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EDEXCEL · GCSE ENGLISH LITERATURE 1ET0

Paper 2 — 19th-Century Novel and Poetry since 1789

June 2025 exam series

MARK SCHEME

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Mark Scheme (Results)

Summer 2025

Pearson Edexcel Level 1/Level 2 GCSE (9–1) in English Literature (1ET0)

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

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June 2025 P79576
Publications Code 1ET0_02_2506_MS
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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- 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.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- 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 may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.
- Plans (whether in the planning box provided for writing questions, or in the lined response area of the question paper/answer booklet) should not be marked unless no other response to the question has been provided. This applies whether the plan is crossed out or not.

Marking Guidance – Specific

- The marking grids have been designed to assess student work holistically. The grids identify the Assessment Objective being targeted by 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 the Assessment Objective 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.
- Indicative content is exactly that – it consists of 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.

Placing a mark within a level

- 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 the descriptors in that 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.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

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 11		15	5		20
Question 12	8	12			20

AO1	Read, understand and respond to texts. Candidates should be able to: • 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.

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Section A – 19th-century Novel

Jane Eyre

Question Number	Indicative Content
1 (a)	The indicative content is not prescriptive. Reward responses that explore the ways in which Brontë presents Jane Eyre's observations of Miss Miller and Lowood School in this extract. Responses may include: • Miss Miller uses verbal and non-verbal commands: 'Monitors, collect the lesson-books', 'signed to me'. There is no interaction between Miss Miller and Jane • Miss Miller uses imperatives and exclaims her words: 'Monitors, fetch the supper trays!', 'Form classes!' Miss Miller only gives strict orders and does not demonstrate any kindness towards Jane or the other girls • Jane observes how the monitors, 'The tall girls', obey Miss Miller's instructions without question, pause or delay: 'went out and returned presently' • the monitors bring meagre refreshments of water and a 'thin oaten cake, shared into fragments'. The adjective 'thin' and the noun 'fragments', emphasise how little the girls receive • Jane observes order, schedule and routine at Lowood, as the classes 'filed off, two and two' to go upstairs to the bedroom. In the morning, the same order is repeated in reverse as the girls 'formed in file, two and two, and in that order descended the stairs' • the bedroom is described as being long and having a 'long row of beds'. There is just a 'single light'. When the light is extinguished there is 'silence and complete darkness', suggesting an austere environment that lacks any comfort • Jane is initially excited about her arrival at Lowood; however, she is exhausted from the journey. The girls share a bed and Miss Miller sleeps in the same room; Jane must share a bed with her. To emphasise her tiredness, Jane says she was 'too tired even to dream' and immediately falls asleep • the wind is personified when Jane describes how she heard 'the wind rave in furious gusts'. The miserable weather is emphasised with the rain falling 'in torrents' and the 'bitter cold', making Lowood even more unwelcoming and uncomfortable • Jane describes how the girls obey the sound of the bell. When the bell first rings they 'were up and dressing', even though it is still dark. When the bell rings again, the girls return to the schoolroom • Jane observes how religion is important at Lowood, as Miss Miller reads prayers before the girls go to bed and again before classes begin • when the girls move in to their classes, it is described with the noun 'tumult' to suggest how noisy it is. Miss Miller repeatedly exclaims 'Silence!' and 'Order!' She demonstrates no affection or kindness towards the girls at any point • the extract is structured in paragraphs of Jane's observations that are broken with Miss Miller's short and abrupt orders. Reward all valid points.

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Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 4
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• 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	• 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	• 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	• 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)	The indicative content is not prescriptive. Reward responses that how Jane's experiences at Lowood School are presented **elsewhere** in the novel. Responses may include: **What Jane experiences at Lowood School:** • Jane is at Lowood School, an institution for poor and orphaned girls, for eight years. Six years are spent as a pupil and then two years as a teacher • in her first years, Jane and the other girls suffer greatly from hunger, severe cold and harsh discipline. The breakfast porridge is burnt, the water is frozen, the day is filled with lessons and there is enforced outdoor exercise • Jane experiences severe and unfair punishments. She observes Helen Burns being humiliated and punished, which prompts Jane to talk to her • Mr Brocklehurst, the headmaster and treasurer of the school, rarely visits. When he does, he hypocritically lectures the staff and pupils about the virtues of poverty and the lack of comforts, despite living a life of luxury himself. On one visit, he singles Jane out after she drops her slate. He accuses her of being a sinner and a liar, and makes her stand on a stool for hours with a placard around her neck • Miss Temple shows both Jane and Helen kindness and invites them to have tea with her in her room • Jane experiences the severe outbreak of typhus at the school. Many of the girls die. Following the epidemic, the school is reformed and improved under new management • Jane's good friend, Helen, dies of consumption • the night before Jane leaves Lowood to take up her post at Thornfield Hall, she receives an unexpected visitor, Bessie the housemaid from Gateshead, who informs Jane of news about the Reed family and that an uncle from Madeira had been looking for her seven years earlier. Bessie comments on how Jane is now 'lady-like' and comments on Jane's skills in music, painting, needlework and French, suggesting that Jane's education has been good, despite earlier horrendous conditions. **Who Jane meets at Lowood School and their influence on her:** • Miss Temple, the superintendent, is a respected teacher and shows kindness towards Jane. Miss Temple cannot challenge Mr Brocklehurst, the school's benefactor, but she does seek publicly to clear Jane's name after Jane has been branded a liar by him. Her actions inspire Jane to work harder and with more determination • Miss Temple inspires Jane to become a teacher, and when she leaves to get married, Jane also resolves to leave and take up the post of a governess • Jane becomes good friends with Helen Burns, who has a great influence upon her. Jane is surprised to see how she submits to her punishments, such as when Miss Scatcherd beats her on the neck and shoulders. Helen influences Jane when she explains that she possibly deserved a punishment and that she does not believe in bearing grudges. Helen promotes forgiveness and endurance. Helen's philosophical thinking influences Jane's

