw instead
This badge, from someone's brother, in 5
Some regiment** of that war: a trophy
Begged for and polished, coveted*** certainly,
But lost now, slightly touched with dust already,
Yet shining still, under smooth leaves drab with dust.
I knew that people prized such trophies then, 10
It was the way of all of us. I might,
For no one looked, have taken it
For mine. I valued it. It shone
For me as much as anyone.
And yet some fear of honesty, some sense 15
It wasn't to be mine – it wasn't more –
Said No to all of this. Besides,
They shouted in the distance for their ball.
For once, quite quickly, I
Made up my mind 20
And left the thing behind.

Alan Brownjohn

Glossary:

*1939 – this date refers to the start of World War Two

***regiment* – a group of soldiers in the army

****coveted* – desired

Poem 2: On Finding a Letter to Mrs Vickers on the Pennine Way*

A bird with a torn tail hops under ferns
and points its beak to the wall

A letter to Mrs Vickers is trodden into the path –
colours have run into edges soft as cotton.

Mrs Vickers, Mrs Vickers 5
you have won, you have almost won
a Ford Escort. We of the Prizes Department
are sending you a draft of the Award Certificate.

Earth trickles over it like a child's pattern.

Mrs Vickers, calling your number at Stoneway 10
we would like to tell you
you're in with a winning chance.
Don't miss the cellophane window.

It shines like a dirty film of ice.

Mrs Vickers, don't forget to tell us 15
all about yourself.
Then tread this well into the path
where the mossy fronds** dart like fishes –

And the bird fans out its broken tail.

Moniza Alvi

Glossary:

**Pennine Way* – a popular walking path in the British countryside

***fronds* – large leaves often associated with ferns

11 Compare the ways the writers present finding something in *1939* and *On Finding a Letter to Mrs Vickers on the Pennine Way*.

In your answer, you should compare:

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

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

(Total for Question 11 = 20 marks)

TOTAL FOR SECTION B = 40 MARKS

TOTAL FOR PAPER = 80 MARKS

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Sources:

Jane Eyre, Charlotte Brontë, Pearson Education Ltd

Great Expectations, Charles Dickens, Pearson Education Ltd

Dr Jekyll and Mr Hyde, Robert Louis Stevenson, Penguin English Library

A Christmas Carol, Charles Dickens, Penguin Classics

Pride and Prejudice, Jane Austen, Penguin Classics

Silas Marner, George Eliot, Penguin Classics

Frankenstein, Mary Shelley, Penguin Classics

1939, Alan Brownjohn, Penguin Modern Poets Volume 14, 1969

On Finding a Letter to Mrs Vickers on the Pennine Way, Moniza Alvi, *Sixty Women Poets*, Bloodaxe Books

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Pearson Edexcel Level 1/Level 2 GCSE (9–1)		<div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid black; width: 20px; height: 20px;"></div> <div style="border: 1px solid black; width: 20px; height: 20px;"></div> <div style="border: 1px solid black; width: 20px; height: 20px;"></div> <div style="border: 1px solid black; width: 20px; height: 20px;"></div> <div style="border: 1px solid black; width: 20px; height: 20px;"></div> </div> <div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid black; width: 20px; height: 20px;"></div> <div style="border: 1px solid black; width: 20px; height: 20px;"></div> <div style="border: 1px solid black; width: 20px; height: 20px;"></div> <div style="border: 1px solid black; width: 20px; height: 20px;"></div> </div>	
<h1 style="margin: 0;">English Literature</h1> <h2 style="margin: 0;">Paper 2: 19th-century Novel and Poetry since 1789</h2>			
Specimen Papers (Set 2) for first teaching September 2015 Time: 2 hours 15 minutes		Paper Reference 1ET0/02	
You must have: Questions and Extracts Booklet (enclosed)			Total Marks

Instructions

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

Information

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

Advice

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

Turn over ►

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TOTAL FOR SECTION A = 40 MARKS



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TOTAL FOR SECTION B, PART 1 = 20 MARKS



SECTION B, Part 2 – Unseen Poetry

Question 11

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(Total for Question 11 = 20 marks)

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



Paper 2 Mark scheme

The table below shows the number of raw marks allocated for each question in this mark scheme.

Component	Assessment Objectives				Total mark
	AO1	AO2	AO3	AO4	
Component 2: 19th-century Novel and Poetry					
Questions 1a to 7a		20			20
Questions 1b to 7b	20				20
Questions 8 to 10		15	5		20
Question 11	8	12			20

AO1	Read, understand and respond to texts. Students should be able to: <ul style="list-style-type: none">• maintain a critical style and develop an informed personal response• use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Section A – 19th-century Novel

Jane Eyre

Question Number	Indicative Content
1 (a)	<p>The indicative content is not prescriptive. Reward responses that explore the ways in which Brontë presents Jane's arrival at Thornfield Hall.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • upon Jane's arrival, Mrs Fairfax is welcoming and friendly and greets Jane with a quick succession of a question, statement and command; she does not give Jane time to respond to each, perhaps showing that she is excited and enthusiastic about Jane's arrival • Jane is given a warm welcome and Mrs Fairfax gives instructions to others: 'come to the fire', 'do sit down', 'Leah, make a little hot negus and cut a sandwich or two', which shows Mrs Fairfax wishes to make Jane comfortable • Jane recognises that Mrs Fairfax is keen to make her feel welcome and Mrs Fairfax appears to be overly-friendly and familiar when she begins to remove Jane's 'shawl' and to untie her 'bonnet strings' • upon her arrival, Jane is confused about the position of Mrs Fairfax, assuming she must be the lady of the house, due to her 'housewifely bunch of keys' and giving instructions to the 'servant' • Jane is welcomed with a term of endearment, 'my dear' • the verb 'bustled' suggests that Jane arrives in a busy household • Jane's welcome is better than she had expected: 'I anticipated only coldness and stiffness', which most governesses receive, and comments: 'this is not like what I have heard' • Mrs Fairfax welcomes Jane's company as she does not have a family: 'No – I have no family' • Jane admits to being 'confused' as she is receiving more attention than she has ever done before: 'being the object of more attention than I had ever before received' • the extract contains dialogue and Jane's own reflective thoughts about her arrival at Thornfield Hall; soon after her arrival, Jane is provided with information about her pupil, Miss Varens. <p>Reward all valid points.</p>

