



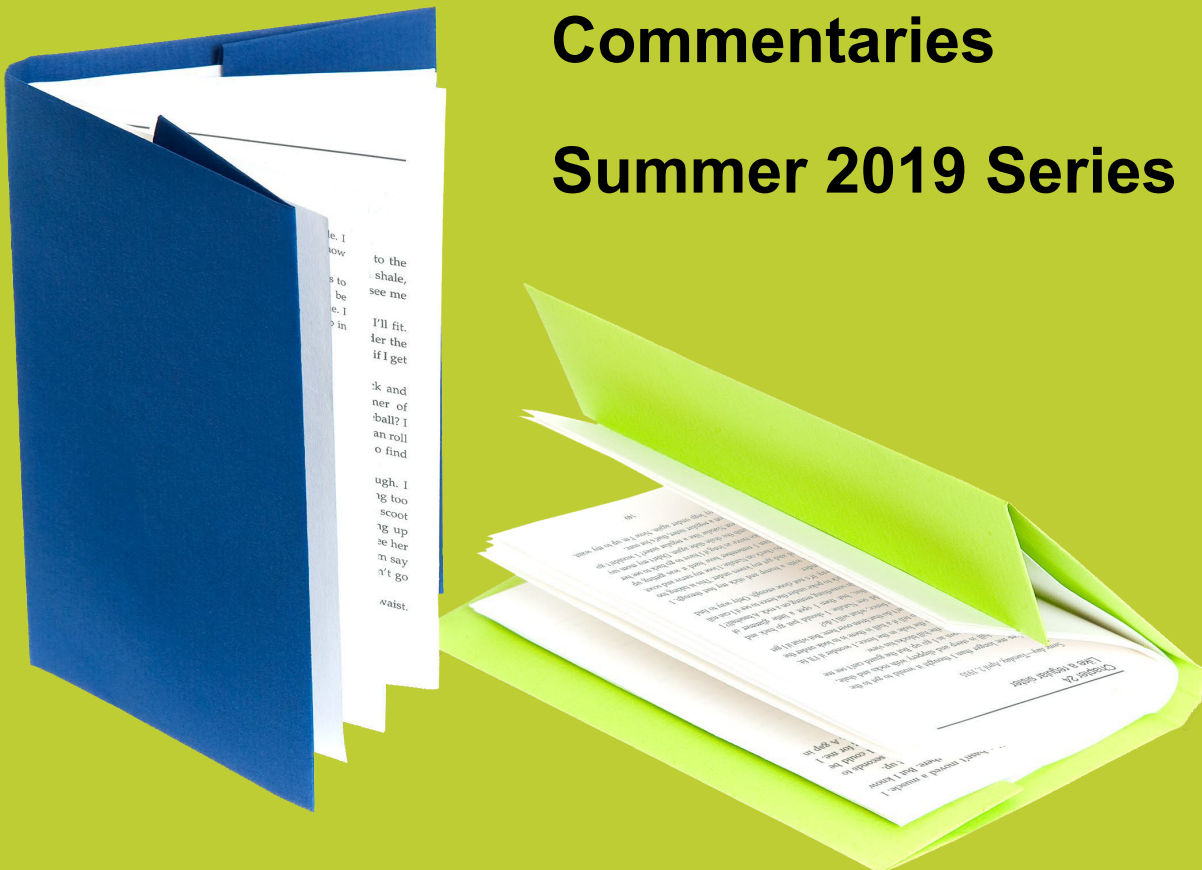
Pearson  
Edexcel

# GCSE (9-1) English Literature

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

**Exemplar Scripts and  
Commentaries**

**Summer 2019 Series**





## Introduction

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- The purpose of this pack is to provide teachers and students with some examples of responses to GCSE English Literature Paper 2: 19<sup>th</sup>-century Novel and Poetry since 1789.
- The responses in this pack were taken from the Summer 2019 examination series. The question papers and mark schemes can be found on the Pearson website.
- In this pack, you will find a sample of responses, examiner commentaries and marks.
- If you have any enquiries regarding these materials or have any other questions about the course, please contact the English subject advisor team on [teachingenglish@pearson.com](mailto:teachingenglish@pearson.com)



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# S1

## SECTION A – 19th-century Novel

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

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

a) Brontë presents Jane's first impressions of Mr Rochester as unafraid and perhaps a feeling of safety within his presence <sup>presence</sup> ~~presence~~. Before describing Rochester, Jane is aware of "the daylight" still lingered<sup>ing</sup> and the moon which is described as "waxing bright". The connotations of light often refer to grace or hope so it may be suggesting that Mr Rochester is Jane's safety and someone who can finally offer her what she seemed to have been missing all the years before. At Lowood, Jane yearns for a change or a same hope for desired experience and perhaps this is her chance.

It is obvious that Jane finds Mr Rochester intriguing and she seems to be interested in him. Brontë conveys this idea with the use of a list alongside long sentences. In their first meeting, Jane is already aware of Rochester's "ireful" eyebrows and "stern features". She seems to be analysing every detail of him. This use of a list increases the pace of the text which may mirror Jane's trail of thoughts gushing.



which shows that she seems to be showing some interest to a man, who at this point was just a stranger.

Brontë suggests to the reader that Jane finds Mr Rochester as someone who isn't traditionally attractive or someone who ~~has~~<sup>has</sup> the "qualities incarnate in masculine beauty". However this seems to interest Jane more as she is aware that someone who is like that "could ~~be~~ nor could have sympathy with anything in me [her]". For Jane, "the roughness of the traveller set me [her] at ease". Jane & Brontë portrays this idea by using comparative sentences to show the ~~dia~~ distinct difference between Rochester and other men. The comparative sentences don't seem to merge into each other and almost seem ~~seperated~~<sup>seperated</sup>. In fact, after Jane describes ~~the 'ideal' man~~ "a handsome youth" she goes back to describing Rochester however Brontë decides to place it in a seperate paragraph. This further highlightens the fact that Jane believes, Mr Rochester is not a stereotypical man of the time.

According to Jane, Mr Rochester seems to be an average guy, and someone who doesn't really stand out, which ~~believes~~ forces the reader to be confused as to why Jane felt at "ease" with this stranger.



When describing Rochester, there is an obvious semantic field of "plain" ~~is~~ something that isn't unique! "plainly", "details were not apparent", "middle height and considerable breadth of chest. Even when Jane looks at him, she sees him "plainly" which could mirror what Rochester looks like. Jane perhaps feels at ease with Rochester as she is plain herself and feels a sense of belonging with Mr Rochester. In fact Jane admits if the "stranger had smiled and been good-humoured to me": "I should have gone on my way". This statement highlights the fact that Jane yearns for something different, and for her that is Rochester.

b) At the start of the novel, after Jane wakes from the red room and recounts what had happened to Mr Lloyd (an apothecary), he suggests to Mrs Reed that Jane should attend school. Compared to everyone else, Mr Lloyd is aware of Jane's suffering and sympathises towards her. This can be linked to his job as an apothecary (his job is to help others). However in this case he helps, <sup>but</sup> not through medicine. He is aware that a school would mean Jane would no longer have to live with her problems. Throughout the text, sympathy is a recurring theme and is often what drives a character to aid another. Although



Mr Lloyd tries to help, he actually makes things worse for Jane as at Lowood school, the children are oppressed by the evangelist and hypocrite Mr Brackleyhurst. This is an example of someone trying to help but in fact makes matters worse. Brontë does this in order to suggest that although 'help' is supposed to bring out a good outcome, it can sometimes lead to bad consequences, so needs to be thought through carefully.

At Thornfield, the unstable 'Grass Poole' attacks a guest, Mr Mason. ~~Mr~~ Mr Mason is critically wounded and only Jane and Mr Rochester is aware of what has happened. When Rochester sets out to find a doctor, he leaves Jane to look after Mason. Jane is terrified ~~as~~ and in shock as to what has happened but faces her fears and stays strong for Mason and Rochester. She tries to help and look after Mason whilst he is ~~dy~~ potentially dying, which is what spooks Jane. In this case, help isn't given out of sympathy, it is a necessity. Jane has no other choice, even if she feels uneasy because of it. ~~In this case the idea of 'help'~~ Jane helping Mason actually helps with the development of her character. She is keeping calm in a difficult situation, <sup>suggesting</sup> ~~meaning~~ that sometimes helping others can also unknowingly help you <sup>to grow</sup> ~~as a person~~ as a person and learn.



The idea of sympathy returns when St. John and his sisters allow Jane (who is a complete stranger) to stay with them as she is homeless. Although this act can be said to be done out of sympathy, it can also be seen as a miracle or god's "grace". Sinjin is a religious character (a missionary) who does everything in the name of god. He is also the one who first brings Jane into his home. Sinjin can be used to represent god's grace as he does represent the church and religion. His kind actions are what saves Jane, although for him, this help is more of a duty rather than him doing it out of his own will.

The theme of the supernatural and grace also appears during the end of the novel. Jane has a dream where Rochester is screaming out for her help. We later learn that Jane's vision was accurate and that Rochester had been injured at a fire at Thornfield. Jane leaves her cousins and sets out to find Rochester and to help him. However, she isn't aware that she is also helping herself. Her life without Rochester was good however she felt as though something was missing. Finding Rochester would not only put him in peace, but also herself. Her returning at the end is a miracle for Rochester who had lost all hope.





## S2

### SECTION A – 19th-century Novel

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   Question 7

In the extract, Dickens has portrayed Pip's unhappiness by his reflective thoughts on how he is almost embarrassed by the way he has been brought up. He wishes 'Joe had been more gently brought up', as it means Pip had more of a chance of being less 'common'. This also shows Pip as ungrateful as he is asking for more and better things, portraying him as greedy. Dickens has demonstrated Pip as unhappy to convey to the reader that they should feel sympathetic about his situation.