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	• when branded a liar by Mr Brocklehurst, Jane is inspired by Helen, who encourages her to endure injustice. Just before Helen dies of consumption close to Jane, Helen says that she is happy to die because of her faith in God. Five years after Jane marries Rochester, Jane returns to place a memorial in honour of her. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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)** **please see page 4**
	0	No rewardable material.
Level 1	1–4	• 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	• 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	• 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	• 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	• 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)	The indicative content is not prescriptive. Reward responses that explore how Dickens presents Pip's meeting with 'the pale young gentleman' in this extract. Responses may include: • the extract begins with the 'pale young gentleman' asking short questions: 'Who let *you* in?', 'Who gave you leave to prowl about'. The speaker is presented as abrupt and hostile. The exchange of short sentences adds to the confrontation of the meeting • Pip repeats his short answers: 'Miss Estella'. Rhetorical questions are used to convey Pip's dilemma and asks the reader 'what else could I do?' • the unknown 'pale young gentleman' exclaims 'There it is!' when giving Pip a reason to fight. Pip describes his actions as both comical and 'irritating'. The juxtaposition of the adverb and verb 'daintily flung' and the violent verbs 'pulled', 'slapped', 'dipped' and 'butted' convey the unexpected assault • the simile 'bull-like' provides an image of the young gentleman's stance as he charges at Pip's full stomach • when Pip retaliates against the provocation, the young gentleman exclaims with 'Aha!' and proceeds to prance 'backwards and forwards', which he repeats during the encounter • the chiasmus 'from his left leg on to his right' and 'from his right leg on to his left' and, again, the dodging 'backwards and forwards' contrast with Pip's lack of movements and incredulity: 'I looked helplessly at him' • the alliterative 'Regular rules!' together with 'go through the preliminaries!', suggest that the young gentleman is attempting to maintain some order in the fight, just like a professional boxing bout • Pip is 'morally and physically convinced' that the attack was unjustified and repeats his rights: 'no business', 'I had a right' • the young gentleman has clearly expected the fight, as he has come prepared with 'a bottle of water and a sponge dipped in vinegar' to tend any wounds • the triplet, 'light-hearted, businesslike, and bloodthirsty' describes the young gentleman's manner throughout the episode • Pip comments on the young gentleman's unhealthy facial appearance. Dashes are used to provide an aside when commenting on the 'pimples on his face, and a breaking out at his mouth' and states that the 'dreadful preparations quite appalled' him • the young gentleman appears to be of similar age to Pip but taller. His actions of 'spinning himself about that was full of appearance' suggest a sense of his being an exhibitionist, but he fails to impress • dialogue and first-person narrative provide the reader with Pip's inner thoughts and feelings when confronted by the 'pale young gentleman'. Reward all valid points.

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 4
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• 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	• 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	• 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	• 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.

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Question Number	Indicative Content
2 (b)	The indicative content is not prescriptive. Reward responses that explain how Herbert Pocket is significant **elsewhere** in the novel. Responses may include: **What Herbert says and does:** • Herbert and Pip laugh when they recognise each other in London. Herbert tells Pip how he had once hoped that Miss Havisham might have supported him financially, but she never did • he helps Pip to become a gentleman. He corrects Pip's table manners and over dinner informs Pip about himself, Jaggers, Miss Havisham, Estella and his father, Matthew. It is Herbert who tells Pip about how Miss Havisham was jilted and how she came to adopt Estella • when Pip first arrives in London, Herbert shows him around the city • Herbert acknowledges Pip's love for Estella, 'You have always adored her, ever since I have known you', but tries to warn Pip that an attachment to her will only cause unhappiness • he tells Pip that he is secretly engaged to Clara Barley, a young woman with an invalid father and from a lower social class. Herbert worries that his parents will disapprove of his relationship with Clara • Herbert helps Pip to hide Magwitch when he returns to London. To help Magwitch escape, Herbert suggests that Pip gets a boat so that he can board a ship. Herbert tells Magwitch about the plan whilst Pip returns home • at the end of the novel, Herbert and Clara go to live in Cairo, Egypt. Eventually, Pip joins them there and lives with them. **How Pip and Herbert become good friends:** • years after their encounter at Satis House, Pip meets Herbert Pocket in London. On Pip's arrival in London, Jaggers informs him that he will initially stay at Barnard Inn with Herbert Pocket until they both go to the Pockets' family home at Hammersmith • Herbert's father, Matthew Pocket, is Miss Havisham's cousin. When Pip learns of his wealth, Jaggers suggests he should learn to be a gentleman with the Pocket family. Pip boards with the Pockets with other pupils, Drummle and Startop • Pip and Herbert become good friends and companions. Herbert nicknames Pip 'Handel' (after Handel's *The Harmonious Blacksmith*) • Herbert and Pip enjoy rowing on the Thames together as their friendship develops • Herbert wishes to become a successful merchant and marry Clara Barley; however, with no money he cannot do this. Pip is also worrying about money and who his benefactor is and whether his income will continue. The friends go out to try and cheer themselves up by watching Wopsle perform in *Hamlet* • the friends join a club, 'The Finches of the Grove', where they indulge in expensive dinners and get even more into debt. Pip worries that his friendship is hindering Herbert's hopes for the future. The friends often discuss their poor financial situation and their growing debts

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	• when Jaggers informs Pip of his income, Pip wishes secretly to help Herbert, and, with Wemmick's help, Herbert soon gets a position with a merchant named Clarrika and is often away on business • Pip shows his friendship again when he tells Miss Havisham how honourable Herbert and his father are and tries to persuade her to help Herbert financially, which she does • Herbert helps Pip and tends to his wounds following Magwitch's failed escape • the friendship is enduring and the friends become business partners with Clarrika. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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) please see page 4
	0	No rewardable material.
Level 1	1–4	• 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	• 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	• 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	• 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	• 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)	The indicative content is not prescriptive. Reward responses that explore how Stevenson presents the murder of Sir Danvers Carew in this extract. Responses may include: • the maidservant observes Hyde who 'had in his hand a heavy cane'. The alliterative phrase almost echoes the maidservant's breathlessness • the gentle present participle 'trifling' juxtaposes the violent assault that is about to take place • Hyde is clearly ill-tempered with 'ill-contained impatience'. The metaphor 'a great flame of anger' perfectly reflects his volatile temper • the list of continuous participles, together with a simile, describe his actions as violent: 'stamping with his foot, brandishing the cane, and carrying on (as the maid described it) like a madman' • Carew is said to be 'very much surprised and a trifle hurt'. The repetition of the root word 'trifle' suggests that the severity of the confrontation is not taken so seriously • the violent verb 'clubbed' and the simile 'ape-like fury' convey how rapid the attack is and uncontrollable • Hyde is said to be 'trampling his victim under foot', just as he had done to the child in the street • weather imagery in the metaphor 'hailing down a storm of blows' conveys the vicious and relentless act • the description of the attack draws on the senses. The bones 'audibly shattered and the body jumped upon the roadway'. The maid faints 'At the horror of these sights and sounds' • when the police arrive, the body is described with an adverb and intensifier, 'incredibly mangled'. The verb 'mangled' economically describes Carew's injuries • the weapon used, the stick, is described with polysyndeton and the triplet 'some rare and very tough and heavy wood' • the use of a dash provides an aside when suggesting that half of the stick has been taken by the murderer • the assault was not related to theft. Clues and evidence are left on the body for the police to direct them to Utterson • when Utterson is informed of the attack, he 'shot out a solemn lip'. The sibilance echoes his shock. The reported speech and Utterson's urgency to get to the police station suggest that he already knows that the body is Carew's • the police officer uses an oath to express his initial shock, 'Good God, sir', but almost instantly realises the importance of the situation. The metaphor, 'his eye lighted up with professional ambition', emphasises how the officer realises that this can benefit his career • the idiom, 'This will make a deal of noise', confirms how the murder is going to create a great deal of trouble. Reward all valid points.

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Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 4
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• 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	• 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	• 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	• 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.