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

Question Number	Indicative Content
1 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how Brontë portrays Adèle Varens elsewhere in the novel.</p> <p>Responses may include:</p> <p>What Adèle Varens says and does:</p> <ul style="list-style-type: none"> • Jane first meets Adèle when she runs up the lawn; Jane describes her as being seven or eight years old • Adèle speaks to her nurse, Sophie, in French; when Jane converses with her in French, Adèle says that Jane speaks French as well as Mr Rochester does • Adèle tells Jane about her journey to England, not pausing and talking quickly; she tells Jane that her mother has died and says that her mother had taught her to dance, sing, and to recite poetry; Adèle says that her mother had many visitors and she used to entertain them • Adèle tells Jane that she has known Mr Rochester for a long time and that he used to buy her 'pretty dresses and toys'; she is very excitable when Rochester returns and eagerly awaits her presents • when a party of guests arrive and Adèle is introduced to the Ingrams, Adèle enjoys the attention she receives. <p>What Jane learns about Adèle Varens:</p> <ul style="list-style-type: none"> • Jane learns that Adèle is Mr Rochester's 'ward' and that she has lived at Thornfield for about six months • Rochester wants Adèle to be educated and provides the ample library as a schoolroom when he is not at home • Jane says that her pupil is lively and that she has been 'spoilt and indulged'; Jane learns that Adèle is ordinary and is not very talented • Rochester brought Adèle to Thornfield after her mother, Celine, abandoned her; although Celine was once Rochester's mistress, he does not believe himself to be Adèle's father • at the end of the novel, Jane tells the reader that after ensuring Adèle was happy at school, Adèle becomes a pleasant companion. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>

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

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

Great Expectations

Question Number	Indicative Content
2 (a)	<p>The indicative content is not prescriptive. Reward responses that explore how Dickens presents Magwitch in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Magwitch speaks to Pip with affection, 'Dear Boy', and knows that he can rely on him: 'I knowed you couldn't be that', 'You always waits at the gate', 'You've never deserted me' • Magwitch's language is colloquial: 'always waits', 'Thank'ee', 'alonger me', which creates a realistic voice • he speaks metaphorically of living 'under a dark cloud', a euphemism for his impending death • Magwitch is suffering: 'breathing with great difficulty' and his eyes are fixed and dull: 'a film came over the placid look' • he does not complain about the pain he is suffering: 'I don't complain of none', showing he is brave and stoical; he is still able to smile at Pip • Magwitch shows his love for Pip through his actions, placing Pip's hand upon his chest: 'I understood his touch'; he communicates through a 'gentle pressure' on Pip's hand to show he has understood • the extract is structured through dialogue and first person narrative, recounting the story through Pip's eyes • Dickens repeats some phrases, such as the growing 'pressure on my hand', in order to build the tension of the scene • when Pip tells Magwitch about his daughter, Pip is economical with his descriptions, showing he knows that Magwitch has a limited time left to live • when Magwitch realises that Pip loves his daughter, he kisses Pip's hand in an act of happiness and love; he dies happy with this knowledge. <p>Reward all valid points.</p>

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

Question Number	Indicative Content
2 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how love is presented elsewhere in the novel.</p> <p>Responses may include:</p> <p>Who shows love for someone else:</p> <ul style="list-style-type: none"> • Joe Gargery shows his love for his wife, despite her poor treatment of him; he is devoted to her; Joe loves Pip and has taken him in and treats him like an equal. Joe finds love with his second wife, Biddy • Miss Havisham fell in love with Compeyson, but she was jilted on her wedding day • Pip falls in love with Estella, but his love is unrequited • Magwitch continues to show his love for Pip through being his benefactor and his desire to make him a gentleman • Wemmick loves his father, 'the Aged' parent, and is selflessly devoted to him. <p>The effects of this love:</p> <ul style="list-style-type: none"> • despite Joe's love for Mrs Joe, she is harsh in her treatment of him; Joe's love for Pip makes him protective of him, but this leads to him being hurt by Pip later in the novel • Compeyson is cruel to Miss Havisham by leaving her on her wedding day; Miss Havisham's pain has led her to be a cruel and heartless recluse and she tries to exact revenge on all men • Pip is spurred on to become a gentleman to be worthy of Estella's love, but is hurt by her cruel rejection later in the novel • Magwitch's love for Pip determines that Pip should become a gentleman and he is his benefactor • Wemmick's love for his father demonstrates an example of selfless love to Pip. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>