Another way Dickens has demonstrated Pip's unhappiness is when Pip starts to cry, because of



the humiliation caused by Estella. This is magnified when we notice the contrast of characters of Pip and Estella. Pip is sat eating 'as if I were a dog' and is feeling 'humiliated, hurt, spurned, offended, angry, sorry' to contrast Estella's 'quick delight' as she realises she has made him cry. The use of adjectives that ~~Estella~~ Pip uses demonstrate to the reader that he was completely clueless on how to react at the fact someone was happy that he was sad, so we sense confusion.

Pip says 'and cried. As I cried, I kicked the wall and took a hard thump at my hair'. This quote demonstrates to us that Pip is almost in a war with himself as he traps in his emotions until he is by himself and takes violent actions on himself and we can infer this from the quote.



This portrays unhappiness and  
loneliness and that Pip very  
much feels like everyone is  
against him



Elsewhere in the novel, Dickens has demonstrated parts of mistreatment, for example, that of the convict and Pip in chapter one. We know that the convict clearly mistreats Pip in chapter one in order to gain food and drink as he had just escaped. The purpose of this was to scare Pip into obeying him and to hook the reader, as it was the first chapter. The blunt, snappy tone that the convict takes to Pip 'What's your name boy?' and the repetitive use of the word 'boy' allows the reader to understand that the convict is in power and it makes Pip seem much more weak. Pip is forced to get the convict some food and a fire to help in his escape. The poor treatment of Pip in this situation is ironic as we later learn that the convict is the person that allows Pip to become a gentleman.



Another significant way that Dickens has portrayed the mistreatment of someone is from the repetitive reminder that Mrs Joe 'raised him by hand' and we know that she didn't raise Pip with motherly affection. The use of the 'tickler' which is ironically named demonstrates the harsh way Pip was brought up, through beatings and punishment. This poor treatment is significant to the novel as Pip says it is the reason for his sensitivity, and when the opportunity comes for him to be a gentleman, it contrasts this upbringing massively.

As we progress into the novel we begin to see the poor treatment of Joe, caused by Pip. As Pip becomes closer to a gentleman he begins to forget his past such as Joe so when they start



trying to enter his life again he, once again becomes embarrassed. Because he is embarrassed of Joe, he starts to treat him badly despite the fact he was the only good thing about Pips childhood. We can see examples of this when he finds excuses to not see Joe until Joe eventually shows up without warning. This is significant to the novel as it really shows the contrast of kindness in the characters and how when roles are reversed and Pip needs to be supporting Joe, we see lack of it.



## S3

### SECTION A - 19th-century Novel

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

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

a) Stevenson presents fear in this extract obviously. This can be seen when it states "I wish I may die if I like it." This shows Poole is very worried about Jekyll since he says he would rather die than like what's going on with Jekyll. It's also clearly shown when it states "I'm afraid." This also shows that Poole has seen something like this before but now it's worse and he had to come to Mr Utterson for help. This makes the reader feel worried about Jekyll since his butler is scared to even talk about what happened to Jekyll.

Stevenson also presents fear in this extract through the use of repetition of "I can bear it no more". This shows ~~poole~~ Poole has been seeing changes in Jekyll but decided to keep it to himself until he noticed a big change, making him go to Utterson for help. This also shows Utterson's importance since he was the first person Poole went to asking for help. Also the quote



"I darant say" shows ~~that~~ his fear as well since he is acting as if what he would reveal to Utterson would have consequences as if it were forbidden. This shows how ~~the extent~~ big of a problem this is for Poole and why he fears it. This makes the reader feel sympathetic towards Poole since he ~~is~~ cares about Jekyll and is worried about him without knowing whats wrong with him.

b) In the first chapter, Stevenson shows <sup>has</sup> Uttersons other side. A quote that supports this is "I incline to Cain's heresy." ~~This~~ In this quote, Utterson refers to Cain from the Bible. Cain was the first ever person to commit murder which was caused by jealousy from his brother Abel. ~~This shows~~ In the word "incline" shows that Utterson likes and is drawn towards what Cain did, maybe he likes murder. This shows he is not a typical hero character since he is drawn towards wrong. This shows Utterson also has an evil side just like Jekyll.





## S4

### SECTION A - 19th-century Novel

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

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

~~Stevenson presents year as  
then topic sentences  
year as a strong emotion  
year as~~

Stevenson presents year in this extract as being overwhelming and strong as <sup>to</sup> ~~the~~ <sup>poor</sup> ~~poor~~ <sup>poor</sup> tells us when he 'doesn't like it' and wishes <sup>to</sup> ~~to~~ <sup>he</sup> ~~he~~ <sup>to</sup> ~~to~~ <sup>die</sup> ~~die~~ <sup>if</sup> ~~if~~ <sup>he</sup> ~~he~~ <sup>likes</sup> ~~likes~~ <sup>it</sup> ~~it~~ suggesting <sup>to the reader</sup> ~~that~~ <sup>that</sup> he is so incredibly petrified ~~that~~ and the ~~strong~~ <sup>strong</sup> ~~strong~~ <sup>strong</sup> and positive verb 'die' tells us that rather be in eternal torment than <sup>like</sup> ~~like~~ <sup>what</sup> ~~what~~ he is seeing which paints a vivid image of how almost controlling this year is over him. This is also supported by the hyphen between the 'sir' and 'I wish' suggesting a sort of hesitation as ~~poor~~ <sup>poor</sup> ~~poor~~ <sup>poor</sup> thought about saying his next line tells us that he really does mean what he is saying in combination with his short sharp sentence of 'Sir, I'm afraid.' 'Sir' is a word used when talking to somebody 'higher' than you and the fact that <sup>poor</sup> ~~poor~~ <sup>poor</sup> ~~poor~~ has had to go to somebody higher than him to talk about his year accentuates it. Stevenson may be trying here to



expresses fear as ~~the~~ <sup>one of the</sup> most powerful of emotions to the point where he Poole even ignored Utterson's questions to tell his story as he can't 'bear it no more' telling the reader he has had enough of with his 'bear' ~~and~~ depicting ~~as to~~ the struggle that he is going through that it is almost ~~literally~~ physically hurting.

~~Stevenson also presents fear as controlling where Poole is almost frozen in stasis as he describes the man and (Hyde) and the terror saying <sup>the man's appearance</sup> ~~emptily~~ bare out his words on his face and ~~the~~ the man's appearance ~~emptily~~ bare out his words suggesting Hyde is so incredibly grotesque to look at that you can't even understand what he is saying as you can only focus on his face which almost brings a sense of comedy into it. ~~as though~~ ~~by~~ and~~

Stevenson also presents the fear as controlling to the point where Poole is almost frozen in stasis and you could tell by his facial expressions how fearful he was as his appearance ~~emptily~~ bare out his words and since he just announced his fear ~~terror~~ he had not once looked the larger in the face. 'Bore' is a violent word suggesting his fear, <sup>at his words</sup> desperately ~~climbed~~ out of his ~~body~~ ~~and~~ clambered <sup>↑</sup> In the ~~hyperbolic~~ and ~~exaggerated~~ cut of his body as it couldn't be contained in the small vessel of Poole's body



and was painted across his face altering his gaze and manner  
as if he were also set with the 'were untrusting' and his  
eyes directed to a corner of the flat floor as though  
the gear wouldn't even let him drink or move his head.

Pear is lastly presented as untrusting and we can see  
this in the character of Mr Utterson as he asks people  
'Now, my good man' 'Be explicit. What are you afraid of.'  
The phrase 'Now, my good man' is key as it also puts  
Pear as a witness being a habit which are two key phrases  
as it makes Pook seem like some sort of lab rat to  
Mr Utterson as he acts patronising towards him to try and  
get information out of him.



③ Mr Utterson is a key character in the story of Dr Jekyll and Mr Hyde as he is like one could argue that he is Hyde's foil character. We just see Mr Utterson when he is walking with Mr ~~Eng~~ Enfield and the two talk about a moment when Hyde 'trampled' over a little girl and she 'screamed' as he continued to walk like some 'damned juggernaut' 'trampled over and screamed' ~~see~~ highly for the lexical choice of vocabulary her is key as it depicts Hyde as almost demonic demonic and satanic as he seemed unbothered in the entire interaction which is important for Stevenson to lay out a foundation for the cruelty of Hyde.

Mr Utterson is also the character the reader goes with to progress and learn ~~the~~ new things <sup>from</sup> in the novella; as from him we learn about the mysteriousness of the will and his investigative nature is the driving force of the book, especially when he goes to confront Jekyll about who Hyde is and ~~we see Jekyll Jekyll says~~ Jekyll asks him never to bring him up again, which raises significant ~~equally~~ questions in the mind of the reader making the reader want to read on with the story.



## S5

### SECTION A – 19th-century Novel

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

Chosen question number:    Question 1       Question 2       Question 3   
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   Question 7

Dickens presents the last spirit as Slow, gravely, Silent the use of the word 'gravely' describes him as almost death because when you think of a grave you would think of someone who is dead or someone who has a gravely look on their face as almost dead. Dickens uses two verbs from the very start of paragraph 'Slow and Silent' Dickens uses these verbs to describe the manner in how the Specter moves almost as it is trying to scare Scrooge as it appears. Creating a sense of mystery of what it could be.