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Question Number	Indicative Content
3 (b)	The indicative content is not prescriptive. Reward responses that explain how shocking events are explored **elsewhere** in the novel. Responses may include: **Who has a shock and when:** • Enfield tells Utterson about a shocking event that occurred when they were out on the regular Sunday walk • Utterson has a shocking nightmare • Lanyon has a terrible shock when Hyde visits him • Utterson and Enfield speak with Jekyll at the window and receive a shock • Poole and Utterson are shocked when they break down the door of the cabinet • Jekyll is shocked when he transforms into Hyde, especially when he is not expecting to. **What happens to shock them:** • Enfield tells Utterson the 'Story of the Door'. Enfield was shocked when he witnessed a man who, 'like some damned juggernaut', tramples a child in the very early hours of the morning • Enfield is also shocked about the physical appearance of the man, whom he describes as someone who 'wasn't like a man' and had 'taken a loathing to my gentleman at first sight' • Utterson's nightmare, when he dreams about what Enfield has told him, makes him determined to seek Hyde. When Utterson does meet Hyde, he is shocked by both his behaviour and his appearance • Lanyon is traumatised when witnessing Hyde transform back into Jekyll. Lanyon has been so shocked that it has made him gravely ill, and he dies as a result. In his narrative, he describes the full shock of the transformation and how his 'soul sickened at it' • when Utterson and Enfield speak with Jekyll, who is at his window, they are shocked that Jekyll resists joining them and how he quickly removes himself from the window. They also question themselves on what they have just witnessed, as Jekyll is transforming into Hyde • Poole is afraid for Jekyll's safety and goes to Utterson for help. When Utterson accompanies him back to the cabinet, they break down the door and find Hyde's body 'sorely contorted and still twitching' • in Jekyll's full statement, he explains his shock at the first time he looked at himself in the form of Hyde, even though he welcomes the 'pure evil' that Hyde represents. Jekyll is shocked when he transforms into Hyde, without warning, in Regents Park. He also confesses how he was shocked and penitent to learn that it was Sir Danvers Carew that Hyde had murdered and how he tried not to 'indulge' in further transformations but without success. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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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) please see page 4
	0	No rewardable material.
Level 1	1–4	• 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	• 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	• 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	• 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	• 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.

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A Christmas Carol

Question Number	Indicative Content
4 (a)	The indicative content is not prescriptive. Reward responses that explore how Dickens presents Scrooge and Marley's Ghost in this extract. Responses may include: • Scrooge is troubled by the apparition. The verbs 'fell' and 'clasped' show how he begs to be left in peace • he exclaims 'Mercy!' and questions the apparition: 'why do you trouble me?' • when Marley asks whether Scrooge believes in him or not, Scrooge uses the modal verb 'must' and begins questions by repeating 'why do …?' • Marley's Ghost explains how a person's spirit 'should walk abroad among his fellow-men' and the consequences if he does not • in parenthetic dashes, Marley's Ghost bewails and exclaims: '– oh, woe is me! –'. He is full of self-pity • the Ghost exclaims that a human spirit could create happiness if 'what it cannot share, but might have shared on earth' had been practised • the Ghost's woe is emphasised with the polysyndetic triplet: 'raised a cry, and shook its chain and wrung its shadowy hands' • Scrooge demonstrates fear when he observes Marley is 'fettered'. The continuous participle 'trembling' confirms the fear is ongoing • the metaphor 'I wear the chain I forged in life' provides Scrooge with a warning. The repetition of words, 'link by link' and 'yard by yard', reinforce the point that the chain gradually grew throughout Marley's life. He repeats it was made of his 'own free will' • Marley tells Scrooge that his chain is even longer than his own, calling it 'a ponderous chain!', as it is so cumbersome and heavy • Scrooge's chain is invisible to him, but he expects to see 'fifty or sixty fathoms of iron cable' fettering him, each fathom being approximately six feet in length. The hyperbole demonstrates Scrooge's acceptance of his poor spirit • the repetition of Scrooge begging Marley to be kinder demonstrates his desperation. He refers to Jacob's first name for the first time and repeats it in each short sentence, perhaps trying to soften Jacob Marley's determination • Marley's Ghost uses repetition in the triplet to warn Scrooge that he must go: 'I cannot rest, I cannot stay, I cannot linger anywhere', but despite this he is unable to leave the counting-house. In parenthetic dashes, the alliterative 'mark me!' serves to pre-warn Scrooge of 'weary journeys' • Scrooge is incredulous and humorously replies that Marley's seven years' journey must have been slow, to which Marley retorts and repeats this back to him: 'Slow!' • Marley, once again, warns Scrooge of a similar fate by telling him, with another triplet, that he has had 'No rest, no peace. Incessant torture of remorse'. The use of asyndeton adds to Marley's discomfort. Reward all valid points.

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Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 4
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• 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	• 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	• 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	• 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)	The indicative content is not prescriptive. Reward responses that explain how regret is important **elsewhere** in the novel. Responses may include: **How Scrooge learns to regret the actions of his past:** • following the visit of Marley's Ghost, Scrooge is visited by three more: the Ghosts of Christmas Past, Present and Future. Each of these show Scrooge things that he regrets • the Ghost of Christmas Past takes Scrooge back to his school, where he is left alone reading his books at Christmas. Scrooge shows 'pity for his former self' and then confesses that he regrets not giving money to the carol singer: 'I wish … after drying his eyes … to have given him something' • memories of seeing his sister, Fan, make Scrooge regretful for her loss. The Ghost reminds Scrooge of her 'delicate' nature and 'large heart'. When reminded that Scrooge's nephew, Fred, is her son, Scrooge becomes 'uneasy in his mind', as he regrets how he treats him • Scrooge regrets how he allows money to become more important to him than Belle. Belle tells him that 'Another idol has displaced me' and releases him from their engagement. Scrooge tells the Ghost that seeing this is torture to him, but he is shown Belle, happy with her family, years later, which breaks Scrooge even more, as he realises what he could have had himself • the Ghost of Christmas Present takes Scrooge to observe the Cratchit family. Scrooge is upset when told that Tiny Tim will not live if 'shadows remain unaltered' and becomes 'overcome with penitence and grief' • when shown how others celebrate Christmas, Scrooge regrets the way he has become. He observes Fred and his family playing games and sharing jokes about him. Even Fred feels regret for Scrooge, saying that he pities him • the Ghost of Christmas Yet to Come shows Scrooge what will happen after his death. Scrooge observes no one grieving or regretting the loss of a dead man; it is quite the opposite. When Scrooge learns that the corpse is his own, and sees the neglected gravestone, he vows to change and says he has learned his lesson. **What Scrooge does to put right his regrets about the past:** • Scrooge, elated that he has opportunity to change, begins his journey to redemption by getting the young boy to go to fetch the poulterer with the prize turkey, which he sends to the Cratchits • when Scrooge ventures outside, he greets people joyfully. He meets the portly gentleman who asked for a donation the previous day, which Scrooge had declined. Scrooge shocks the gentleman by giving him a large donation • in total contrast to Scrooge's normal abrupt responses to Fred's previous invitations, he goes to Fred's house and asks if he can stay for dinner with them • the next day, after initially teasing Bob Cratchit about being late, he increases his salary, promises to support him and his family and even allows Bob to make up the fire with more coal

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	• Scrooge is said to be ‘better than his word’ and becomes like a second father to Tiny Tim. He becomes a good friend, master and man that ‘the good old city knew’. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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) please see page 4
	0	No rewardable material.
Level 1	1–4	• 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	• 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	• 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	• 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	• 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.