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

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

Dr Jekyll and Mr Hyde

Question Number	Indicative Content
3 (a)	<p>The indicative content is not prescriptive. Reward responses that explore the ways in which Stevenson presents Enfield in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none">• Enfield is walking with the lawyer, Utterson, when he breaks the silence by asking his companion about the 'door'; Enfield has clearly been disturbed by what he witnessed: 'connected in my mind'• it is not clear where Enfield has been until the early hours of the morning; the ambiguity raises some questions, especially as he was returning from 'the end of the world'• Enfield recalls and emphasises his long walk that night by repeating 'street after street'• he speaks poetically with his use of figurative language and the use of similes: 'lighted up as if for a procession and all as empty as a church', 'like some damned Juggernaut', 'like running', to make his descriptions full of tension• the use of onomatopoeia brings realism to the scene: 'halloa'• the setting is unnerving and Enfield confesses to a feeling of unease: 'long for the sight of a policeman'• Enfield tells Utterson about the 'Juggernaut' incident, hardly pausing for breath as he recalls the horrific scene• he shows bravery when he runs after the man: 'took to my heels, collared my gentleman, and brought him back'• Enfield uses hyperbole to describe how 'ugly' the man looked as it 'brought out the sweat on me like running'; there is an instant dislike for the gentleman; Enfield says that he has 'taken a loathing... at first sight', almost realising the evil the man was capable of• the structure of the extract begins with Enfield breaking the silence and then hardly stopping when he recounts the events of that night; as the story of the man's capture is told, the increased use of commas suggests he was gasping for breath. <p>Reward all valid points.</p>

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

Question Number	Indicative Content
3 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how horrific scenes are portrayed elsewhere in the novel.</p> <p>Responses may include:</p> <p>The horrific scenes that are observed:</p> <ul style="list-style-type: none"> • Utterson has an horrific nightmare re-living the story Enfield has told him; he is determined to meet the elusive Hyde • the maid witnesses the horrific Carew murder and observes how he is beaten and his body left 'mangled'; the victim's bones were 'audibly shattered' • Utterson visits Lanyon who is ill; later we find that Lanyon has witnessed the horrific scene where he sees Hyde changing back into Jekyll; Lanyon's life had been shaken • Utterson and Enfield are horrified when they see Jekyll's transformation at the window • Poole tells Utterson that he has briefly seen the 'masked' creature; both men break into the cabinet and find Jekyll dead. <p>How characters are affected by what they have seen:</p> <ul style="list-style-type: none"> • Utterson waits for Hyde; Hyde's behaviour and appearance are both shocking and horrific to Utterson • the maid is in shock after witnessing the brutal murder of Carew • Lanyon dies as a result of the shock of seeing Hyde's transformation • Utterson and Enfield are not sure what they observe when they see Jekyll at the window, but Jekyll's expression was one of terror • Poole is terrified for his master's safety, especially once he has seen the strange 'person' in Jekyll's cabinet. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>

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

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

A Christmas Carol

Question Number	Indicative Content
4 (a)	<p>The indicative content is not prescriptive. Reward responses that explore the ways in which Dickens presents Christmas Eve in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none">• Scrooge has good memories of Christmas Eve at Fezziwig's warehouse, as he speaks of Fezziwig with some affection, 'Bless his heart'; Scrooge appears to be excited to see him alive again with his exclamatory sentences: 'it's old Fezziwig!', 'Fezziwig alive again!'• Dickens lists qualities that suggest that Fezziwig is happy because it is Christmas Eve: 'fat, jovial voice'• Fezziwig is kind to his employees and values them: 'Yo ho, my boys!', 'No more work tonight. Christmas Eve'• he is a good employer, surprising his employees with a Christmas party• Fezziwig provides good working conditions at Christmas; the accommodation is warm, clean, comfortable and festive: 'fuel was heaped upon the fire'• the warehouse working space is transformed: 'the warehouse was as snug, and warm, and dry, and bright a ball-room, as you would desire'• music is provided for the Christmas party: 'In came a fiddler with a music-book'• the Christmas party brings everyone together, family and employees: 'In came Mrs Fezziwig' with her 'vast substantial smile'. Fezziwig's children are described as 'beaming and loveable'• the repetition of 'In came' is used to emphasise the bustling excitement of Christmas Eve• the extract provides the reader with Fezziwig's comments, but not those of Ebenezer and Dick; the reader is provided with an omniscient view of the scene by the narrative voice. <p>Reward all valid points.</p>

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

Question Number	Indicative Content
4 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how working life is shown elsewhere in the novel.</p> <p>NB: candidates are most likely to write about Bob Cratchit's working conditions.</p> <p>Responses may include:</p> <p>Who the workers are:</p> <ul style="list-style-type: none"> • Bob Cratchit, Scrooge's clerk, copies his letters for him • tradesmen and shopkeepers such as butchers and bakers • seamen, lighthouse keepers and miners • charity workers. <p>What their working life is like:</p> <ul style="list-style-type: none"> • Scrooge treats his clerk, Bob Cratchit, harshly; he is forced to work in a cold, small area which is warmed by a very small fire that looked like 'only one coal'; Scrooge keeps the coal box near him, so that Bob cannot have any extra coal or warmth • Scrooge pays Bob 'fifteen shillings a-week' for very long hours, which is not enough to support his family; Scrooge begrudges Bob a day off for Christmas Day • the butchers and bakers have to work on Christmas Day: Scrooge sends the boy to buy the 'prize turkey' • the seamen, lighthouse keepers and miners work all year round in harsh working conditions • charity workers have to collect money all of the time to help the poor and those in the workhouse. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>

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

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

Pride and Prejudice

Question Number	Indicative Content
5 (a)	<p>The indicative content is not prescriptive. Reward responses that explore the ways in which Austen presents Elizabeth in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none">• Elizabeth identifies her own faults and admits that she has to let her feelings be known to others: 'I am a very selfish creature'• she is grateful to Darcy for the kindness he has shown to her sister, Lydia• Elizabeth demonstrates sympathy for Lydia: 'unexampled kindness to my poor sister'• Elizabeth is trustworthy and can keep a secret: 'Were it known to the rest of my family'• she is supportive of her family: 'You must not blame my aunt'• Elizabeth is embarrassed, awkward and lost for words after Darcy's declaration of love: 'now forced herself to speak'• her feelings for Darcy have altered: 'had undergone so material a change'• the dialogue and third person narrative provide the reader with an insight to both characters' inner feelings, reactions and body language• Elizabeth's outpouring of thanks are punctuated with several commas, demonstrating her spontaneity and outpouring of emotion; she only takes a slight pause when expressing her thanks to Darcy• the pauses ('After a short pause', 'now forced herself to speak') add some dramatic tension to the extract. <p>Reward all valid points.</p>