Dickens also describes the Specter further down in paragraph 1 by the way he seems to move Dickens uses the words 'gloom and mystery' the word 'gloom' is a way of describing someone's happiness



If someone is feeling gloom they are unhappy about something that has or has happened to them. So when Dickens describes the Specter as it scatters gloom ~~and~~ and ~~on~~ mystery he is trying to say that the ghost of Christmas yet to come is spreading misery to every thing around it.

Dickens also describes what the Specter looks like\* he wears a deep black garment <sup>with</sup> which concealed its head, its face, its form, and left nothing of it visible save one outstretched hand. Dickens almost describes him as the grim reaper, a ghost of death which took people who were dying to the grave.

\* in the second paragraph.

(B)

~~fear is shown elsewhere~~

Dickens portrays fear elsewhere in the novel. For example when Scroog first meets Marley's ghost ~~when~~. When Scrooge sees his face on the door knocker as Scrooge thought he was hallucinating. ~~the then~~ Then further in after Scrooge makes his grave and goes up stairs to his <sup>chamber</sup> chambers.



When Nerly appears ~~once~~ once more  
when he bursts through the door with  
his chains over boxes he forged in life.



## S6

### SECTION A – 19th-century Novel

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

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

a) Dickens uses a range of skilful writing techniques to present the deathly figure of the last spirit. The last spirit is portrayed as an unfriendly and superior being, various language techniques have been used to give the spirit a 'mysterious presence' about it. ~~Silent~~ the utteration of 'silent shape' gives the impression that the figure, although it does not speak, has a certain harshness and hiss towards his characteristics. The idea of a hissing noise mirrors that of a snake, lurking in the shadows and silently, stealthily moving towards its pray (who in this case is scrooge).

The spirit's 'deep black garments' presents the character as one who does not idolve with other people, ~~but~~ ~~because~~ Dickens chose to dress the last spirit in 'concealed' and 'one great heap of black' to create a mood of death and uncertainty. Because of this, as a reader we are unable to trust or sympathise the spirit as the ~~to~~ clothes in which he is concealed in ~~his~~ ~~the~~ heavily reflect the personality of the





owner.

Dickens also uses ~~as~~ the semantic field of insecurity to present the last spirit as an unusual, broken figure. Words such as 'dusky shroud' and 'solemn dread' give us the impression that nothing good could come from this event and what the phantom is going to show Scrooge, will be a dreadful and almost satanic happening.

In this extract, the Phantom does not speak nor ~~talk~~ walk. Because of this, ~~the spirit~~ I am led to believe that the spirit is almost not real and that Dickens wanted the reader to think that Scrooge is only seeing the reflection of the ~~dark~~ ~~dark~~ blackness that's ~~take~~ <sup>taking</sup> over his ~~own~~ soul. The spirit has many characteristics of Scrooge such as ~~that~~ it moved 'slowly, gravely, silently'.

B) fear is a very important theme in 'A Christmas Carol' and it's a theme that appears frequently in the novel. One of the main and first appearances of fear in the book is in Stave 1 when Dickens writes about the general public's attitude towards Scrooge. In the book, 'Children Cross the Street' is ~~the~~ where fear is shown in the novel from the younger



audience. This gives the impression that Scrooge is ~~not~~ must be well known and especially ~~not~~ feared if children refuse to carry out the task of simply walking past him on the street.

Although Scrooge is one of the most feared characters in the novel, he does experience a few terrors himself. In Stave 1, when Scrooge is approaching his front door, he sees Marley's face ~~and~~ as the knocker and is heavily frightened by it, so much so that later on that same evening, he 'double locks' his ~~the~~ doors ~~and~~ to ensure that he is alone in his house and that ~~not~~ no one or nothing can harm him.

The theme of fear is also shown in Stave 2, once Scrooge has met the ghost of Christmas past. The ~~ghost~~ phantom wishes to fly out of Scrooge's window and Scrooge does not find this very comforting, in fact he is scared to the point that he makes the excuse of 'I am mortal, I can not fly' to try and avoid leaving with the ghost as much as possible. This example shows the petty fear in which is common in the novel, fear that is covered up by the use of ~~excuses~~ poor excuses or unfriendly gestures and comments.



Another example of fear being shown is in stave 1. When Scrooge is presented with the ghost of Marley, his close friend and deceased colleague. Scrooge attempts to play off that he is not disturbed by the spirit and shoots nasty and intimidating comments to Marley. 'There's more ~~grave~~ gravity than grave about you' shows that besides Scrooge's little movements of 'gripping his armchair', he is trying to mask the fact that he is frightened. This sense of fear is established mostly throughout all the novel, especially in the final stave when Scrooge meets the last spirit, the ghost of Christmas future.



## S7

### SECTION A – 19th-century Novel

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

Chosen question number:    Question 1       Question 2       Question 3   
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   Question 7

A) In the extract, the spirit is shown to be very mysterious. The use of the rule of three "slowly, gravely, silently" to demonstrate the first impression of the movement of the spirit creates an instant feeling of wariness towards the spirit. The adverbs of "gravely" and "silently" creates an automatic tone of death and ~~adds~~ adds tension ~~there~~ towards the spirit straight away. Also, the use of "phantom" instead of the ~~use~~ nouns "ghost" or "spirit" make the reader instinctively associate the ghost with horror.

Scrooge's fear of the spirit ~~impresses~~ suggests how terrorising the <sup>ghost</sup> ~~spirit~~ is. We are directly told that "Scrooge feared the silent shape" even though he was "well used to ghostly company". The repetition of "silent" ~~and~~ from the start of the extract ~~emphasizes~~ emphasizes the eeriness surrounding the spirit and how it takes the life and joy from around it. Also the continuation of the theme of death through



the technique of semantic field is shown ~~there~~ in that phrase through the adverb of "ghostly" to describe the 'company'. The fact it is done all throughout the novel ~~throughout the novel~~ creates a feeling of tension.

The ghost's newly described appearance creates emphasis on how dark and terrorising the spirit actually is. Using a rule of three again like "concealed it's head, it's face, it's form" makes an impression of suspense due to ~~the way it is described~~ being how unable it is to see his face. Also the verb "concealed" makes the reader question if the spirit is hiding something. This is because the verb implies that the spirit chooses to hide everything about his identity.

The fear of the spirit is shown through many long, complex and compound sentences. These ~~create~~ imply the narrator and Scrooge are so scared of the spirit, they lose track of their focus. ~~Also~~ Also, the long sentences like "It thrilled him with... heap of black" suggests that the appearance is too traumatizing and shocking for the narrator to properly describe.



the appearance.

B) The theme of fear is one of the driving forces of the novel. As at the start Scrooge causes a lot of fear, however as you go through the novel, it is discovered that there are greater fears than Scrooge and this is one of the causes for his change of behaviour.

We first see fear when Scrooge is causing it at the start of the novel. This is through the way he acts towards the charity workers when they ask for money. ~~Therefore~~ He acts very horrible and shouts things like "are there no workhouses". Dickens uses fear through patronisation in this part of the novel as it is clear that Scrooge is trying to belittle the charity workers into them thinking they are not worthy of his time. Scrooge's attempts of being respected through fear of him are not well received and cause people to hate him because of it. Dickens believed people should give to charity, so cleverly put a bad light on people who don't give to charity through the portrayal of Scrooge in the first part of the novel.



~~Commentary~~ The first bit of fear we see ~~in~~ from Scrooge is through the haunting of Marley's ghost. He first becomes weary when "[Marley's face was the door knocker]" as he is startled however quickly gets over it. This is cleverly done by Dickens as it's the first hint that Scrooge is not "as solitary as an oyster" and that he actually <sup>possibly</sup> has a heart, as before in the novel he was seen to have no emotion. When Marley's ghost does come to him properly, fear is put into Scrooge through Marley's features of a doth round his head and a chain of "moneyboxes, purses" and the fear of his ~~life~~ afterlife if he receives the same fate. The two fears in this part of the novel create a deeper feeling of fear adding to the tension and making the reader feel suspense. Marley's and Scrooge's fate again symbolises Dickens' thought towards the selfish rich.

➤ Fear is lastly shown through the realisation of Scrooge that his future is shocking. At Scrooge's funeral, no one shows up, people only come for his money and assets. They steal from him and show little respect as



they make fun of him whilst his dead body is lying there. The distinctive quote of "is that me" shows the shock of the truth to Scrooge and implies he is fearful of what's yet to come. This suggests fear has come full circle and shows Scrooge is scared that his past/present self has ruined his future whether he's alive or dead.





## S8

### SECTION A – 19th-century Novel

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Chosen question number:    Question 1       Question 2       Question 3   
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   Question 7

a).

Jane Austen uses a range of various techniques to present the character of Miss Bingley. Whether it be through the narrators words, ~~the~~ the character herself or those around her, she is portrayed as a rude, judgemental character in this extract.

The extract begins with Austen offering us some insight on what's happening in this scene. She then goes on to tell us that 'Miss Bingley began abusing her as soon as she was out of the room'. This not only implies Miss Bingley's gossiping nature but also her falseness.

'as soon as she was out of the room'. This implies that she was being ~~the~~ somewhat nice to Elizabeth when she was in the room which shows Miss Bingley's fake persona.

Miss Bingley is also described as having 'very bad' manners which is ironic as she is hardly ~~criticising~~ criticising Elizabeth on unkept presence, yet her ill manners reflect worse on her, especially as no one else agrees with her remarks. Miss Bingley says her opinions of Elizabeth and then



proceeds to look to Mr. Bingley and Mr. Darcy for agreement and when she doesn't receive that, she continues to criticise Elizabeth.

furthermore, Austen describes Miss Bingley as having 'no beauty', perhaps Miss Bingley is insecure about this and so becomes jealous of Elizabeth and her beauty. Therefore, her jealousy leads her to offend Elizabeth. Not only that but Miss Bingley has previously shown ~~be~~ interest in Mr. Darcy, and so when Mr. Darcy disagrees with Miss Bingley, she becomes further agitated, ~~is~~ especially seeing as her remarks were based off of appearance and Mr. Darcy replies with "certainly not".