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Pride and Prejudice

Question Number	Indicative Content
5 (a)	The indicative content is not prescriptive. Reward responses that explore how Austen presents Mrs Bennet in this extract. Responses may include: • Mrs Bennet's excitement and enthusiasm about the news of the marriage between Lydia and Wickham are evident throughout the extract • she repeats and exclaims, 'My dear, dear, Lydia!' Her short sentences are all exclaimed and separated with dashes, which emphasise her exuberance: 'This is delightful indeed! — She will be married! — I shall see her again! — She will be married at sixteen! — ' • the endearment 'dear' is extended to Wickham as well: '… and to see dear Wickham too!' • imperative verbs are used and repeated as Mrs Bennet instructs her daughters, Jane and Kitty: 'Stay, stay', 'Ring the bell' • humour is conveyed with Jane's reflection on her mother's 'violence of these transports' and the family's 'obligations which Mr Gardiner's behaviour laid them all under' • Mrs Bennet's initial gratitude for her brother's generosity, 'My good, kind brother!', is contrasted with her more sober expectations of him: 'who should do it but her own uncle?' • she delights in the knowledge that her daughter, who was 'only sixteen last June', should become Mrs Wickham • Mrs Bennet shares her excitement with the idiom 'I am in such a flutter' • she impetuously lists the different fabrics she will need: 'calico, muslin, and cambic', but Jane sensibly persuades her to wait until they consult with Mr Bennet the following day. Jane's calmness contrasts with Mrs Bennet's sense of urgency • she schemes about what to do next and who to tell about the news. The repetition of 'good, good news' shows her excitement is undiminished • humour is again used when Mrs Bennet suggests that 'An airing would do me a great deal of good', when the sole purpose of her excursion is to let people know about the marriage of Lydia and Wickham. Reward all valid points.

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Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 4
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• 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	• 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	• 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	• 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.

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Question Number	Indicative Content
5 (b)	The indicative content is not prescriptive. Reward responses that explain how marriage is important **elsewhere** in the novel. Responses may include: **The different opinions about marriage:** • Austen immediately shows how marriage is a preoccupation in the novel, especially for Mrs Bennet. The novel begins with one of the most famous lines in literature: 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife' • Mrs Bennet is preoccupied with finding suitable partners for her daughters to marry. She does not appear to worry about whether her daughters marry for love, but knows that if they marry then they will have a more secure future and home • Elizabeth and Charlotte have contrasting opinions about marriage. Elizabeth believes one should marry for love and affection. She thinks that friendship and respect are important elements of a happy and strong marriage and rejects the notion that one should marry for wealth or social status. She refuses to 'give up her self-respect by marrying the foolish Mr Collins'. Mr Darcy's reaction to Elizabeth's rejection of his first proposal shows his shock: 'mingled incredulity and mortification' • Charlotte is not a romantic and feels that marriage is important as it offers future security. She accepts Mr Collins' proposal, as she is already 27 years old and does not wish to remain a spinster: 'Happiness in marriage is entirely a matter of chance'. She takes a practical approach to marriage and suggests that 'in nine cases out of ten a woman had better show more affection than she feels' • Jane's attitude towards marriage is ultimately romantic. Her good nature ensures that she will find happiness with Mr Bingley, and there is a strong sense that they will enjoy a loving marriage as they both have such gentle dispositions • Lydia has a romantic and naïve attitude towards elopement and marriage. She is infatuated with Mr Wickham. Elizabeth's attitude to Lydia's elopement with Mr Wickham is one of distress. She fears Lydia 'is lost forever' and is concerned about society's view of Lydia if she lives with Mr Wickham out of wedlock. Elizabeth condemns Lydia's behaviour, calling it 'infamy' • Mr Collins sees marriage as an important way of promoting a Christian union to his parishioners and a way of pleasing his patron, Lady Catherine de Bourgh • Lady Catherine believes that marriage should be between social equals, which is why she so strongly opposes the marriage of Elizabeth and Darcy. Lady Catherine tells Elizabeth that, if she marries Mr Darcy, she will be 'polluting' the 'shades of Pemberley', which shows her absolute disapproval of Elizabeth as a wife for Mr Darcy. **Who gets married during the course of the novel:** • Charlotte Lucas marries Mr Collins, who had been rejected by Elizabeth. Their marriage is one of convenience and social expectation, but they appear to be happy • Jane marries Bingley. Their marriage is based on love and they are blissfully happy • Elizabeth marries Darcy. They are presented as a genuine love match, although this was not immediate. Through misunderstandings, pride and prejudice, their love evolves • Lydia marries Wickham, but he only marries her when bribed by Mr Darcy to do so. Reward all valid points.

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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) please see page 4
	0	No rewardable material.
Level 1	1–4	• 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	• 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	• 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	• 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	• 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)	The indicative content is not prescriptive. Reward responses that explore how Eliot presents the discussion between Eppie and Silas Marner in this extract. Responses may include: • Eppie begins the conversation 'very gently', knowing that the topic of marriage could upset Silas. The intensifier and adverb illustrate her tenderness • the dialogue between the two is in questions and answers interspersed with narrative • Eppie repeats the word 'married' in her initial question. Together with alliteration, it has the effect of hesitancy: 'if I was to be married, ought I be married with my mother's ring?' • the adjective 'imperceptible' describes how Silas tries not to show his shock at hearing the question. His 'subdued tone' reflects his initial disappointment • colloquialisms make the interaction more natural: 'a-thinking', 'a-going', o'taking'. Several of Silas' responses begin with 'And', making their interaction flow • the adverb 'ingenuously' describes Eppie's sincerity and simplicity when responding to Silas • Silas is aware of keeping his 'subdued tone' the same, in order not to upset Eppie • Eppie lists the different places where Aaron has secured gardening work, as if persuading Silas that Aaron is hard-working and worthy • when Silas humorously asks, 'And who is it as he's wanting to marry?', it is asked with a 'sad smile', showing that Silas is fully aware that Aaron wishes to marry Eppie • Eppie's amusement is filled with affection for her father: 'kissing her father's cheek'. She exclaims, 'as if he'd want to marry anybody else!' • dashes are used when recalling Eppie's discussion with Aaron about leaving Silas on his own and his becoming lonely. Eppie relates what Aaron has said, in which he shows respect for Silas by referring to him as 'Master Marner' • Aaron wishes that they can all live together and help reduce Silas' workload. The simile 'as good as a son to you' shows Aaron's affection for both Eppie and Silas • the italicised '*does'*, emphasises how Aaron behaves well in Silas' company, 'nobody could behave better'. Reward all valid points.

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Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 4
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• 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	• 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	• 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	• 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.

