

Examiners' Report
June 2018

GCSE English Literature 1ET0 02

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Introduction

Assessment Overview

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

Section A – 19th-century Novel, candidates answer the two-part question based on the text that they have studied. The text choices are:

Jane Eyre – Charlotte Brontë

Great Expectations – Charles Dickens

Dr Jekyll and Mr Hyde – R L Stevenson

A Christmas Carol – Charles Dickens

Pride and Prejudice – Jane Austen

Silas Marner – George Eliot

Frankenstein – Mary Shelley

For the chosen text, candidates are presented with an extract (approximately 400 words) and answer a question relating to it, paying particular attention to the writer's use of language, form and structure. The second part of the question draws on the candidate's knowledge about the novel and asks them to provide a response giving examples from elsewhere in the novel.

Section B is divided into two parts: Anthology Poetry and Unseen Poetry.

Candidates choose to study one of three poetry collections in the Anthology: *Relationships*, *Conflict* or *Time and Place*.

For each collection, candidates will have studied fifteen poems which are listed below the question.

For the question, one of the poems is provided and candidates must compare it with another from the same collection. The second part of Section B is the contemporary Unseen Poetry. Candidates are presented with two poems which they must compare.

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

The questions on this paper have been designed to enable candidates to show what they can achieve in relation to the detailed study of texts.

The total number of marks available for this paper is 80. All four parts carry 20 marks per question.

Summer 2018 Principal Examiner Comment

This series has been very successful and feedback from examiners has been very positive. There were no errors on the question paper and mark scheme and all candidates were able to demonstrate their knowledge in their responses.

Centres should be congratulated for preparing their candidates so well. There are some areas where centres can focus on and tips are provided throughout the report to help centres prepare their candidates for future examinations.

A full range of marks were awarded for **all** questions.

For Section A, the most popular text was *A Christmas Carol* followed by *Dr Jekyll and Mr Hyde*. The least popular option was *Silas Marner* with slightly less responses than *Pride and Prejudice*.

Generally candidates seemed well prepared and knew their chosen text. For Part a) questions, candidates sometimes lacked a clear focus on language and structure with responses sometimes becoming a little narrative.

Although reported on last year, several candidates included contextual points in Part b) as well as further language analysis. In Question 4, *A Christmas Carol*, some responses referred to the novella as being set in Elizabethan England and unnecessary contextual points often wasted valuable time. There were some responses that had clearly been memorised and adapted for the topic of the question, so were not entirely relevant. Responses that did well often covered three or more areas from the whole of their chosen text.

Responses placed in lower levels tended to:

- lack focus on the question
- misread the question or include irrelevant points
- not deal with the correct assessment objectives.
- Responses placed in higher levels tended to:
 - focus on the question
 - identify a wide variety of techniques used by the author, which were correctly identified and supported with evidence. Examples were explained in some detail and the effect on the reader was considered
 - demonstrate an assured or perceptive understanding of the novel and the techniques used by the author.

As seen in the Summer 2017 series, the most common errors in the prose section were:

- not exploring the extract enough – perhaps giving only one or two examples (Part a)
- appearing to muddle the Assessment Objectives – for instance, not exploring the language, form and structure in part a) (the given extract), but unnecessarily trying to analyse the language, form and structure for their examples ‘elsewhere in the novel’ – as this is closed book, a most difficult task to try and achieve
- commenting on context or incorrectly using the extract to answer Part b).

General comments received include:

“I felt the questions were excellent this year and rarely came across any candidate who had misinterpreted the wording of the questions. There were some superb Section A responses, particularly on texts such as: Jane Eyre, Silas Marner and Pride and Prejudice. There was an issue across all questions with candidates still including chunks of contextual comment in their Section A part b). There does seem to be still some confusion over which AOs apply to which papers and sections. Some candidates performed a little better in part b) than part a).”

“Overall, candidates who had clearly engaged with the texts and had learned the skills needed for the exam achieved incredibly well, highlighting the importance of knowing the texts.”