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

Question Number	Indicative Content
5 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how love is shown elsewhere in the novel.</p> <p>Responses may include:</p> <p>Who shows the love:</p> <ul style="list-style-type: none"> • Mr and Mrs Bennet: although they have their differences of opinion, the couple share their lives together • Jane and Bingley share a romantic love for each other • Lydia and Wickham; Lydia is infatuated with Wickham • Mr and Mrs Gardiner are devoted to each other • Elizabeth and Darcy demonstrate the strongest, true love for each other. <p>The different types of love:</p> <ul style="list-style-type: none"> • Mr Bennet was initially 'captivated' by the 'youth and beauty' of Mrs Bennet, but his love for her is often strained • Jane is happy when she is with Bingley; their love is a romantic love • Lydia has an immature love for Wickham, she thinks that she loves him but is infatuated with him; she elopes and risks her reputation in order to be with him • Mr and Mrs Gardiner demonstrate a marriage of genuine affection and esteem for each other • Elizabeth declares that she is 'happier even than Jane'; her initial prejudice turns to pride for Darcy, for both his character and achievements. Their love is based on intellectual compatibility and mutual respect. <p>NB: candidates may consider how 'love' is not always a priority when characters enter marriage, such as Charlotte Lucas and Mr Collins.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>

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

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

Silas Marner

Question Number	Indicative Content
6 (a)	<p>The indicative content is not prescriptive. Reward responses that explore how Eliot presents the relationship between Dunsey and Godfrey in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none">the brothers are opposites in personality; Dunstan (Dunsey) is portrayed as being unkind, threatening and ruthless; even Godfrey's dog 'retreated under the chair', whereas, at times, Godfrey is more considerate and responsible: 'The Squire's short of cash'Dunsey is jealous of his older brother, Godfrey; whereas Dunsey is described as 'thick-set' and 'heavy-looking', Godfrey is described as being the 'handsome son'there is a strong dislike for each other; the emotive verb 'hatred' describes Godfrey's expression when addressing Dunseyboth brothers drink too much alcohol, which causes conflict; Dunsey is described as being in the 'first stage of intoxication'; Godfrey has also 'been drinking more than was good for him'there is implicit rivalry between the brothers; Dunsey sarcastically refers to Godfrey as 'Master', which confirms that Godfrey is the eldest of the two: 'I should slip into your place'the brothers treat people differently; Godfrey cares about others, such as the Fowlers; Dunsey has no morals and tells his brother to 'get the money yourself'the extract is structured to highlight the contrast between the brothers; Dunsey is the cruel and unkind villain and Godfrey is presented more sympatheticallythe dialogue highlights the difficult relationship between the two brothers: 'in a mocking tone', 'savagely' and 'sneeringly'the brothers' relationship is physical. Godfrey's body language allows the reader to understand what he is feeling: 'bit his lips and clenched his fist'; although Godfrey tries to warn off his brother: 'I'll knock you down', he is too weak when he is faced with his brother's threatsDunsey threatens and blackmails his brother into paying off his debts; he is evil and spiteful: 'you know I might get you turned out of the house' and he threatens to tell his father about Godfrey's relationship with Molly Farren. <p>Reward all valid points.</p>

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

Question Number	Indicative Content
6 (b)	<p>The indicative content is not prescriptive. Reward responses that explain the importance of money elsewhere in the novel.</p> <p>Responses may include:</p> <p>Who needs money:</p> <ul style="list-style-type: none"> • Silas, when he lived at Lantern Yard, had few savings, but gave to the church and charities; he was accused of stealing the deacon's money when he was framed by William Dane • Squire Cass needs money and is in need of his rent from the farmers • Dunsey is desperate for money; he takes Godfrey's horse and steals Silas's money • Godfrey and Molly need money. <p>Why they need money:</p> <ul style="list-style-type: none"> • Silas, now living in Raveloe, wants to get and save money, but not out of greed; he works tirelessly in order to save and hoard his money; money is a substitute for his faith. Silas finds pleasure in seeing and touching his gold • William Dane stole the deacon's money for greed; Silas remained unafraid of being accused of the theft, as he believed that 'God will clear' him • Squire Cass needs money in order to keep the estate running • the Cass brothers have wealth, but they are never satisfied with what they have; they want money for greed and status • Dunsey is desperate for money as he is in debt through heavy drinking and gambling; he intends to sell Godfrey's horse, but the horse is killed in a hunting accident • Godfrey needs money to maintain his lifestyle and to support Molly and their daughter, whereas Molly needs money to support her opium habit. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>