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Question Number	Indicative Content
6 (b)	The indicative content is not prescriptive. Reward responses that explain how loneliness is explored **elsewhere** in the novel. Responses may include: **When loneliness is shown in the novel:** • candidates may only focus on Silas' loneliness before Eppie comes to him, but other characters may be considered, such as Godfrey Cass and Molly Farren • before Eppie becomes the focus of Silas' life, he lives isolated in his cottage on the outskirts of Raveloe, where he has been for 15 years. Raveloe is a rural village where Silas can distance himself from others. He becomes a recluse because of how he has been betrayed and falsely accused in the past • Silas' obsession with work and counting his gold distances him even further from others. Despite advice from his neighbours, he remains anti-social, spending Christmas Day alone • Godfrey Cass is emotionally lonely. He is unable to tell others about his scandalous secret marriage to Molly Farren and is blackmailed by his brother, Dunstan, who threatens to tell their father, Squire Cass. Godfrey feels unable to tell anyone about his gambling debts or the secrets of his past. He keeps Eppie's biological parentage undisclosed • Molly Farren is Godfrey Cass's first wife. Her addiction to opium and alcohol have led to her ruin, resulting in Godfrey's distancing himself from her. She lives a lonely existence and has no one else to turn to. **How loneliness affects people:** • Silas loses his faith in both religion and in other people. He stops going to church and is treated as an outsider. His loneliness adds to his eccentricity and his neighbours believe that he must be mad • when Dunstan Cass steals Silas' gold, Silas becomes even more withdrawn and loses his trust in others and loses the will to live • when Eppie stumbles into his cottage, Silas' life changes for the better. He regains his trust in God and humanity and begins to accept help from others, such as Dolly Winthrop. It is Dolly who encourages Silas back to church • Godfrey lives with the guilt of not telling his second wife, Nancy Lammeter, the truth about his past, which haunts him. When he tells her, she is forgiving of him, and his emotional loneliness is over • Molly Farren becomes vengeful and is determined to reveal the secret of her marriage to Godfrey to the Squire. Alone and carrying their child, she collapses and dies close to Silas' cottage. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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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) please see page 4
	0	No rewardable material.
Level 1	1–4	• 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	• 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	• 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	• 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	• 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)	The indicative content is not prescriptive. Reward responses that explore how Shelley presents Victor Frankenstein in this extract. Responses may include: • Frankenstein metaphorically tells Walton that vengeance is 'assigned to me by Heaven' and that he cannot give up on his purpose, unlike Walton. Frankenstein refers to 'the spirits' assisting him by giving him 'sufficient strength' • the verb 'spring' conveys how his movement is sudden but too much for him. The alliterative 'fell back and fainted' emphasises how rapidly he is declining • 'restored' contrasts with 'extinct', suggesting how Frankenstein is fluctuating between life and death • the triplet 'he opened his eyes; he breathed with difficulty, and was unable to speak' conveys Frankenstein's physical weakness • the surgeon warns that Frankenstein will soon die. Walton metaphorically states that: 'His sentence was pronounced' • Frankenstein accepts he is close to death, proclaiming 'I shall soon die', and says that he regrets not killing the creature. The harsh adjectives and verbs, 'burning hatred' and 'ardent desire', emphasise his deepest desire for revenge • Frankenstein does not feel guilty about creating such a monster and tries to justify the fact that his creation was conceived in 'a fit of enthusiastic madness'. He tries to suggest the creature was once rational and how Frankenstein had endeavoured to secure his 'happiness and well-being' • he repeats the notion of duty; his duty towards his creation and duty towards his 'own species' • emotions are paired, where happiness is of primary importance: 'happiness and well-being', 'happiness or misery', 'happiness and wisdom' • the creature's evil is hyperbolised by Frankenstein: 'unparalleled malignity and selfishness' • Frankenstein repeats his request for Walton to kill the creature and juxtaposes his own motives: 'selfish and vicious', 'reason and virtue' • a tone of disappointment ends the extract, with Frankenstein realising that Walton 'will have little chance of meeting with him'. Reward all valid points.

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Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 4
	0	No rewardable material.
Level 1	1–4	• The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	• 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	• 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	• 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	• 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.

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Question Number	Indicative Content
7 (b)	The indicative content is not prescriptive. Reward responses that explain how revenge is significant **elsewhere** in the novel. Responses may include: **Who seeks revenge and why:** • when abandoned by Victor Frankenstein, the creature seeks refuge by secretly hiding near the De Lacey family. When he is discovered and beaten by Felix, the creature says that 'despair had not yet taken possession of me; my feelings were those of rage and revenge'. This is significant, as it is the first time the creature speaks of revenge • when the De Lacey cottage is abandoned, the creature burns it to the ground and sets out for Geneva to find Victor. The creature swears to avenge himself against all human beings • when the creature learns that William is a member of the Frankenstein family and is rejected by him, he states: 'I have sworn eternal revenge; you shall be my first victim'. The murder is significant because it begins a chain of events and drives the plot • when Victor learns that the creature murdered William, rather than seeking revenge, he agrees to make a companion for him. Victor travels to a remote Scottish island off Orkney where he begins the task • the creature follows and confronts Victor when he destroys the companion. Victor refuses to bring another 'daemon' to life and warns: 'You can blast my other passions, but revenge remains – revenge, henceforth dearer than light or food! I may die' • revenge is significant because once the creature pursues and murders more innocents, he becomes a monster • revenge is seen when the creature murders Clerval. To make Victor feel the same despair as he has, he frames Victor as a suspect in the murder who consequently must face prejudice and imprisonment • the creature's ultimate act of revenge is the killing of Elizabeth, Victor's female companion • Mary Shelley wrote in her diary that she felt that revenge is a savage and destructive emotion and that the desire for it could occur after abandonment. This is significantly reflected at the end of the novel in the creature's speech where he declares himself abhorrent and must end it all by taking his own life, as it is his 'only consolation'. **The effect that revenge has on others:** • once the De Lacey family have fled their cottage, they are never seen again • William Frankenstein's murder begins a chain of events that ultimately leads to Victor's and the creature's demise • Henry Clerval, Victor's closest friend, is murdered by the creature in revenge for Victor destroying his companion • Elizabeth Lavenza is murdered by the creature on her honeymoon. This profoundly affects Frankenstein, who realises that he must be avenged by tracking down and destroying his creation • Alphonse Frankenstein, Frankenstein's father, dies because of his excessive grief over the deaths of William and Elizabeth

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	• Victor Frankenstein dies on Walton's ship in the North Pole after relating his story to Walton. The effect of creating life has ultimately led to his own death. Frankenstein dies of exposure and exhaustion in the quest of getting revenge on his creature • after telling Walton his story, the creature says that he will live on the ice until he perishes and dies: 'I shall ascend my funeral pile triumphantly and exult in the agony of the torturing flames', a reference to Prometheus. Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.