“This series of exams allowed for an insightful selection of responses. There was a clear focus on the demands of the question on the whole and some candidates really excelled in their responses. It was clear there were more higher level responses this year due to a clearer focus on the Assessment Objective demands of the question.”

“In Section A, the 19th Century Novel were very generous in allowing students to succeed. In general, candidates lost marks for where they did not understand which Assessment Objectives were being assessed in each question. There were also some examples of where contextual aspects crept into Section B, which meant that students were often wasting time in the exam where there could be more of a focus on the question. Overall, where students lost marks was when there was not a clear focus on the question or an unclear focus on the Assessment Objectives, especially focusing on AO2 in part b of the responses which limited the personal response.”

This report contains exemplars for all questions and all levels of achievement are exemplified, which we hope that you will find useful.

Question 1

Section A, 19th-century Novel

Jane Eyre

Part (a) The arrival of spring

Part (b) Jane's physical/emotional pain

Most candidates handled both parts of the question extremely successfully. Many candidates gained marks in the top two levels and were able to provide a range of examples where Jane experienced physical or emotional pain.

Examiner comments include:

"Generally good responses to the extract: all managed some points in relation to spring v winter. Some considered the use of contrasts, symbolism and semantic fields. Middle range responses had some sparkle like "flowers budding but so is Jane as she is learning to grow."

"Most chose the Reeds leading to the Red Room and at least one other example. Candidates who achieve marks at the lower levels tended to narrate events and included unnecessary contextual comments. It was a good question providing opportunities for all abilities. There were many wonderful responses showing great engagement with the text."

"a) While many candidates paraphrased or described the setting of spring in the extract, most were able to identify the symbolic nature of the change of seasons on Jane's life whilst still at Lowood and also how it hints at her life beyond. A reasonable percentage of candidates were able to identify specific linguistic devices and imagery and how the extract is structured to contrast the ills of winter to the now emerging healing balm of spring. There were some excellent analytical responses from very able candidates, which reflect the preparation from those centres. A minority of weaker candidates who perhaps had not read the novel but were basing their response entirely on the extract, thought it was located in Canada (among other misconceptions) but even these were able to access some parts of the extract in a fruitful way.

b) There was a tendency to list in chronological order all the examples of physical and emotional pain that Jane suffered and while a few did little more than that, most offered some comment on the effect of suffering on her development as a character or the plot. There were many excellent examples who discussed fully the relationship between her suffering and her character as well as the themes and message of the novel. There were also many references to Victorian morals and values as well as some feminist theory which in general enhanced the responses."

This first example is of a response that deals impressively with both parts of the question and fully addresses the Assessment Objectives.

Brontë firstly presents spring as helping the children to recover from the harsh winter that they suffered from. The 'gentler breakings' of ~~the~~ April are ~~contrast~~ juxtaposed to the 'sharp air of January'. This direct contrast further emphasises the pleasantness of Spring coming to Lowood as it is almost portrayed as a blessing for the children. Moreover this juxtaposition is also used effectively by Brontë at the ^{winter} end of the paragraph when the temperature 'froze ~~the~~ ^{very} blood in our (their) veins'. This is contrasted subtly to the students now being able to 'endure the playhour' which further reiterates how big a change in the weather ~~and~~ is and the opportunities Spring provides to the children which is opposed to the almost deadly winter weather. Furthermore the adjectives 'genial' and 'pleasant' are effectively used together by Brontë to describe the serenity of the spring. Moreover the deadly winter weather is further juxtaposed to the Spring making the 'flowers peep out among the leaves'. This suggests that spring provides a liveliness to ^{not only the} ~~the~~ children but the extent of its pleasantness is extended to nature and how

it also gives an opportunity for flowers to grow and show themselves which might be symbolic of spring providing an opportunity for the children to enjoy themselves as 'we (they) now took walks' which suggests that the spring ~~had~~ almost put a new life into them.