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

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

Frankenstein

Question Number	Indicative Content
7 (a)	<p>The indicative content is not prescriptive. Reward responses that explore how Shelley presents Walton's enthusiasm in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none">• Walton, when writing to his sister, is excited and enthusiastic about his adventure; even the cold breeze fills him 'with delight'• Walton anticipates the region he is travelling to to be an area of 'beauty and delight'. He uses metaphors when he describes the pole as being 'the seat of frost' and the sun 'a broad disc'• he uses positive language to express his hopes for the forthcoming journey: 'perpetual splendour', 'calm sea', 'phenomena of the heavenly bodies'• Walton's enthusiasm is demonstrated when he talks of his 'curiosity' exploring an area 'never before imprinted by the foot of man'• he compares his excitement to that of a child: 'the joy a child feels when he embarks in a little boat'• Walton believes that his adventure can bestow a 'benefit' on 'all mankind' by discovering a new 'passage' to make journeys quicker; he hopes to discover 'the secret of the magnet'• 'fear of danger or death' is outweighed by Walton's positive outlook and excitement• the use of questions: 'Do you understand this feeling?', 'What may not be expected in a country of eternal light?' is intended for the sister, but makes the reader appreciate his excitement• enthusiasm is demonstrated when Walton hyperbolically says that he has: 'an enthusiasm which elevates me to heaven'• Walton's inner thoughts, conveyed through first person narrative, are presented throughout his letter; the structure allows the reader to understand how exciting the adventure is for the captain. <p>Reward all valid points.</p>

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

Question Number	Indicative Content
7 (b)	<p>The indicative content is not prescriptive. Reward responses that explain the importance of journeys elsewhere in the novel.</p> <p>Responses may include:</p> <p>The characters who embark upon a journey:</p> <ul style="list-style-type: none"> • Victor Frankenstein’s journeys: physical, educational and scientific • the monster’s journeys • Clerval’s journeys with Frankenstein • Walton’s journey • Elizabeth’s journeys, both physical and emotional. <p>The reasons for these journeys:</p> <ul style="list-style-type: none"> • Frankenstein embarks on several physical journeys; he goes to the University of Ingolstadt in quest of an education; his scientific journey is one of discovery and the creation of life • on the monster’s physical journey he meets the cottagers, where he learns how others view him. The monster sets out to find Frankenstein to persuade him to create him a companion • Clerval and Frankenstein travel to Oxford, Edinburgh and the Highlands of Scotland to create a companion for the monster • Walton is on a journey of discovery, which is more dangerous and treacherous than he had imagined; he finds Frankenstein, who tells Walton his story. After Frankenstein’s death, Walton decides to return to England with his enthusiasm for discovery lost • Elizabeth travels to the University of Ingolstadt to be with her fiancé, Frankenstein. <p>Reward all valid points.</p> <p>NB: Journeys can be interpreted as physical, emotional, educational or metaphorical.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>

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

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

Section B, Part 1 – Poetry Anthology

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

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

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

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

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

Question Number	Indicative Content
<p>8 Relationships</p>	<p>The indicative content is not prescriptive. Reward responses that explain how Scannell presents personal experiences in <i>Nettles</i> and which compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><i>Nettles:</i></p> <p>Form and structure (AO2):</p> <ul style="list-style-type: none"> • Scannell presents the personal experiences in one stanza • alternate rhyme provides a constant flow of ideas to express distress and pain • the majority of the poem is in iambic pentameter, providing a regular rhythm, perhaps reflecting the militaristic and regular beat • the form is a narrative account from the perspective of the father. <p>The poet's language and ideas (AO2):</p> <ul style="list-style-type: none"> • the poem provides an emotive, compassionate and sympathetic account • Scannell recounts when his son falls in some nettles; he initially demonstrates anger towards the nettles and takes revenge on them • militaristic language is used to describe the battle: 'spears', 'regiment of spite', 'parade', 'fallen dead', 'recruits' • a metaphor is used to describe the nettles: 'green spears' • alliteration is used to convey the father's anger and the son's pain: 'blisters beaded', 'billhook honed' • the nettles are personified: 'regiment of spite', 'fierce parade', 'tall recruits' • contrasts provide stronger images: 'blisters beaded on his tender skin' • the poem ends in a more reflective tone. <p>Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities:</p> <ul style="list-style-type: none"> • the poem explores the possible wounds that life may bring in the future: 'often feel sharp wounds again' • the poet refers to a 'funeral pyre', which is a fire used for burning bodies and is an image possibly influenced by events the poet had witnessed during the war • Scannell served in the Second World War and his father fought in the First World War; his military background influenced his writing and it is reflected in this poem with the frequent references to militaristic terms • Scannell was married and had six children; the poem could be autobiographical. <p>Reward all valid points.</p> <p>The second poem:</p>

For the second poem, candidates may choose ANY ONE other appropriate poem from the Relationships anthology collection for comparative treatment. The chosen poem must allow the candidate to explore how personal experiences are presented in a relevant way. For example, if candidates choose the poem 'Neutral Tones', by Thomas Hardy, they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses.

(These are purely illustrative, since other poems may well be selected.)

- 'Neutral Tones' is broken down into a number of stanzas whereas 'Nettles' is written in one stanza to recall personal experiences.
- 'Neutral Tones' and 'Nettles' can both be considered as dramatic monologues; both are memories of past events; Hardy reflects on the termination of a relationship, whilst Scannell reflects on the termination of the nettles.
- Hardy uses a regular rhyming pattern and Scannell writes his poem in alternate rhyme to keep a more regular and militaristic beat.
- Scannell speaks directly to the reader, whereas Hardy is addressing an estranged or lost lover; both poets reminisce about events that feature a loved one.
- Both poets demonstrate feelings of anger; Scannell throughout and Hardy towards the end of his poem.