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)** **please see page 4**
	0	No rewardable material.
Level 1	1–4	• 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	• 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	• 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	• 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	• 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, 10 and 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 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
8 Relationships	The indicative content is not prescriptive. Reward responses that explore how feelings about the loss of someone are presented in *My Father Would Not Show Us* and which compare this to a substantial extent with a second poem. Responses may include: ***My Father Would Not Show Us*** **Form and structure (AO2):** • the title is ambiguous, as it does not explain what the father would not show. There is no suggestion of who 'us' refers to, but we assume it must be the family. In the poem, the title appears twice with 'how to die' at the end; however, the change in modal verb in the final stanza from 'would' to 'could' suggests the speaker gains some understanding of her father's illness • the poem, structured in seven stanzas, is a dramatic monologue and directly addresses the reader. The first stanza is blunt and reflects the shock of the speaker's loss • written in first-person narrative, the speaker is grieving the loss of the father and is an elegy • it is written in the present and past tense. The speaker mingles current experiences with memories. The switching of tenses could also mirror the confusion felt when losing someone very close. **The poet's language and ideas (AO2):** • the fricatives in 'My father's face / five days dead' almost echo the speaker's shock at seeing the father's dead body • 'organised for me to see' is formal and adds to the initial shock • the reference to the cold, 'It's cold in here', could refer both to the temperature in the room and the loss of love and comfort from the father • the speaker is shocked that the body lies in a 'borrowed coffin' that 'gleams unnaturally', suggesting some reluctance in accepting that the father has died, although there has been some prior acceptance, perhaps as it is 'Half-expected', just like the father's appearance • the softness of the father's pyjamas juxtaposes with the harshness of the situation • the verb 'allowed' conveys how this will be the last opportunity to see the father • the paradox 'to remember my childhood as it might have been' is impossible, as the future cannot be remembered, but the loss of childhood is significant • sensory images, particularly those of sound, provide happy memories of childhood: 'tin roof / being hailed upon, and voices rising'. The sounds contrast with the silence of his parting at the end of the poem: 'without one call / or word or name'

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	• the 'wry smile' suggests that the father was a happy man • his 'inverted face' foreshadows the final stanza where 'He turned, he turned away' • repetition of 'He hid, he hid away' suggests a sense of dismay • the alliterative 'florist's flowers' suggests life when 'curling into spring', juxtaposing the father's death • the father's memories of the 'rag-and-bone man' and 'his mother's gate' have gone. The 'white' noise suggests that there is nothing left to hear • the repetition of 'he lay' at the end of the poem could imply that the father tried to hide his death and protect his family from grief. **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:** • the poem is fronted with a line of a poem by Rainer Maria Rilke. The poem was written in memorial to a friend and explores how we grieve when we lose a loved one. Kok uses the line to suggest what the poem is about and the sadness of the situation • Ingrid de Kok was born in Johannesburg, South Africa (1951). She lived for some years in Canada but returned to South Africa in 1984 • much of her work focuses on apartheid, political and social issues • apartheid refers to the institutionalised racial segregation that existed in South Africa from 1948 until the mid-1990s. The last president during this time, Frederik Willem de Klerk, was responsible for holding talks with political prisoner Nelson Mandela to bring an end to apartheid • the experience captured in the poem could be relevant to anyone who has experienced the loss of a loved one. Reward all valid points. **The second poem:** 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 feelings about the loss of someone in a relevant way. For example, if candidates choose the poem *A Child to his Sick Grandfather* by Joanna Baille, 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.)** • Both poets use repetition. Baillie repeats 'dad' at the end of most stanzas, which acts like a refrain. Ingrid de Kok repeats 'he hid' and 'he lay', perhaps suggesting how the father tried to shield his family from his loss (AO2). • Both poems are in first-person narrative. Whereas de Kok's speaker directly addresses the reader, Baillie's speaker addresses the sick grandfather. Both poems have elements of nostalgia (AO2).

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	• Whereas *My Father Would Not Show Us* is a monologue written in free verse, *A Child to his Sick Grandfather* has a regular structure and is written in rhyming couplets (AO2). • The poems were written almost 200 years apart of each other; however, both share similar emotions of the loss of someone close. Ingrid de Kok wrote the poem in 1988, whereas Joanna Baillie's poem was written in 1790 (AO3).

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	• 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	• 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. **NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.**
Level 3	9–12	• 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	• 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	• 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
9 Conflict	The indicative content is not prescriptive. Reward responses that compare how conflicts in relationships are presented in *Catrin* and which compare this to a substantial extent with a second poem. Responses may include: ***Catrin*** **Form and structure (AO2):** • the poem explores the conflict in the relationship between a mother and daughter. The poem is divided into two stanzas. The first stanza relates to Catrin's birth; the second is about the time Catrin wishes to stay out late to roller-skate in the dark • the pause between stanzas represents the gap in years between the two separate 'confrontations', and the reader may wonder what happened in between these two events • Catrin's name is mentioned only in the title so the poem could be about any child, although Clarke's inspiration was her relationship with her daughter, Catrin • the first stanza is in the past tense, and the second is in the present • the poetic form is modern, with the use of free verse allowing the poet to give free rein to her thoughts. The 'umbilical cord' between them still acts as a bond and also a source of the tug-of-war feelings expressed. **The poet's language and ideas (AO2):** • the poet focuses on two conflicts experienced in the relationship: Catrin's birth and, years later, her wishing to stay out late. The love and tension between mother and daughter are explored, from the moment of birth and later when she develops into someone with a strong independent spirit • the alliterative 'window watching' perhaps replicates the mother's panting during labour • the reference to 'the traffic lights' could represent the 'go' for delivery • the birth is described as 'our first / Fierce confrontation', suggesting the birth was difficult • the metaphor of the 'tight / Red rope' is the umbilical cord. 'Red' is symbolic of blood and love • the labour ward is described as being clinical with it being a 'white / Room' which was a 'square / environmental blank'. The room is said to be metaphorically 'disinfected / Of paintings or toys' • the mother uses profanities or colourful language during labour, which is metaphorically described: 'wrote / All over the walls with my / Words, coloured the clean squares' • the powerful verb 'Fought' suggests the battle or confrontation during childbirth • the oxymoron 'wild, tender circles' could convey the mother's pain as contractions increase and convey the contrasting emotions • the 'glass tank' could be a reference to the incubator that the baby was placed in after birth, as it was a moment that changed them both • Catrin's reaction to her mother is a 'Defiant glare' at the peak of their confrontation

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	• despite the mother and daughter conflicts, the bond between them, 'that old rope', is unbreakable, 'Trailing love and conflict'. **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:** • the poem is written from the point of view of a mother reflecting on a confrontation with her growing daughter whilst recalling the struggle involved in giving birth. On her website, Gillian Clarke says that the poem was written in response to the question, 'Why did my beautiful baby have to become a teenager?' • the poem (written in 1978) begins in the labour ward of a hospital and ends with a more recent conflict where the daughter confronts her as she wishes for greater freedom • it reflects contemporary ideas about parents and children, especially mothers and daughters – with the idea of children becoming rebellious against their parents' wishes and looking to be independent (staying out late, for example) • today's readers readily recognise the tensions in family relationships – such as the conflict between parents' showing of love and also being seen as overprotective • Gillian Clark is a Welsh poet and playwright. She has three children, a girl and two boys. The themes of motherhood and family conflicts could be based on her own experiences. Reward all valid points. **The second poem:** 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 how conflicts in relationships are presented in a relevant way. For example, if candidates choose the poem *Cousin Kate* by Christina Rossetti, 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.)** • Both poems are written from the standpoint of the mother of a child, but the focus is different: the father of the child is not present in *Catrin*, but he (the 'great lord') is central to the speaker's thoughts in *Cousin Kate* (AO2). • Although the mother in *Catrin* finds dealing with her daughter difficult and a source of conflict ('our first fierce confrontation'), the tone is not as bitter and resentful as that of the woman speaking in *Cousin Kate*, who has been 'fooled' and rejected by the father for another woman and hence there is conflict between her and both the father and her cousin (AO2). • In *Cousin Kate* the child is a consolation to the mother: 'I've a gift you have not got', since Cousin Kate herself is evidently childless; in *Catrin* the daughter is represented as an emerging separate person, which produces conflict (AO2). • Both writers engage with contemporary themes relating to women in their society. In her poem, Rossetti tackles what she sees as unacceptable Victorian male attitudes to women, while Clarke focuses on conflicts and relationships in present-day society (AO3).