Moreover the serenity and pleasantness of spring arriving at Lowood is further emphasised by the use of alliteration:

'gold gleam'. This gives a particular rhythm to the text and the use of the colour 'gold' ~~to~~ successfully describes the priceless blessing of the 'sunshine' and the spring arriving at Lowood. The 'gleam' is almost ~~to~~ viewed as a shining light by the reader which makes the reader realise that the spring almost gives the children at Lowood a feeling of hope and an alternative interpretation could be that the 'gleam' literally emphasises the ~~so~~ brightness of the sunlight to create a tone of pleasantness and peacefulness in the extract.

Moreover, Brontë also uses semi-colons consecutively in succession: 'matured with vigour; Lowood shook loose its tresses' which suggests that the bounty and goodness of the spring is limitless and beyond description. The use of the alliteration is also evident in the last paragraph with the 'scattering of the sweetest layme'. This subtly links to the 'gold gleam' and further creates a

calmness atmosphere to the text further showing the endless positive qualities of the spring arriving at Lowood. Moreover, personification is also used and this is directly contrasted with the personification used to describe winter. The winter is said to have 'lone ascended the wood' and this is juxtaposed to the 'woodland plants spring up' due to the spring. This successful and clever contrast further shows that the spring weather has positive ^{and lively} connotations for the children as well as for nature whereas winter is described as being violent and threatening as it also causes Jane's feet to be 'fayed and swollen' and as the extract is written in the first person narrative, the reader can not help but believe this is also the case for the other children at Lowood. In the last paragraph long sentences are also used for instance the sentence ~~starts~~ 'And now vegetation ... sweetest verdure' is 6 lines long and is effectively linked to the 'April advancing to May' which shows the beauty of the spring weather is long lasting and endless and it almost makes the months end time flow smoothly as the 'Spring drew on' which is juxtaposed to the 'best of the winter ceasing'.

16) Jane is firstly in pain during Chapter 1 and Chapter 2 ^{at Gateshead} when John throws a book at her which draws blood from her forehead and as she responds to John with violence she is locked up in the red-room. This is an effective

stark contrast used by Brontë of physical and emotional pain. Jane experiences physical pain when she gets hit by the book and emotional, as well as psychological pain and fear when she is in the red-room. In the red-room she imagines that there is a ghost of her uncle Mr. Reed which causes her to faint and become unconscious. Jane later admits in the novel that ~~her~~ this event was purely due to her 'imagination' which she gained by reading books and developing greater knowledge. The emotional pain Jane experiences helps to develop her character in this Bildungsroman because it leads her to develop resentment and hatred towards her Aunt claiming in Chapter 4 that 'I (she) will never call you aunt again' which successfully shows the knock on effect Jane's pain has had on her as it also increases her passion and internal spiritual strength enabling her to ~~refer~~ talk back to her aunts.

Moreover, Jane also experiences pain during Chapter 7 when Mr. Brocklehurst deems her a 'liar' and makes her stand on a stool in front of the whole school. This causes Jane emotional pain because she feels like she has lost respect for herself from the other students. However, ^{pain Jane experiences} this ~~same~~ effectively ~~also~~ ^{enables her to develop} develops her ~~character~~ herself and make herself gain back that lost respect because she works harder at Lowood getting praise from the teachers.

Jane leaves Thornfield because Rochester asks her to be his 'mistress' and she claims that even though ^{she will} she loves him, 'no net endures the char)' and she is an 'independent woman'. The emotional pain Jane experiences by not marrying Rochester helps her to develop morally as a character because she has a dilemma whether to ~~keep being~~ stay with Rochester and be his mistress or live a life of dignity marrying Rochester as her equal ^{possibly later} ~~later~~ on. Jane is seen to consecutively feel emotional pain during her time at Thornfield as she first experiences pain due to jealousy thinking Rochester will marry Blanche and then when Rochester tells her that he is marrying Blanche to find out his true feelings for her. She states that only because she is 'plain, obscure, poor and little' she is not 'soulless and heartless'. This emotionally develops Jane as a character helping her to refuse marrying St John in Chapter 35. Therefore the pain she experiences while making the decision to leave Mr. Rochester ultimately leads to her marrying him as an equal because she is now rich and as she inherited 'twenty thousand pounds' and can love Rochester and she promises to 'love you (him) forever' and claims that they are both joined together in 'flesh and flesh' emphasizing the equality of their relationship and how they hold on to each other at Ferndean, as she states 'reader - I married him'.