Level	Mark (20 marks)	Descriptor Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • There is little or no comparison of the two poems. • Identification of form and structure is minimal. • There is little awareness of the language used by the poets. • Little evidence of relevant subject terminology. • There is little awareness of context and little comment on the relationship between poems and context.
Level 2	5–8	<ul style="list-style-type: none"> • There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems. • There is some comment on the form and structure of the poems. • Some awareness of the poets' use of language is shown, but without development. • Limited use of relevant subject terminology to support examples given. • There is some awareness of relevant context and some comment on the relationship between poems and context. <p>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</p>
Level 3	9–12	<ul style="list-style-type: none"> • The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. • The response shows a sound understanding of form and structure and links them to their effect. • There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader. • Relevant subject terminology is used to support examples given. • There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.
Level 4	13–16	<ul style="list-style-type: none"> • The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems. • Analysis of form and structure and their effect is sustained. • The candidate comments effectively on the poets' use of language and its effect on the reader. • Relevant subject terminology is used accurately and appropriately to develop ideas. • There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.
Level 5	17–20	<ul style="list-style-type: none"> • The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered. • There is perceptive grasp of form and structure and their effect. • The response offers a cohesive evaluation of the poets' language and its effect on the reader. • Relevant subject terminology is integrated and precise. • There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.

Question Number	Indicative Content
<p>9</p> <p>Conflict</p>	<p>The indicative content is not prescriptive. Reward responses that explain how Levertov presents memories in <i>What Were They Like?</i> and which compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><i>What Were They Like?</i></p> <p>Form and structure (AO2):</p> <ul style="list-style-type: none"> the poem is presented in two stanzas; the first stanza is a series of six questions and the second provides the answers which are the memories; the reader can choose in which order to read the poem the interviewer is anonymous, as is the speaker; the reader assumes that the person who asks the questions is a reporter or tourist; the person answering the questions is reflecting upon the war the interviewer asks six questions which all encourage memories of Vietnamese culture, such as religion, clothing, technology, art and language the poem ends with a shift of tense, bringing the reader to the present. <p>The poet's language and ideas (AO2):</p> <ul style="list-style-type: none"> the poem opens with an immediate focus on the people: 'Did the people of Viet Nam'; the following questions refer to different aspects of the Vietnamese culture the poet uses the repetition of 'Sir', possibly to demonstrate the speaker's respect for the person asking the questions or, perhaps, suggesting an air of sarcasm; 'Remember' is repeated for emphasis the poet uses metaphors to describe the Vietnamese people: 'hearts turned to stone' and 'flight of moths' the poet uses onomatopoeia to emphasise the horror of war: 'smashed', 'scream' alliteration is used to emphasise the bitterness of both the physical experience and the memories: 'bitter to the burned mouth' the use of contrasts between before and after the bombing: 'peaceful clouds', 'bombs smashed those mirrors' the horrors of napalm attacks become more graphic as the poem continues: 'burned mouth', 'bones were charred', 'only time to scream' the reference to the 'smashed' mirrors suggests that the people of Vietnam have had to endure long-term suffering because of the war; it could also suggest the distorted reflections on the water of the paddy-fields. <p>Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities:</p> <ul style="list-style-type: none"> the poem is grounded in social, cultural and historical context; the poem is about the war in Vietnam (1955 -1975) the poem is a protest about the war; Levertov was opposed to the war as many people were

	<ul style="list-style-type: none"> the poem refers to aspects of Vietnamese culture and traditions, such as the 'ceremonies', 'ornament', poetry and the arts; the speaker explains how the culture was, but all of the beauty is in the past tense the poem ends in the present tense, suggesting that the memories of the war still resonate today. <p>Reward all valid points.</p> <p>The second poem:</p> <p>For the second poem, candidates may choose ANY ONE other appropriate poem from the Conflict anthology collection for comparative treatment. The chosen poem must allow the candidate to explore memories in a relevant way. For example, if candidates choose the poem 'Catrin', by Gillian Clarke, they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses. (These are purely illustrative, since other poems may well be selected.)</p> <ul style="list-style-type: none"> Both poems provide examples of memories of conflict. Whereas 'Catrin' is about the memories of individual conflict between mother and her daughter, 'What Were they Like?' is about conflict between countries. Both poems consider events in the past and draw on the memories of the speakers and use similar poetic techniques, such as sibilance and metaphors. The speakers in both poems present details about the settings; Clarke presents her memories of the hospital ward and Levertov presents the beauty of Vietnam.
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Level	Mark (20 marks)	Descriptor Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • There is little or no comparison of the two poems. • Identification of form and structure is minimal. • There is little awareness of the language used by the poets. • Little evidence of relevant subject terminology. • There is little awareness of context and little comment on the relationship between poems and context.
Level 2	5–8	<ul style="list-style-type: none"> • There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems. • There is some comment on the form and structure of the poems. • Some awareness of the poets' use of language is shown, but without development. • Limited use of relevant subject terminology to support examples given. • There is some awareness of relevant context and some comment on the relationship between poems and context. <p>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</p>
Level 3	9–12	<ul style="list-style-type: none"> • The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. • The response shows a sound understanding of form and structure and links them to their effect. • There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader. • Relevant subject terminology is used to support examples given. • There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.
Level 4	13–16	<ul style="list-style-type: none"> • The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems. • Analysis of form and structure and their effect is sustained. • The candidate comments effectively on the poets' use of language and its effect on the reader. • Relevant subject terminology is used accurately and appropriately to develop ideas. • There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.
Level 5	17–20	<ul style="list-style-type: none"> • The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered. • There is perceptive grasp of form and structure and their effect. • The response offers a cohesive evaluation of the poets' language and its effect on the reader. • Relevant subject terminology is integrated and precise. • There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.