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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	• 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	• 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. **NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.**
Level 3	9–12	• 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	• 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	• 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	The indicative content is not prescriptive. Reward responses that compare how the passage of time is presented in *To Autumn* and compare this to a substantial extent with a second poem. Responses may include: ***To Autumn*** **Form and structure (AO2):** • the poem is structured in three stanzas, each depicting the passage of time and a different aspect of autumn: the progression of early autumn and its fruitfulness; mid-autumn and its labour; and the heralding of winter and its ultimate decline • the progressions of autumn are paralleled with different times of the day: morning, afternoon and dusk. On a metaphorical level, the progressions could represent growth, maturation and approaching death • the poem is in the formal style of an ode to celebrate autumn. It is mostly in iambic pentameter, with some variations when a trochee is used. The speaker addresses autumn directly. Other Keats' odes have 10 lines per stanza; however, *To Autumn* has 11, possibly to stress the fruitful abundance of autumn's harvest • autumn is personified as a woman • the first four lines of each stanza follow an abab rhyme scheme, perhaps to set a focus on the stanzas and then present a leisurely aspect of the scene • the tone of the poem subtly changes from initial joy and wonderment to a reflective and melancholy conclusion. **The poet's language and ideas (AO2):** • the use of rich and mellow imagery in the opening line creates an ethereal atmosphere: 'Season of mists and mellow fruitfulness' • autumn is presented metaphorically as a force that ripens fruit, harvests and makes music • personification is used throughout the poem and autumn appears to be presented as a woman: 'Close bosom-friend of the maturing sun' • in the second stanza, autumn is again personified and said to be 'sitting careless on a granary floor' with 'hair soft-lifted' by the wind • in the final stanza, as life draws to an end when winter approaches, Keats addresses autumn directly with rhetorical questions: 'Where are the songs of Spring? Aye, where are they? / Think not of them, — thou hast thy music too' • sensory images are employed throughout the poem. The first stanza focuses on touch, with tactile imagery of growth and movement, as autumn swells, bends and plumps: 'fruit vines that round the thatch-eaves run', 'moss'd cottage-trees', 'swell the gourd, and plump the hazel shells' • the second stanza personifies autumn as the gleaner, or someone completing tasks. The stanza is gentle, focussing on the sense of sight: 'Steady thy laden head across a brook / … with patient look, / Thou watchest …'

	• the third stanza is full of sound imagery: 'lambs loud bleat', 'Hedge-crickets sing', 'treble soft / The redbreast whistles', 'swallows twitter in the skies'. **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:** • the poem was written after Keats took a walk in the countryside and was moved by the experience and the beauty of nature. The poem is the last of Keats' six great odes and was written in 1819 • Keats is classed as one of the Romantic poets. The Romantic movement included other great poets, such as Byron, Wordsworth, Shelley and Coleridge. They all shared a passion and appreciation for the power of nature and how the senses influence emotions • he gave up a career as a surgeon to write poetry, but six months after writing *To Autumn* he began to get tuberculosis, which led to his premature death in 1821, aged just 25. Reward all valid points. **The second poem:** 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 the passage of time in a relevant way. 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.)** • The poets refer to the senses, particularly the sound imagery. Keats refers to the beautiful sounds of nature, 'lambs loud bleat', 'Hedge-crickets sing', 'The redbreast whistles'; however, Afrika's sounds are uncomfortable: 'Small round hard stones click / under my heels', 'trodden on, crunch' (AO2). • Afrika personifies the weeds, 'tall, purple flowering, / amiable weeds', whereas Keats personifies autumn as a woman (AO2). • Keats structures his poem as an ode with three stages of autumn. Afrika's poem is presented in seven stanzas of free verse, with a pause in the fourth stanza. Keats' poem is calm and peaceful, whereas Afrika shows his growing anger at what he observes (AO2). • Both poems are written from personal experiences. Keats wrote his ode after a walk in the countryside. Afrika wrote his poem after returning to Cape Town, District 6, following a long absence (AO4).

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	• 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	• 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. **NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.**
Level 3	9–12	• 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	• 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	• 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
11 Belonging	The indicative content is not prescriptive. Reward responses that compare how childhood is explored in *I Remember, I Remember* and compare this to a substantial extent with a second poem. Responses may include: ***I Remember, I Remember*** **Form and structure (AO2):** • the poem has four stanzas with each ending in alternate rhyme, perhaps giving the poem some motion as it switches from past to present. Thomas Hood fondly remembers his childhood and ponders on how his childhood was happy and optimistic • each stanza explores a different natural element: morning, flowers, air or light, trees and sky • the tone of the poem is both joyful and melancholic. The beauty of nature experienced as a child, makes him happy; however, as a mature man he is further from the innocence of childhood and cannot be saved: 'farther off from heav'n, / Than when I was a boy' • several lines consist only of monosyllabic words, perhaps to echo the naivety of childhood: 'The house where I was born', 'And thought the air must rush as fresh', 'The fir trees dark and high'. **The poet's language and ideas (AO2):** • nature is personified, which emphasises childhood innocence, particularly in the line 'the sun / Came peeping in at morn' • exclamatives are used throughout the poem to stress the power of nature and how it thrives: 'Had borne my breath away!', 'The tree is living yet!', 'The fever on my brow!' • repetition of 'I remember, I remember' to begin each stanza presents a new childhood memory. Each of those goes on to say how things appear to him now he is middle-aged • light and dark imagery reflects the mood of the speaker. The morning sun contrasts with night; bright flowers and the air contrast with the heavy spirits. The imagery emphasises how childhood is carefree compared with the burdens of adulthood • colour imagery conveys an idealistic view of nature: 'The roses, red and white', 'vi'lets, and the lily-cups', 'The lilacs', 'The laburnum' • the laburnum brings back specific memories of planting the tree on his brother's birthday. The significance of the tree is separated by a dash, to suggest the pleasure in seeing the tree is still there: 'The laburnum on his birthday, — / The tree is living yet!' • the metaphor, 'My spirit flew in feathers then', suggests a carefree childhood, which juxtaposes with his spirit that is 'so heavy now'