In addition, Miss Bingley takes particular notice of the ~~small~~ insignificant faults in Elizabeth's appearance, for example "her petticoat - six inches deep in mud", however Mr. Bingley replies ~~is~~ with "Her dirty petticoat quite escaped my notice". This ~~fact~~ ~~support~~ shows her ~~is~~ finer attention to detail compared to the others when looking at Elizabeth. This further supports the idea of Miss Bingley's envy of Elizabeth.

Austen creates a sense of ~~social~~ hierarchy in this



in this extract as well. She captures Miss Bingley's judgment towards Elizabeth and perhaps her social status and finances. Miss Bingley ~~is~~ states "Why must *she* be scampering about the country because her sister has a cold?". Austen puts the third person pronoun 'she' in italics which puts ~~extra~~ emphasis on it. This suggests the Miss Bingley views Elizabeth as perhaps not worthy enough to do such a thing. It implies that she is looking down on her. Additionally the verb 'scampering' implies that she is uncivilised, etc.



b). Prejudice is a key theme in 'Pride and Prejudice' and is portrayed in various different ways by various different people.

One of the main cases of prejudice in the novel is Elizabeth's prejudice towards Mr. Darcy, and also Mr. Darcy's to Elizabeth. At the ball of Meryton, Jane and Mr. Bingley meet and dance. When Mr. Bingley questions Mr. Darcy on his lack of dancing, Mr. Darcy replies with 'you have the only pretty one'. Mr. Bingley offers the likes of Elizabeth and Mr. Darcy says she is 'hardly tolerable'. This is Mr. Darcy's initial prejudice against her without even knowing her, just based on appearance.

Elizabeth hears this and decides to tell people. Mrs. Bennet therefore shows a great deal of prejudice towards him as well as Elizabeth's continuous dislike and prejudice for him throughout, until they fall for one another.

Contrastingly, Elizabeth's sister, Jane, lacks any forms of prejudice towards anyone. When Elizabeth asks about Jane's thoughts and feelings towards others even those who show ill manners, she never shows prejudice towards them.

Elizabeth says to Jane: ~~the~~ "you are a great



deal too apt, you never see a fault in any body, I have never heard you talk ill of a human being in my life! Elizabeth almost sounds shocked at the fact Jane never expresses prejudice ~~to~~ ~~at~~ about another.

Elizabeth is known for her quick judgement and prejudice against those who she thinks deserves. However, when meeting Wickham, she doesn't have any bad views of him, despite Mr. Darcy's opinion of him. This shows later, Wickham is shown to deserve prejudice from Elizabeth. This shows that Elizabeth isn't always right about her uses of prejudice as she ~~is~~ initially disliked Mr. Darcy, and ended up marrying him, yet initially liked Wickham, and he ended up taking her sister, Lydia, to London without consent.

When meeting with Mr. Collins, Elizabeth was keen to leave, despite his proposals. She immediately prejudiced against him and proceeded to prejudice against her best friend, Charlotte Lucas, when she decided to marry Mr. Collins. However, she pushed her views aside and respected Charlotte's decisions.



Lady

Furthermore, Mr. Darcy's aunt, Catherine de Bourgh, shows great amounts of prejudice to a lot of people ~~to~~ she meets without even getting to know them, especially if they are of a lower class ~~than~~ <sup>than</sup> her as she is very high on the hierarchy scale. Therefore, she feels as though she is entitled to be prejudiced against whoever she feels necessary.

Conclusively, Mr. Bennet <sup>is</sup> even prejudiced against his own family at times. He ~~this~~ makes ~~the reason~~ his feelings towards his wife known throughout the novel and implies her stupidity ~~and his son~~ through his sarcastic remarks to get a reaction out of her. Their conversations make it clear to us that they didn't marry for love and instead for stability and financial reasons. In addition, ~~he~~ he shows prejudice against the majority of his daughters, ~~even~~ except Elizabeth (due to her shared personality traits) - for example, when speaking about Lydia, he says "Lydia will never be easy until she exposes herself in some public place or other", suggesting her constant seeking for attention.



## S9

### SECTION A – 19th-century Novel

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

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

(a) Throughout the novel, Dolly Winthrop acts as a catalyst for Silas to re-enter society. In this extract, ~~she~~ Eliot is presented as generous, kind-hearted and religious.

Firstly, she is presented by Eliot ~~as~~ as generous. For instance, she says, 'I'd ho<sup>ve</sup> asked you to accept some if ~~he~~ says that he would ask Silas to ~~take~~ 'accept some' of her cakes 'if he'd thought well'. The verb 'accept' is significant as she is not being forceful towards Silas, but is instead offering him some cake. Moreover, ~~the~~ use of the ~~word~~ 'some' has connotations of ~~connotes~~ connotes that Dolly is not only offering one cake,



which shows her that she is prepared to give Silas as ~~much~~ <sup>many</sup> cakes as he needs. Finally, the use of a long and complex sentence denotes unnecessary detail and reasoning for giving Silas the hard-cakes which implies that she is attempting to convince him to accept the gift, showing her generosity.

Do Eliot also presents Dolly as kind-hearted towards her son. For example, she refers to Aaron as 'my dear'. The use of the adjective 'my' denotes a strong parental claim to her son, which shows the extent of ~~her~~ their relationship. Additionally, the noun 'dear' suggests endearment and kindness, which shows her love for Aaron. Furthermore, when she tells off her son, she does so 'mildly'. This adverb is significant as it shows that <sup>even</sup> when Aaron is being





'naughty', she has no malice towards him, showing her kindness.

Finally, Eliot presents Dolly as very religious. This is shown by the fact that she pricks the letters 'I.O.H.S.' on 'all the loaves and all the cakes'. The word 'all' shows that everything she bakes is done with the thought of God, showing her devotion. Moreover, the repetition of the phrase 'all the' has an emphatic effect on the reader, glorifying and exacerbating her religiosity and devotion to God, despite her not knowing what 'I.O.H.S.' means, which implies that she looks to God for good in the world, which presents her as devoted.



(b) Religion plays an integral part in the novel. It is shown through Silas being exiled from Lantern Yard, Dolly telling Silas about God's power and Silas naming his new child Hephzibah.

The first way religion is shown is in Lantern Yard. For instance, during his trial when he was accused of killing the deacon, he repeated, 'God will clear me'. Despite this, however, after ~~drawing~~ 'praying and drawing lots', Silas was exiled. The lack of a fair justice system in Lantern Yard presents their community as corrupt and similar to a cult, who would exile anyone who they saw as a threat. However, Silas Morner still ~~helps~~ <sup>held</sup> onto a false hope in God during his trial, showing his necessity for religion after ~~Sarah~~ Sarah left him for William Dane. When Silas is exiled, his belief in God is diminished completely.



showing that he associated God and religion with corruption. By Through Lantern Yard collapsing by the end of the play, however, we see that corrupt religious practices <sup>only</sup> do harm, and that ~~pure~~ <sup>a pure religion</sup> brings happiness to Silas.

Another way religion is shown is through Dolly ~~to~~ telling Silas that about God's mystery. For example, when talking about God's plan for Silas after his gold disappearing, she says 'It's all dark to you and me'. At this stage in the novel, Silas largely feels hopeless as he has lost links to money, God and his community. However, by attempting to convince him that his situation is a part of God's plan for him, she not only represents the new-found support for Silas in the community of Raveloe, but also she also foreshadows the restoration of Silas' family.



life, showing that Silas' past was necessary to appreciate his future.

Finally, religion is shown in the novel through Silas' choice of his child's name. The name 'He phzibah' is significant in a number of ways. Firstly, it is the name of Silas's ~~bro~~ sister and mother, which shows that he had reconnected with his past family when Eppie arrived. Additionally, it is a Biblical name which means 'I have delight in her' in Hebrew. The use of a Biblical name is significant as it shows that Eppie's arrival has rekindled his old faith, ~~upon Eppie's arrival~~ which shows that a child brought back his religious beliefs and therefore his wellbeing, as shown in the epigraph at the beginning of the novel. The meaning of the name is also important, as it



emphasises that religiosity brought ~~him close to~~ made him find a new delight in not only his family, but also his community, <sup>as gran with</sup> as Dolly approves of the game as it is Biblical, which shows that all that was needed for Sibus to be fulfilled was a child to bring back his faith.

To conclude, while religion begins as an excuse for corruption, during the novel it slowly becomes a force for Sibus' good, making him at last unified with his community.



## S10

### SECTION A – 19th-century Novel

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

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

a) In this extract, Shelley presents Frankenstein and Clerval's relationship as very close and affectionate. Frankenstein declares that 'Clerval had always been [his] favourite companion', showing the longevity of their relationship and the exclusivity of it. Shelley presents them as close as when Clerval dies, we further understand the effect it has on Frankenstein as we see his demise.

Clerval is presented as a good influence on Frankenstein as he says he 'taught me to love' and 'endeavour to elevate my mind'. These may have helped Frankenstein at the time, however may have hindered him long-term as it is his love for learning and his ambition that lead him down a dark path. Frankenstein also uses an exclamatory phrase: 'excellent friend!' to describe Clerval, which further



Shows his appreciation for Clerval and his passion for him.