Question Number	Indicative Content
10 Time and Place	<p>The indicative content is not prescriptive. Reward responses that explain how Hardy presents a particular location in <i>Where the Picnic was</i> and which compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><i>Where the Picnic was</i></p> <p>Form and structure (AO2):</p> <ul style="list-style-type: none"> the poem is written in first person narrative, which conveys the poet's feelings and emotions about a particular location; the narrative voice moves backwards and forwards, between past and present the structure of the poem reflects the passage of time and his feelings for the location; it is presented in three stanzas and has a regular rhythm achieved through the rhyme much of the poem is monosyllabic, perhaps to reflect the steady pulse of the sea in the background the use of the dash creates a pause and indicates the poet's thoughts about that particular location the tone of the poem is reflective and sombre; the poet returns to the location at a different time of year: 'Through winter mire'. <p>The poet's language and ideas (AO2):</p> <ul style="list-style-type: none"> the poem recalls a favourite place which holds special memories for the poet when he, his wife and two friends went for a picnic; the location has remained the same, 'the spot still shows', but the poet is alone now that his wife has died and friends have moved to the city and 'into urban roar' the use of alliteration and sibilance throughout the poem creates an effect of the sound of the sea: 'Still strew the sward', 'breathes brine / From its strange straight line' the use of personification: 'sea breathes brine' the use of temporal language: 'summer', 'now', 'last', 'that day', 'For evermore' negative language is used to describe the location which has remained the same: 'forsaken', 'cold wind', 'grass is grey', 'burnt circle', 'charred' the use of contrast of summer and winter: 'In the summer time', 'Through winter mire' and the contrast of the 'forsaken place' with 'urban roar / Where no picnics are', create a negative tone the poet uses a euphemism to refer to the death of his partner: And one – has shut her eyes / For evermore'; a theme of death runs through the poem with the 'burnt circle', 'relic' and 'grey' grass. <p>Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities:</p>

	<ul style="list-style-type: none"> • 'Where the Picnic was' is considered one of Hardy's 'Emma poems'; Emma, Hardy's first wife, died in 1912 and this poem was written shortly after • the poem recalls a secluded location ('forsaken place') where Hardy and Emma went with friends for a picnic • a particular location is reflected in the poem; the return to the same place evokes sadness for the poet as things have changed • the poet makes a contrast between the idyllic rural, coastal setting, with the 'urban roar' of an industrial English city. <p>Reward all valid points.</p> <p>The second poem:</p> <p>For the second poem, candidates may choose ANY ONE other appropriate poem from the Time and Place anthology collection for comparative treatment. The chosen poem must allow the candidate to explore how a particular location is presented. For example, if candidates choose the poem 'Nothing's Changed', by Tatamkhulu Afrika, they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses. (These are purely illustrative, since other poems may well be selected.)</p> <ul style="list-style-type: none"> • Both poems explore a particular location to which the speakers have returned; in 'Nothing's Changed', the speaker returns to 'District 6' in Cape Town, South Africa, where to his dismay nothing has changed; 'Where the Picnic was' is set in the natural surroundings of the West Country. • Both poems are written in first person narrative and are personal and emotional accounts of particular locations. • Whereas 'Nothing's Changed' considers the cultural and racial aspects of South Africa, 'Where the Picnic was' is a personal account of a particular location that brings back fond memories. • Both poets use similar techniques, such as: monosyllabic words, alliteration and negative images.
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Level	Mark (20 marks)	Descriptor Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • There is little or no comparison of the two poems. • Identification of form and structure is minimal. • There is little awareness of the language used by the poets. • Little evidence of relevant subject terminology. • There is little awareness of context and little comment on the relationship between poems and context.
Level 2	5–8	<ul style="list-style-type: none"> • There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems. • There is some comment on the form and structure of the poems. • Some awareness of the poets' use of language is shown, but without development. • Limited use of relevant subject terminology to support examples given. • There is some awareness of relevant context and some comment on the relationship between poems and context. <p>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</p>
Level 3	9–12	<ul style="list-style-type: none"> • The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. • The response shows a sound understanding of form and structure and links them to their effect. • There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader. • Relevant subject terminology is used to support examples given. • There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.
Level 4	13–16	<ul style="list-style-type: none"> • The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems. • Analysis of form and structure and their effect is sustained. • The candidate comments effectively on the poets' use of language and its effect on the reader. • Relevant subject terminology is used accurately and appropriately to develop ideas. • There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.
Level 5	17–20	<ul style="list-style-type: none"> • The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered. • There is perceptive grasp of form and structure and their effect. • The response offers a cohesive evaluation of the poets' language and its effect on the reader. • Relevant subject terminology is integrated and precise. • There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.

Section B, Part 2 – Unseen Poetry

In responses to Question 11, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a response comparing the poems. Comparison is not directly associated with a discrete assessment objective. However, candidates must answer the question set, and provide sufficient evidence to meet the requirements of the assessment objectives through their comparison including use of a critical style and an informed personal response (AO1), and the poets' uses of language, structure and form (AO2).

Responses that are considerably unbalanced will not be able to access Level 3, where explanation of writers' ideas and perspectives is required alongside a wide range of comparisons between texts.