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	• assonance and internal rhyme in 'summer pools could hardly cool' emphasise the warmth and excitement. **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:** • Thomas Hood was writing poetry during the Romantic and Victorian eras. Often his poems are based on nature and the innocence of childhood, but he also wrote realist poems • Hood's life was plagued with illness and he became an invalid at the age of 41. Illnesses and bad health possibly explain why *I Remember, I Remember* is tinged with sadness and a longing for the past. Hood died prematurely at the age of 45 in 1845 • during his lifetime, Hood wrote for *The London Magazine* and *Punch*. Reward all valid points. **The second poem:** For the second poem, candidates may choose ANY ONE other appropriate poem from the Belonging anthology collection for comparative treatment. The chosen poem must allow the candidate to consider how childhood is explored in a relevant way. For example, if candidates choose the poem *Sunday Dip* by John Clare, 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.)** • Both poets explore the joys and innocence of childhood. Clare conveys his ideas as an observer of a particular place, whereas Hood is conveying his observations and personal thoughts about how he has changed (AO2). • Repetition is used in both poems. In *I Remember, I Remember*, the phrase is repeated not only in the title, but also to start each stanza. Clare repeats the use of 'And' to begin many of his lines (AO2). • The structure of both poems reflects childhood innocence: *Sunday Dip* is written in the form of a sonnet, although not a traditional sonnet, as it consists entirely of rhyming couplets. Hood's poem, written in four octaves, each ending in alternate rhyme (AO2). • Both poets wrote about the beauty of nature and both suffered from poor health. Hood was born in 1799 and lived in London; Clare was born in 1793 and lived in the small rural village of Helpston, near Peterborough (AO4).

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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	• 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	• 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. **NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.**
Level 3	9–12	• 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	• 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	• 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 12, 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, form and structure (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
12 Unseen Poetry	The indicative content is not prescriptive. Reward responses that compare the ways the writers present fireworks in Poem 1: *After the Fireworks* and Poem 2*: Fireworks*. Responses may include: **The ideas in the poems:** **Poem 1:** ***After the Fireworks*** • the poem describes a family returning indoors after watching fireworks. The reference to 'children' and 'you and I' suggest it is the parents or carers and children • the family observe the fireworks and bonfire, and wait for them to 'dim and die' • when the children go to bed, the parent thinks about how, in the morning, the children will go outside to look for firework debris • when the children are asleep, the parents 'sit silently' listening to the last of the far-off fireworks • the reference to 'the straddling guy' suggests that the fireworks are for Guy Fawkes Night or Bonfire Night, 5 November • the poem uses images of touch, taste, smell, sounds and sight to present the multi-sensory delights of firework night • the parents consider how fireworks 'are not cheap' and ask themselves 'uneasily / If, even now, we've fully paid'. The complex ending makes the readers consider what is referred to and are left to consider various interpretations, such as the costs involved in raising a family; whether the children will demand more; whether fireworks are a metaphor for growing up. **Poem 2:** ***Fireworks*** • the poem describes the beauty of fireworks 'That burst upon the night' • the fireworks are described as miracles when each one 'unfolds' • specific types of fireworks are admired and described: 'catherine-wheels', 'Rockets and Roman candles' • the speaker is in awe of the spectacle observed. The audience number is not specified, as the reader only learns of 'each gazing eye' • the time of year is not revealed, so it could be Guy Fawkes night, Diwali, New Year's Eve, Lunar New Year, or any other cultural or personal celebration. **The poets' use of language:** **Poem 1:** ***After the Fireworks*** • the poem begins with the speaker contrasting the 'light and warmth' with 'cold flesh' • alliteration and hyperbole describe 'toes / Welded to wedges of cold flesh' to emphasise how bitterly cold the night is • onomatopoeia is used to echo the sounds of the fireworks: 'flash', 'swish'

	• the sibilant 'Sparklers spray and rockets swish, / Soar high', adds to the sensory sound imagery • the bonfire is personified as it 'gallivants, / Its lavish flames shimmy, prance, / And lick'. The movements suggest the fire is enjoying the spectacle it creates • the metaphor, 'broken necklaces of light', economically conveys the beauty in the chains of light the fireworks create in the night sky as they 'dim and die' • the bright colours of the fireworks contrast with the alliterative 'grey ground' • the debris of fireworks is conveyed with negative adjectives: 'saturated', 'fallen', 'charred' • the rocket is personified as it is described as being 'brave' • the contrast of 'taste the darkness in the light' powerfully conveys how the smell and taste of fireworks linger. **Poem 2:** ***Fireworks*** • the alliteration of 'fiery flowers' conveys the beauty of the fireworks that 'burst upon the night' • colour imagery, 'crimson, blue and white', together with the yellow or gold of marigolds and the flame of the catherine-wheel, capture the array of colours that make the scene a spectacle • similes are used to compare the fireworks with the beauty of nature: 'Like buds too wonderful to name', 'catherine-wheels begin to flame / Like whirling marigolds' • the extended metaphor of 'An orchard of the sky' continues to compare the fireworks with nature: 'magic trees', 'petals shake' • movement is conveyed with active verbs: 'rise', 'burst', 'fall', 'unfolds', 'shakes' • a sense of wonder is created with the references to a 'miracle' and 'magic'. **The poets' use of form and structure:** **Poem 1:** ***After the Fireworks*** • the poem is written in one continuous stanza from the viewpoint of a parent or carer • much of the poem is written in present tense; however, the speaker uses future tense when predicting that the children will gather then leave the rubbish 'scattered carelessly' the next day • the poem is written in free verse, which makes the parent's or carer's ideas more spontaneous and natural. **Poem 2:** ***Fireworks*** • the poem is presented in three quatrains of alternating rhyme. There is a regular rhythm with every other line consisting of six syllables. Perhaps this is to reflect the regularity of the firework display • each stanza is a separate sentence presenting a different example • the poem begins in medias res, with the reader joining the display as the fireworks 'burst upon the night' • the poem is written in the present tense with the events happening as they are read.

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	Comparative points: Many of the points above may be used to show the contrasting ways in which the poets present fireworks. 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: • both poems refer to specific types of fireworks. Poem 1 refers to sparklers, rockets and catherine-wheels; Poem 2 refers to catherine-wheels, rockets and roman candles • whereas Poem 1 is spoken from the viewpoint of a parent or a carer after the family has been watching a display, Poem 2 is in medias res. The speaker is not identified and the number of people observing the display is not revealed • *After the Fireworks* makes reference to the light and dark, whereas *Fireworks* focuses on an array of colours that illuminate the night sky: 'crimson, blue and white' • Scannell uses metaphors, 'broken necklaces of light', but Reeves uses similes, 'Like buds …', 'Like whirling marigolds' to convey what they see • both poets suggest that fireworks are mesmerising. Poem 1 refers to the fireworks dazzling the night, and Poem 2 refers to them as being a 'miracle' and 'magic' • Poem 1 refers to the aftermath of the event, whereas Poem 2 only focuses on the fireworks at that moment. Reward all valid points.

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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	• 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	• 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. **NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered.**
Level 3	9–12	• 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	• 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	• 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.

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