Shelley also presents Frankenstein and Clerval's <sup>positive</sup> relationship through pathetic fallacy. Nature is described as 'happy', 'delightful', 'serene' and 'divine', which reflects Frankenstein's feelings around Clerval. This is a large contrast from the turbulent storms when the creature is present or in the Arctic.

This use of pathetic fallacy also helps to add to the lexical field of joy in this extract, as Shelley uses words such as 'gay', 'happy', 'joy' and 'hilarity'. The use of this lexical field shows the positive and happy energy that Frankenstein feels when he is around Clerval, and so presents their relationship to be positive and loving.

The relationship is shown as beneficial and having changed Frankenstein for the better. Frankenstein claims Clerval's 'gentleness and affection warmed and opened [his]



senses' and to have become a 'happy creature' because of it. This raises the debate of nature ~~vs~~ versus nurture in the novel, as it can be argued that had Frankenstein been the same loving friend to the creature and 'taught him to love' or 'warmed' him with 'gentleness and affection', then perhaps the creature would have also been happy and a better person.

Overall Shelley uses strong adjectives such as 'excellent' and 'astonishing' to show a very strong relationship between Frankenstein and Clerval, as well as through pathetic fallacy and lexical fields of joy to show Frankenstein's more positive outlook on life when with Clerval.





b) Letters are an important part of the novel as they are used to present the emotions of non-narrating characters and to frame the novel.

The novel has epistolary elements and is begun and ended by letters so they are used as a framing device. These letters are written by Robert Walton, an explorer and scientist, to his sister as he sails through the Arctic. These letters are important as they show the parallel between Walton's and Frankenstein's personalities, such as Walton's ambition when he claims he will find the 'secret of the needle' to discover how compasses work, and to also find the Northern Passage. It is important for us to see the parallels between these two characters as it explains why Frankenstein warns Walton of having too much ambition, and also why Walton warns to a dishevelled, dying stranger so much. These letters are also important to the story as they frame it which allows the reader



to have an outsider's perspective on Frankenstein's story, which helps to raise further philosophical debates such as if ambition can be a bad thing and nature versus nurture, particularly the latter when we hear of Walton's childhood in his letters. Finally, ~~these~~ <sup>Walton's</sup> letters are important as they show us his close relationship with his sister as he addresses her very affectionately, 'my dear', and tells her he loves her. This is similar to Frankenstein's very close relationship with his adopted sister Elizabeth as he tells her 'I will see you on our wedding night'. The fact that the letters draw more parallels between Walton and Frankenstein is important as it ~~foreshadows~~ <sup>implies</sup> that perhaps Walton will make the same mistakes as Frankenstein which could lead him to a similar fate. Elizabeth also sends letters in the novel, and these are very



important as it shows her feelings and emotions without her being a narrator. For example, when Frankenstein is ill whilst in Ingolstadt, she sends him many letters in which she worries deeply about him and wishes him well. This shows that she greatly cares for him which is important as we already know from Frankenstein's narration that it is reciprocated.

~~The~~ Family ~~she~~ also sends Frankenstein a letter when ~~she~~<sup>they</sup> discovers Justine allegedly killed William, and this letter is very important as it shows the heartbreak and despair that the ~~man~~ creature is inflicting on the family and allows us to see the impact of Frankenstein's actions on the people who love him.

Overall, letters are very important to the novel as it is at some points an epistolary novel with Walton's letters providing a framing device and context for the reader, and letters throughout the book to show the emotions of characters who are not narrating.



## SECTION A: 19<sup>th</sup>-century Novel

### Question 1

Script	Commentaries	Mark
S1	<p>Part a) The candidate offers an individual, unusual and personal response that explores a range of examples from throughout the extract. There is comment on how the moonlight has connotations of offering 'hope' and 'safety'. There is identification of the use of a list, comparative sentences and the semantic field of 'plain'. There is identification that Rochester poses no threat to Jane and that he is not 'traditionally attractive'. The response is demonstrating an assured understanding of the extract, although would have benefited from more examples of language.</p> <p>Part b) The candidate provides an assured and perceptive response to the question. Help is explored through a variety of examples, such as Mr Lloyd helping the young Jane, Jane helping Mr Mason, St. John Rivers and his sisters helping Jane and Jane helping Rochester's recovery at the end of the novel. For each example, the candidate considers whether the help has a positive or negative outcome and in some instances considers its effect on Jane. Ideas are maturely and confidently conveyed.</p>	<p>Part a) Level 5, 17 marks</p> <p>Part b) Level 5, 20 marks</p>

### Question 2

Script	Commentaries	Mark
S2	<p>Part a) The candidate begins with some relevant points in relation to Pip being reflective, embarrassed and ungrateful. The point about the effect on reader (feeling 'sympathetic about his situation') is a good point. The humiliation by Estella is well contrasted with her delight and references are used to support ideas and the list and</p>	<p>Part a) Level 3, 11 marks</p>



## Question 2 Cont.

	<p>adjectives are identified. The penultimate comment ‘in a war with his emotions’ is a clear point, but the point about violent actions and how they portray loneliness is not so clear. There is a range of ideas and the candidate does include some comment about the effect on the reader. Some terminology is used.</p> <p>Part b) In this response, three clear examples are explored: Magwitch and Pip, Pip and Mrs Joe and Joe by Pip, which are all soundly related to the text. There is a clear focus on the question and there is some personal engagement and interpretation, such as: ‘treats him badly despite being the only good thing’. More examples from the novel and a little more development of ideas would have benefited this response.</p>	<p>Part b) Level 3, 12 marks</p>
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## Question 3

### Script

### Commentaries

### Mark

Script	Commentaries	Mark
S3	<p>Part a) This response is largely narrative but some valid points are made. There are some repeated ideas and very little close analysis of language structure and form. The use of repetition is identified, but this is the only explicit language/structure point made. There is ‘some’ here and the candidate maintains a focus on the question.</p> <p>Part b) The candidate considers how Utterson may have an ‘evil side just like Jekyll’ and explores ‘Cain’s heresy’ to support this idea. Points are not clearly conveyed and there is some conjecture. The response is brief and there is very little coverage. There is enough for a mark at the top of Level 1.</p>	<p>Part a) Level 2, 8 marks</p> <p>Part b) Level 1, 4 marks</p>
S4	<p>Part a) There is a secure focus on Poole’s fear in the extract and some developed references to Poole’s actions and expressions, such as where the candidate comments that Poole ‘even ignored Utterson’s questions’. The final paragraph appears to include a misinterpretation, referring to Poole as a ‘lab-rat’, but perhaps the candidate meant ‘scrutinising’ or similar. An incorrect point would not negate the positives. There</p>	<p>Part a) Level 4, 13 marks</p>



### Question 3 Cont.

	<p>could be more close analysis of language, but the candidate is beginning to demonstrate a thorough understanding of the novel. This just slips into Level 4, as there are at least three secure points with some development.</p> <p>Part b) In this response, the candidate includes some language points, that are not assessed in this part of the paper, such as 'foil' and 'character', but the points in relation to the understanding of the novel lack development. The candidate makes some comment on Utterson's narrative purpose, but the response becomes rather vague at the end. More coverage and further examples would have benefited this response.</p>	<p>Part b) Level 2, 8 marks</p>
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### Question 4

Script	Commentaries	Mark
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S5	<p>Part a) The candidate offers a simple response when exploring the language used in the extract and there is some consideration of the effect on the reader. Some points are a little repetitive, such as 'gravely'. There is some simple explanation of word meanings with some reference to the effects Dickens was trying to create. Points are often supported with well-chosen examples, but ideas are often undeveloped. Remember, context is not assessed in this part of the paper.</p> <p>Part b) The candidate only refers to one other part of the text, but this is related to fear and Marley's Ghost. There is some here and just slips into Level 2.</p>	<p>Part a) Level 2, 7 marks</p> <p>Part b) Level 2, 5 marks</p>
S6	<p>Part a) The candidate begins with some good points focussing on the assessment objective. Language points are made in relation to the use of alliteration and sibilance. Although relevant terminology and supporting details are used at the start of the response, a sharp focus on language and structure is not maintained. The candidate is aware of the effect Dickens was trying to create. The comment about reflecting the blackness in Scrooge's soul is good point. The response lacks a range</p>	<p>Part a) Level 3, 11 marks</p>



### Question 4 Cont.

	<p>of references, but the comments about the effect on the reader are sound.</p> <p>Part b) This personal response explores a wide range of examples from throughout the novella. The candidate includes some appropriate textual details to support comments on the theme of fear and examples include references to the children, Marley and Christmas Past. The candidate relates these examples to Scrooge's specific fears in relation to them.</p>	<p>Part b) Level 3, 12 marks</p>
S7	<p>Part a) In this response, the candidate begins by focussing on the use of language. There is awareness of the effects on Scrooge and very good use of textual details to support points. The candidate integrates references to structure and language and uses a range of terminology correctly. The response is sustained, but some points could have been developed further.</p> <p>Part b) This is a sustained response that explores a range of examples, but there is tenuous interpretation of Scrooge's fear. The candidate works through the novel and attempts to select some relevant points and supporting evidence. There is clear personal engagement and reasonable interpretations of Dickens' intentions.</p>	<p>Part a) Level 4, 15 marks</p> <p>Part b) Level 4, 13 marks</p>

### Question 5

Script	Commentaries	Mark
S8	<p>Part a) The candidate maintains a focus on the question, Miss Bingley, and includes some examples language, form and structure. The candidate comments on the use of irony, personal pronouns, italics and verbs. There is an awareness of Mr Bingley's and Miss Bingley's contrasting responses and some good examples and relevant points. This is a well-written response with some mature expression; however, there is not enough coverage of Assessment Objective 2 (AO2 language, form and structure), which hinders progress.</p>	<p>Part a) Level 4, 14 marks</p>