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

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

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

Question Number	Indicative Content
11. Unseen Poetry	<p>The indicative content is not prescriptive. Reward responses that compare the ways the writers present finding something in <i>1939</i> and <i>On Finding a Letter to Mrs Vickers on the Pennine Way</i>.</p> <p>Responses may include:</p> <p>The ideas in the poems:</p> <p><i>1939</i></p> <ul style="list-style-type: none"> the poem is about the narrator playing a game, possibly football, who discovers a 'badge' whilst collecting a lost ball the 'badge' is a medal from 'that war', lost by someone unknown; it is a 'badge' that was 'coveted' the narrator considers taking the 'badge' but is afraid to do so, knowing it does not belong to him the friends call for the narrator to return with the ball: 'They shouted in the distance' the narrator decides to leave the 'badge' where it is: 'left the thing behind'. <p><i>On Finding a Letter to Mrs Vickers on the Pennine Way</i></p> <ul style="list-style-type: none"> the narrator is walking along the Pennine Way and finds a discarded letter the letter informs 'Mrs Vickers' that she has won a prize the narrator describes nature along the walk: 'a bird with a torn tail', 'ferns', 'mossy fronds' the letter lies trodden into the dirt and has been ignored: the bird 'points its beak to the wall', 'Mrs Vickers, don't forget' the poem may signal missed chances or opportunities ignored; the poem may also signal a 'scam'. <p>The poets' use of language:</p> <p><i>1939</i></p> <ul style="list-style-type: none"> alliteration: 'people prized', 'drab with dust', 'quite quickly' emphasises the narrator's ideas and quickens the pace of the events plosives provide a strong masculine sound to the poem: 'ball', 'bushes', 'badge', 'brother' the use of the aside, 'being/Useful for that more', suggests that the narrator is not good at the game and is only there to collect the ball the use of a tricolon (rule of three) to describe the 'badge' suggests how treasured it once was: 'Begged for and polished, coveted' colour contrast emphasises how the 'badge' is 'shining still' against the 'leaves drab with dust'. <p><i>On Finding a Letter to Mrs Vickers on the Pennine Way</i></p> <ul style="list-style-type: none"> alliteration provides small details to enhance the image of the scene: 'torn tail', 'mossy fronds dart like fishes' similes help the reader to visualise the scene: 'soft as cotton', 'like a child's pattern', 'like a dirty film of ice', 'dart like fishes'

	<ul style="list-style-type: none"> • repetition emphasises the excitement of the announcement: 'Mrs Vickers, Mrs Vickers', 'you have won, you have almost won' • verbs convey movement on a normally still scene: 'hops', 'trodden', 'run', 'trickles', 'tread', 'dart', 'fans' • the use of subtlety in the prize notification shows that a prize has not been won at all: 'almost won', 'draft of the Award Certificate'. <p>The poets' use of form and structure:</p> <p>1939</p> <ul style="list-style-type: none"> • the poem is structured in one stanza, possibly to convey the one short story or event in the narrator's life • the poem is written in first person narrative and is a recount of an event from childhood • the use of dashes and internal monologue provide a sense of doubt and hesitation: 'mine – it wasn't more - / Said No to all of this' • the use of short sentences: 'For mine. I valued it.' reflects and emphasises the narrator's understanding of the value of the 'badge' and what it meant • the pace quickens towards the end of the poem, to reflect the narrator's quick decision to get back to the game and to leave the 'badge' where it was. <p><i>On Finding a Letter to Mrs Vickers on the Pennine Way</i></p> <ul style="list-style-type: none"> • the poem is cyclical; it begins and ends with a focus on the bird, perhaps reflecting the nature of the letter being a circular letter sent to many recipients • the poem is written in free verse • the use of dashes provides a sense of an aside with the following line providing more information about the details of the scene • the poet conveys the ideas by using second and third person narrative • repetition, enjambement and caesura are used to convey the poet's ideas. <p>Comparative points</p> <p>Many of the points above may be used to show the contrasting ways in which the poets explore finding something. Some specific comparisons that may be made (which are not exhaustive) are the following. In all cases, candidates must provide evidence to meet both AO1 and AO2 in responses:</p> <ul style="list-style-type: none"> • both poems consider items that have been found; Poem 1 is about finding a 'badge', whereas Poem 2 relates to a discarded letter • the setting of both '1939' and 'On Finding a Letter...' is rural and both link to a natural setting • both poems do not have regular stanzas, rhythm or rhyme, but both provide a spontaneous flow of ideas observed by the narrator; both poets use dashes and varying sentence lengths when conveying their thoughts • both poems make reference to items discovered by accident. In Poem 2, the person whose letter it is, is named, whereas in Poem 1, the original owner is not known, providing some mystery as to how the object was lost. <p>Reward all valid points.</p>
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Level	Mark (20 marks)	Descriptor – Bullet 1 (Comparison), Bullets 2 and 3– AO1 (8 marks), Bullets 4, 5 and 6 – AO2 (12 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> There is little or no comparison of the two poems. The response is simple with little personal response and little relevant supporting reference to the text. There is little evidence of a critical style and little relevant supporting reference to the text. Identification of form and structure is minimal. There is little awareness of the language used by the poets. Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> There are some underdeveloped comparisons and contrasts presented, with obvious similarities and differences, supported with some ideas from the poems. The response may be largely narrative but has some elements of a personal response; there is some reference to the text without consistent or secure focus. There is some evidence of a critical style. There is some reference to the text without consistent or secure focus. There is some comment on the form and structure of the poems. Some awareness of the poets' use of language is shown, but without development. Limited use of relevant subject terminology to support examples given. <p>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered.</p>
Level 3	9–12	<ul style="list-style-type: none"> The response compares and contrasts a range of points and considers some similarities and differences between the poems. The response shows a relevant personal response, soundly related to the text with focused supporting textual references. There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. The response shows a sound understanding of form and structure and links them to their effect. There is clear awareness, with sound examples, of how the poets use language and of its effect on the reader. Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> The response compares and contrasts the poems effectively, considering a wide range of similarities and differences, and ideas are supported throughout with relevant examples from both poems and contrasting a wide range of points. The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. Analysis of form and structure and their effect is sustained. The candidate comments effectively on the poets' use of language and its effect on the reader. Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and differences between the poems considered. There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. There is perceptive grasp of form and structure and their effect. The response offers a cohesive evaluation of the poets' language and its effects on the reader. Relevant subject terminology is integrated and precise.