## Question 5 Cont.

	<p>Part b) This is a relevant personal response. At times, the candidate appears to confuse 'critical' with 'prejudiced', but some good examples are used to support the points made. There is not enough accurate development to qualify for a mark in the next level.</p>	<p>Part b) Level 3, 12 marks</p>
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## Question 6

**Script**                      **Commentaries**                      **Mark**

S9	<p>Part a) This is a focused and detailed response to this question. The candidate firstly produces a list of Dolly's qualities: 'generous', 'kind- hearted' and 'religious'. The candidate supports assertions with relevant evidence. There is analysis of language, for example, the verb 'accept' is significant as she is not being forceful; the noun 'dear' and the adverb 'mildly' are used in relation to her as a mother. The candidate also notes that Dolly foreshadows the restoration of Silas.</p>	<p>Part a) Level 4, 15 marks</p>
	<p>Part b) The candidate chooses relevant sections of the novel to explore the theme of religion elsewhere in the novel: Silas' exile from Lantern Yard; Dolly's discussions about God and the use of the religious name, Hephzibah (although you could argue there were other reasons here being chosen by Silas). There is an error when the candidate refers to Silas being exiled due to 'killing the deacon' and some points are repeated; however, this is a fully developed personal response. There are also well chosen references to support the points made and the critical style is sustained.</p>	<p>Part b) Level 4, 16 marks</p>





## Question 7

### Script

### Commentaries

### Mark

S10	<p>Part a) This response is focused and detailed. The candidate discusses the 'longevity' of the relationship and how it is 'close and affectionate'. The candidate identifies that Clerval is a 'good influence' on Frankenstein and how the relationship is joyful and beneficial, thus changing 'Frankenstein for the better'. There is comment on the use of the exclamatory phrase, pathetic fallacy, 'the lexical field of joy' and the use of strong adjectives. Analysis of language, form and structure and their effect on the reader is sustained. Although some examples are repeated, relevant subject terminology is used accurately and appropriately to develop ideas. More close analysis of specific words or phrases could have benefited this response further.</p> <p>Part b) This is an assured personal response and there is thorough engagement with the text and question. The candidate refers to the 'epistolary elements' and how letters are used to frame and structure the novel. A critical style is sustained and well-chosen references to the text support a range of effective points. A range of letters have been considered, such as: Robert Walton's letters to his sister, Frankenstein's letter to Elizabeth, Elizabeth's letter voicing her concerns for Frankenstein and the letter informing Frankenstein about Justine. Some ideas could have been developed further; however, a good point is made about the 'parallels between Walton and Frankenstein'.</p>	<p>Part a) Level 4, 16 marks</p> <p>Part b) Level 5, 17 marks</p>
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## S11

### SECTION B, Part 1 – Poetry Anthology

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

Chosen question number: Question 8  Question 9  Question 10

Both 'She Walks in Beauty' and 'Sonnet 43' present the idea of admiration of another person successfully through their use of language, form and structure.

Both 'She Walks in Beauty' and 'Sonnet 43' uses the ideas of upmost love to present admiration for another person. In 'She Walks in Beauty', the poet uses the phrase "Of cloudless climes and stormy skies". The use of the nouns "climes" and "skies" illustrate that ~~there~~<sup>their</sup> love is beyond the world and their admiration for another person is uncontrollable in this world. Moreover, the poet effectively uses ~~the~~ sibilance in "Stormy Skies" to create a dreamy, soft-like tone for the reader, illustrating that their admiration for another person is magical and dreamy. Similarly, Browning uses the idea of upmost and uncontrollable love through the use of the phrase "I love thee to the breadth, depth and height". This is similar to the ~~describ~~ description used by Byron as the word choice



illustrates that his love cannot be contained and is beyond ~~of~~ all worldly measurements. Moreover, ~~the~~ <sup>Browning</sup> Byron uses the repetition of the 'th' sound (like ~~Browning~~ Byron uses sibilance) to create a soft and ~~a~~ calm sound for the reader, effectively illustrating his passion for another person. Despite this similarity, the poets use different structures to present these unworldly feelings. In 'She Walks in Beauty', the poet uses the connective "and" to illustrate his abundance of admiration, creating <sup>a calm</sup> pace for the reader as his ~~overwhelming~~ <sup>dreamy</sup> feelings are portrayed. However, Browning uses a comma between "breadth" and "depth", which creates a more exciting, fast pace for the reader. Lord Byron, the poet of 'She Walks in Beauty', was known for his deep, devotional love that he experienced in life, which is clearly illustrated in this poem. Moreover, Elizabeth Browning wrote Sonnet 43 to illustrate her deep love for her husband Robert Browning.

The poems use different forms in which they present the idea of admiration of another person. 'She Walks in Beauty' is written in three stanzas, each consisting of six lines. This illustrates that the poet has a range of different ideas and



characteristics that he loves about a person. This form of poem focuses heavily on the person's physical looks and the beauty that they carry on the outside. ~~However~~ Another interpretation of the broken stanzas could illustrate Lord Byron's consistency with relationships and that they did not often last, as he was well known for being quite outgoing with love. However, Sonnet 43 is written in a Petrarchan Sonnet (a poem with 14 lines) which is often used in poems about love and admiration. This one stanza poem illustrates to the reader the abundant and overglowing ~~love~~ admiration that the poet has for another person; they cannot control their admiration. ~~and~~ Despite this difference, both poems use the imagery of nature ~~within~~ within these forms. In 'She Walks in Beauty', the poet makes reference to nature, such as "raven trees". Similarly, nature imagery is used in Sonnet 43. This similarity illustrates the ~~realness~~ beauty and vibrant admiration the poets have for the other person, and the freshness and beautiful features the people have. Another interpretation may be that the nature imagery describes the complexity that is admired and nature is so complex



and finely created.

Both poems ~~use~~ make reference to religion. In 'She Walks in Beauty', the poet ~~uses~~ says "Had half impair'd the nameless grace". The use of the abstract noun "grace" offers the idea that the person he admires ~~is~~ has saved him and is 'God like', illustrating the poet's strong admiration. Likewise, Sonnet 43 successfully uses religious imagery, such as "Grace" and "Men strive for Right". The use of the religious abstract nouns illustrates how their admiration is religious and devotional. Despite this similarity, Browning uses capital letters whereas Byron does not. Byron does not ~~even~~ capitalise "grace", thus presenting the idea that his <sup>admiration</sup> love is smooth and calm, and does not need to be emphasised through a capital letter. However, Browning capitalises the religious abstract nouns of "Right" and "Grace", to illustrate that her admiration of another person is more important than her religion. Elizabeth Barrett Browning lost her religious faith as a child and became more interested in love and relationships. It is said that her love 'replaced her faith'. Moreover,



the phrase "Men strive for Right" is a reference to war and her concerns about it.

In addition, the poems write ~~from~~ <sup>using</sup> different personal pronouns. 'She Walks in Beauty' is written in third person. This is effective because it talks purely about the woman's features and therefore directs the reader's attention purely to her. However, sonnet 43 is written in 1<sup>st</sup> person. The poet says "I love thee". This successfully presents the poet's deep admiration for another person as it is more personal and their love is directly from them. Moreover, in sonnet 43, an anaphora is used (the repetition of 'I love thee' at the start of several lines). This effectively builds emotion for the reader as their love and admiration is repeated and therefore emphasised. Both Browning and Byron experienced deep, devoted love in their lives, clearly illustrated in their poems.



## S12

### SECTION B, Part 1 - Poetry Anthology

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

Chosen question number:  Question 8  Question 9  Question 10

In 'She walks in Beauty' Lord Byron is writing about a girl and is saying lots of nice things about her and comparing her to things as well.

In 'Valentine' Carol Ann Duffy is writing about giving someone a gift and what the gift means and how love isn't always a good thing.

'She walks in Beauty, like the night' ~~makes~~ makes this girl ~~seem~~ seem mysterious and by comparing her to 'the night' she could be peaceful and quiet as not many people are walking around at night.

I give ~~the~~ <sup>you</sup> an onion. This shows that not all gifts are the same and that some people might appreciate your ~~normal~~ gifts - not your typical valentine gifts.

'Starry skies' could be seen as romantic ~~and~~ as they are pretty and nice to look at. It could also be seen as gentle because ~~stars~~ stars could



be classed as something delicate and ~~precious~~ <sup>Precious.</sup>  
Lord Byron could be saying that this girl  
is precious to him.

'A moon wrapped in brown paper' Carol Ann Duffy  
is saying that even though it looks boring and  
not special but what is inside could surprise  
them. ~~At~~ The moon is ~~for~~ seen as romantic  
and like the moon an onion is also white. She  
is saying that the onion represents more than  
what it appears as.





## S13

### SECTION B, Part 1 – Poetry Anthology

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

Chosen question number: Question 8  Question 9  Question 10

In War Photographer and Belfast Confetti, powerful images are portrayed in both similar and different methods, firstly, both poems show the bleak reality of war and are both anti-war poems, this is evidenced in War Photographer "when I followed a small girl staggering down some devastated streets" and in Belfast Confetti "I know this labyrinth so well" this clearly exemplifies that both poems, the narrators have shell shock from the aftermath horrors of war and that it has influenced both writers to express their shock with the rest of the world in order to spread awareness of this matter.

Furthermore, both show the idea of being confined within certain limits, for example in ~~poem~~ poem 1 (War Photographer) "Even in hell the human spirit ~~can~~ triumphs over all, but hell like heaven, is untidy, its boundaries arbitrary arbitrary" and in poem 2 "every move is punctuated" we are able to see from this that in poem 2, the word 'punctuated' is a euphemism for



the boundaries in which the narrator is in and how he is trapped, both metaphorically and physically, due to the Northern Ireland troubles occurring during this time.

On the other hand, in poem 1, the vietnamese war was occurring where it contrasts the luxury life with the threatening life of in war, for example "I took a pair of peach, sun-gilded girls rolling, silk-crumpled, on the grass in champagne giggles." ~~and~~ the use of the word champagne has connotations of luxury and privileged and suggests wealth which is enhanced by the word silk-crumpled which has been intentionally mentioned in order to ~~give the idea~~ reinforce the idea of a utopian lifestyle in which these girls live in which is powerfully contrasted with "she dropped her burden and, mouth too small for her dark ~~sete~~ scream" which exposes the dark reality of a war.

Additionally, both poems are auto-biographical and highlights the devastating effects on the mind that war has and gradually build tension through, for example in poem 1 "Mouth too small for her dark scream she began to run..." and in poem 2 "a fusillade of question marks" these clearly show the confusion and



By trying to understand their situation, the use of ellipses and enjambement in poem 1 successfully portrays powerful images and messages - and that every picture has its own story.



## S14

### SECTION B, Part 1 – Poetry Anthology

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

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

In war photographer, Satya Murti presents the powerful image of the destruction of war through the use of a metaphor. The "little mother" is carrying "a burden" that is a metaphor for the baby. The metaphor suggests that in the devastation of war, a baby is a burden for survival, which is proven when the mother drops the burden out of fear. This creates a devastating and emotive image of war, similar to that of Belfast Confetti. In Belfast Confetti, the devastation of war is shown by the continued metaphor of punctuation. Carson uses the punctuation to represent bombs and bullets "a fusillade of question marks". A "fusillade" means a continuous stream of bullets from one weapon and through the metaphor it implies that the narrator has a continuous stream of questions about the devastation of war. The imagery of "fusillade" also presents the image of weaponry and fear.

The image of chaos is presented in Belfast Confetti through the indented lines. This represents a pause in thought to regather the point at hand.



This shows chaos because it shows the thought train and pauses in thought of the narrator during the chaotic scene of war. The indentation can be shown by the line "explosion". The word "explosion" connotes to chaos as it disrupts the natural order of things and the routine of daily life, throwing entire cities into chaos and panic. In war photographer, Satyamurthi also presents the image of chaos through the structure of the poem. However, Satyamurthi uses enjambment "she dropped her burden/and," to represent the continuous stream of chaos that ensued after the bomb. This creates an image of panic as enjambment, isn't the 'perfect' structure <sup>of a ~~sonnet~~</sup> poem, so by using enjambment, the poet shows the fast-paced speed of war and the lack of time to think.

In Belfast Confetti, Carson writes from personal experience as he lived in a dangerous part of Ireland during the riots. However, Satyamurthi writes about the experience of others during conflict, in war photographer, this is the "small girl". By using first person however, Satyamurthi makes the poem more empathetic and it allows the poet to subtly add their own opinion through the images they portray. Satyamurthi, uses "arbitrarily as a blood stain on a wall" to portray her distaste for war. The word "blood" represents



the loss of life due to conflict and creates a lasting, powerful image of the blood of the "burden" that was dropped due to war. Similarly, Carson presents his views on war by dehumanising it. The use of punctuation instead of weapons and bullets represent what the war means to those in charge. "An asterisk on the map" is all it is to generals and governments but in reality it is a bloodbath and a devastating decision that ruins many lives. Carson is passionate about ending conflict as he has lived through the ~~very~~ Catholic-Protestant riots in Ireland.

\*

In conclusion, both poems present a negative and self-destructive image of war but they present these images in different ways through a range of techniques.

\* Both poems are a dramatic monologue and written in free verse which expresses the raw emotion of war and conflict as well as making the poem more emotive and opinionated. This allows the reader to feel empathy towards the people in the poems, therefore adopting a negative opinion of war.



# S15

## SECTION B, Part 1 - Poetry Anthology

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

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

William Wordsworth wrote *Composed upon Westminster Bridge, September 3, 1802* based on his trip to visit his daughter in France. He stopped in London and whilst he was there, he gasped at the unspoiled beauty of London. "Earth has not anything to show more fair" proves that he genuinely believes that it is the most beautiful place on Earth. This is juxtaposed against William Blake's poem *London* which refers to London being oppressed. "I wandered through the crowded streets". These opening lines alone reflect the two completely opposite perspectives of London.

Both of these romantic poems refer to a first person view of London due to the consistent use of the personal pronoun "I".

Wordsworth followed a similar structure to a sonnet due to the having fourteen lines which specifically relates to the year that it was written. However it does not follow the usual sonnet rhyme scheme, as it has an unfamiliar half rhyme scheme, but this could relate to Wordsworth's unfamiliarity of London as he was



from the Lake District. Blake's poem follows a strict structure between the stanzas as it is written in quatrains, which could suggest that he believes that London will carry on being the way that it is, this suggests that he has lost hope for the city.

Wordsworth's references to "all bright and glittering in the smokeless air. Never did the sun more beautifully 'gild'" would mainly highlight purity as it exposes bright colours and warmth from the sun, usually this positive description would ~~outline~~ outline happiness and cheerful people, Blake's poem refers to the "crying of a ~~man~~ man" and an "infant" to force the reader to feel sympathy towards the people in London. His consistent references to "infants" could symbolise the possible re-birth of London once Blake's poem impacts it.

Overall, I believe that these poems are significant to expose how London is neglected as they both unintentionally demonstrate neglect and isolation, although they both portray completely different perspectives on the same place.





## SECTION B – Part 1: Poetry Anthology

### Question 8

Script	Commentaries	Mark
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S11	The candidate compares <i>She Walks in Beauty</i> with <i>Sonnet 43</i> . The comparisons in this response are perceptive and the candidate has a clear grasp of the form of structure of both poems. There is cohesive evaluation of the language used (e.g. religious vocabulary), with comment about the devices used to create pace in Byron's poem. Forms of admiration are discussed. There is some interesting textual detail. A comprehensive range of similarities and differences are discussed.	Level 5, 20 marks
S12	The candidate compares <i>She Walks in Beauty</i> with <i>Valentine</i> . The response begins with offering a brief overview of each poem. There is a comment on the title of the poem, so a language point is made. Some of the response is narrative. There is some implied comparison in terms of the two poems being romantic. There is some understanding of the two poems here.	Level 2, 6 marks

### Question 9

Script	Commentaries	Mark
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S13	The candidate compares <i>War Photographer</i> with <i>Belfast Confetti</i> . The second sentence begins looking at the similarities and textual evidence is given in support of the points made. The response follows a PEE structure and the points made are sound. Some feature spotting at the end of the response, but these points are not developed.	Level 3, 12 marks
S14	The candidate compares <i>War Photographer</i> with <i>Belfast Confetti</i> . The candidate identifies the metaphor of the 'burden' in the first paragraph. There are comments on structure and form. The response becomes a little narrative from time to time. There is some comment in relation to context; however, the strength of the response is that the candidate has used a whole text approach.	Level 4, 15 marks



## Question 10

**Script**

**Commentaries**

**Mark**

S15	This is quite a succinct response and more direct reference to both texts would have benefitted it; however, the candidate offers comparisons and contrasts between <i>Westminster Bridge</i> and <i>London</i> . There is some sound comment on structure and on some of the images created by both poets and their effect on the reader. Very little comment is made in relation to context.	Level 3, 11 marks
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## S16

### SECTION B, Part 2 – Unseen Poetry

#### Question 11

~~Poem~~ ~~In Childhood memories~~

In Poem 1, the poet expresses the variety of shops there were in the 1940s. However, this is shown by the long list of shops in Stanza the first stanza. Similarly, in ~~It~~ However, in Stanza 2, the poet only presents one shop which represents how as time has gone on shopping has been made easier.

In Poem 1, the ~~stanzas~~ Stanzas each have an uneven number of lines. The Stanzas are also long which could represent the difficulty long wait of in the que. Similarly, in Stanza Poem 2, the Stanzas are also have an ~~even~~ irregular number of lines in each one. This could ~~symbol~~ A difference with this similarity is that the Stanzas in poem 2 are shorter. This suggests ~~the~~ how the person doesn't need to wait to get their items.



## S17

### SECTION B, Part 2 – Unseen Poetry

#### Question 11

In both 'Childhood memories - Shopping in the 1940s' (childhood memories) and 'Shopping', different ideas about shopping are presented.

In 'Childhood memories' the sense that shopping is an achievement is presented in the poem. This is contrasted in 'shopping' as it appears to be a regular occurrence for the speaker to go shopping, and it is evident that they don't enjoy it very often whereas it seems fairly thrilling in 'Childhood memories'.

In 'Childhood memories', the speaker begins by comparing shops now to shops ~~in the 1940s~~ <sup>in the 1940s</sup>. The first line is 'Firstly, shops specialised then', which shows that there were no supermarkets where you could buy everything you needed, and this idea is further supported near the end of the poem, where it says 'with the 5 or 6 items from 4 to 5 different shops'. Another example of how shopping is being presented as different to now is <sup>in</sup> the third stanza, where it says 'you had to be patient to go shopping in those days. And be ready to wait in queues for a long time', which presents the idea that shopping was harder in the 1940s, so



When it was completed, 'it was with great satisfaction and a sense of a morning well spent'.

This is contrasted in 'shopping', as the speaker appears to ~~be~~ hate shopping and find it boring as she says 'still blank as a zombie I wander supermarket aisles', ~~which~~ which connotes that shopping isn't an activity the speaker necessarily enjoys.

Neither of the poems follow a rhyme scheme ~~or~~ or any sort of ordering structure, but 'childhood memories' is more engaging and fun to read than 'shopping'.



## S18

### SECTION B, Part 2 - Unseen Poetry

#### Question 11

Both poems Both poem 1 'childhood memories - Shopping in the 1940's' and poem 2 'Shopping' discuss ideas about Shopping, but in two very different contexts.

Both poems make use of Listing in the first stanza. In poem 1, and an ~~a~~ asyndeton is used to help show the abundance of local shops, and/or perhaps it could stress the importance and value of these places since the poet is able to list all of them. Poem 1, talks about 'Shopping in the 1940's', which was a time of great difficulty for local people due to the impact of the second world war. Poem 2 however uses listing in another way, with a new line is used for each item on the list. This could represent the simplicity of her list, and how she does not buy a lot of items.

In poem 1, McCreath mentions how 'you had to be patient to go shopping back in those days' and how sometimes



'long queues snaked for great distances. The metaphorical use of the verb snake could perhaps have been used to hyperbolise how long you really had to wait, and the phrase 'back in those days' connotes how the poet is reminiscing on past experiences and how it is personal to her. Furthermore, McCreath also establishes a sense of pathos with 'people could not afford the luxury of an umbrella', which symbolises the extent of how difficult life was back then.

Poem 2 however talks about how uninteresting shopping is. She 'wandered the supermarket aisles' 'still blank as a zombie'. The simile 'blank as a zombie' explores how she has no emotion when it comes to shopping.

Both poems go against each other, with poem 1 talking about the thrill and enjoyment of shopping although it was a hard time, whereas poem 2 talks about how shopping is in fact boring and can be seen as a chore.



## S19

### SECTION B, Part 2 – Unseen Poetry

#### Question 11

Both poems use listing in the first stanza of the poem. Poem 1: Childhood Memories uses listing to show the wide range of stores they had to go to instead of there being just one store with everything in it. Poem 2: Shopping also starts with a list but instead of ~~it~~ it showing how many things there are it was to do the opposite. "1 carton of milk, 1 carton juice, 1 half chicken" The repetition of '1' shows how little the writer buys. Also the simple language used makes it read like a ~~list~~ shopping list where they've shortened the sentences.

Another technique both poems use is enjambement. This is when a sentence goes over multiple lines. ~~and~~ In Childhood Memories, the effect of enjambement is to make the poem sound more conversational and less structured. "Long queues snaked, for great distances". This makes the reader feel more like they are talking to a friend.

In Shopping the effect of enjambement on the poem is that it sounds like the poet is in some kind of trance and this is exactly how





she describes her shopping experiences "Paralysed".

In poem one, ~~the~~ McCreath uses personification of the queue to show that it was so long and it felt like it had a life of its own "snaking queue". ~~This is a metaphor to show how the queue~~ In poem 2 the poet uses the simile ~~"like a"~~ "Blank as a zombie" to describe how she walks the shopping aisles. This makes her sound unliving - this contrasts with poem one where a queue is described as living.

In poem one, the writer uses words like "patient" and "satisfaction" to describe the experience of shopping even though it was often a lot of effort. it was "A morning well spent". However in poem two, the writer uses words like "whines" and "Reluctantly" to describe it. This shows how her idea of shopping is a lot more cynical and ~~more~~ less accepting.

Both writers use numbers to show how little food they buy "1 carton milk" and "5 or 6 items" however one is out of choice and one is as a result of war rations. McCreath shows gratitude for the little food she can get while



Nichols shows a gear of shopping even when there's food available to her so early.

This is reinforced by all the negative language used by Nichols. For example "guilty" and "cannot revive" and the positive language used by McCreath "Safely in your keeping", "Lucky" and "shared".

The structure of poem 1 is <sup>lots of</sup> ~~so~~ long sentences and packed stanzas. ~~However~~ This makes the poem feel heartfelt and conversational.

However, the structure of poem 2 is lots of short snappy sentences and small stanzas. This makes it feel anxious and reflects the writer's mood.



## S20

### SECTION B, Part 2 – Unseen Poetry

#### Question 11

Both ~~poems~~ ~~poets~~ present their shopping habit as a struggle. Whilst in Poem 1, McCreath ~~had to~~ shopping thoughts and experiences about shopping was influenced due to WW2, Poem 2 uses humour to present to present her unusual shopping habits.

Poem 1 is written in a free verse, and ~~that~~ the lack of a structured rhyme scheme mirrors <sup>McCreath</sup> her shopping experience. ~~at~~ The juxtaposition of the the "shelves of the shops being empty" in one day to being "ready to wait in queues for a long time" ~~by~~ ~~so~~ accentuates the imbalance in the shopping experience. Furthermore the ~~animal~~ imagery of the "long <sup>queues</sup> ~~lines~~ snaked" emphasises the great length of the queue as it twists and turns "for great distances". ~~at~~ In direct contrast, the more modern shopping experience in Poem 2 leaves the poet in a ~~perplexed~~ <sup>in a dazed</sup> state of mind - ~~she is~~ "guilty of a different dilemma - "she is "guilty of buying too little food". <sup>In contrast</sup> Similarly, Nichols use of free verse ~~and~~ ~~to~~ mirrors her state of mind - she lacks ~~an~~ organisation and careful planning as she can't buy food for "more than one day". This



numerous ~~to~~ ~~the~~ problem is portrayed through the the internal ~~man~~ dialogue of Nichols as she poses herself "rhetorical questions" "Why can't you buy...". Furthermore the ~~can~~ ~~enjoyment~~ of the free verse coupled with the ~~to~~ ~~en~~enjambments throughout the poem ~~of~~ emphasises both Nichols lack of organisation and her train of thoughts - she is perplexed on what to buy as the verb "wandered" ~~is~~ has connotations of "lack of purpose" ~~and~~ aimlessness and a lack of a clear goal.

① In direct contrast in Poem 1, McCreath presents the harsh conditions she had to endeavour through ~~for~~ to shop. ~~to~~ McCreath's unfortunate circumstance "it was easier if it didn't rain and ~~after~~ after it did" induces empathy from the readers, especially since they "couldn't afford ~~with~~ the luxury of an umbrella", and the juxtaposition of "luxury and "umbrella" (something which is fairly standard) generates ~~the~~ pathos ~~for~~ ~~the~~, as her ~~to~~ shopping experience is ruined by something which could ~~to~~ easily be presented nondays. Despite all the hardship faced by ~~by~~ McCreath, she feels a "great sense of "satisfaction and a morning well spent", ~~to~~ which presents shopping almost like a mission - ~~one where you are delighted upon completing due to it~~



It is so difficult that <sup>she feels</sup> a great feeling of relief. ~~as~~ In Poem 2 however, Nichols employs a rather lethargic and ~~a~~ goal-less tone, unlike the determined and appreciative tone in the Poem 1. Nichols is ~~able to~~ only ~~she~~ thinks of shopping for "one day", ~~buying~~ buying 1 of each basic item grocery. The listing effect of the anaphora "1 carton milk, 1 carton juice..." emphasises how she only bothers to buy small quantities, which is starkly different to the "5 or 6 items" from 4 to 5 different shops" in Poem 2, which creates humour as Nichols ~~as~~ self acknowledges her impractical behaviour "I'm guilty".

Poem 1 induces sympathy as McCreath would only have enough to eat "for survival" whilst in Poem 2, Nichols is urged "samples" of food, ~~highlighting~~ highlighting how the abundance of food due to WW2 affects shopping experiences.



## SECTION B – Part 2: Unseen Poetry

The two unseen poems this year are: *Childhood memories – Shopping in the 1940s* by Mary McCreath and *Shopping* by Grace Nichols.

### Question 11

Script	Commentaries	Mark
S16	In this response, the candidate identifies that the nature of shopping has changed. There is reference to the list and some reference to the structure of the two poems. A valid point is made in relation to the queue. There is some comparison here.	Level 2, 6 marks
S17	This response begins positively and provides a valid interpretation of the poem, particularly with the point about the feeling of 'achievement'. A range of points have been made but the response comes to rather an abrupt or rushed ending. The candidate repeats the valid point about Nichols, who 'appears to hate shopping'.	Level 3, 9 marks
S18	The candidate is beginning to demonstrate a thorough understanding of the two poems. Ideas are supported with a wide range of terminology, including: listing, asyndeton, metaphor, verbs, hyperbole, symbolism, pathos and the simile. The candidate makes use of the glossary and makes reference to rationing. There is a good point about the queue snaking 'for great distances'. This is a Level 3 or 4 borderline example and there is just enough here to slip into Level 4.	Level 4, 13 marks
S19	In this response, the candidate presents a wide range of perceptive, original and interesting points when comparing the two poems. Ideas are concisely expressed, but are very effective, for example, the comparison of the 'living' with the 'unliving' and the use of negative and positive language. There are comments in relation to structure and the effect on the reader is considered. There is an assured reading of the two poems and ideas are often supported with embedded quotations.	Level 5, 20 marks
S20	The candidate demonstrates an assured understanding of the two poems. A range of points are included and the candidate comments on the use of humour and the tone of both. Ideas are supported with relevant examples and	Level 5, 20 marks



### Question 11 Cont.

	<p>there is a perceptive point made about the generation of pathos. Structural points are made throughout the response. A very good point is made about Nichols' 'impractical behaviour'.</p>	
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