Therefore emotional pain, is a very significant factor in allowing Jane to grow and develop spiritually as a character and develop qualities in herself which will lead her to be able to live a better life in the future, strengthening her moral values and her emotional feelings as well as helping her to develop self-control and forgiving qualities as she says that her 'flame of resentment' for Mrs. Reed is 'extinguished' when she later meets Mrs. Reed while she is ill.

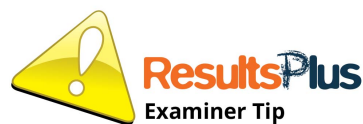


Part a) This is an assured response that is confident and maturely expressed with phrases such as 'subtly contrasts'. There are numerous references to terminology and techniques with fully developed explanations that focus with precision, such as: 'direct contrast further emphasises...'. The candidate combines language and structure as one point, such as 'adjectives are effectively used together to describe the serenity of spring' and there is some consideration of the use of semi colons. This response moves from general explanation to word level analysis with ease and cohesion.

Level 5, 20 marks

Part b) This is another full and detailed response with a good range of well chosen relevant parts of the novel. Considering that this is a closed book examination, there is good use of quotations demonstrating the candidate's knowledge of the novel. There is comment about how Jane experiences both physical and emotional pain at Gateshead Hall, the humiliation at Lowood and her jealousy of Blanche. There is much here especially in the time suggested. There is a high level of engagement and perceptive understanding. This response goes above and beyond what is expected for a mark at the top of Level 5.

Level 5, 20 marks



For Section A, part a), candidates should focus on selecting examples ONLY from the given extract and commenting on the language, form and structure.

Remember - Context is not assessed.

Question 2

Great Expectations

Part (a) The relationship between Joe and Pip

Part (b) Friendship

A full range of marks were awarded for this question. Many candidates considered the use of similes and triplets in the extract and Pip's terms of endearment when referring to Joe. In part b), candidates explored a range of friendships, including Pip's friendship with Joe elsewhere in the novel and Pip's relationships with Bidley, Herbert and Estella.

Examiner comments include:

"For part a), there were many candidates who understood the importance of the extract to the novel as whole, but were not always successful when discussing the language and structure. More successful candidates often discussed the bird simile, or the adjectives of 'dear' and 'old'.

For part b), candidates showed strong familiarity with many aspects of friendship, with thoughtful comments on Pip's relationships with Joe, Herbert, Magwitch, Estella and Bidley. The more successful candidates considered what we could learn about friendship in general from the novel."

"Some confusion as to whether Pip liked Joe or not, but most focused on how he felt "ashamed" and so managed some comment. Joe speaking in dialect was handled better. Not much in the way of terminology – verbs mainly. Better candidates referred to specific imagery."

"Part a), whilst there were many excellent responses which employed correct terminology and recognised the retrospective nature of the narration, there were some which showed a lack of the appropriate vocabulary to discuss language/structure/form. Nearly all the candidates were able to comment on word choice and the effect on meaning but did not see the layers of meaning or subtleties of Pip's narration. Many ignored all dialogue of Miss Havisham. However, there was almost universal condemnation of Pip's behaviour and disloyalty. All saw how Joe was a staunch admirer and supporter of Pip throughout despite his obvious discomfort at being at Satis House and in front of Miss Havisham.

Part b), the most successful responses were those who did not adopt a chronological or listing approach of the friendships. Many did this and in addition failed to make any comments on the effect of friendship on individual characters or what Dickens' message about friendship is in the novel. There were many sprinklings of "bildungsroman" throughout the responses and generally such inclusion enhanced them. There were some interesting responses that reflected on "non friendship" relationships and contrasted them with truer versions (e.g. Magwitch and Compeyson) and many who felt that Pip and Estella were contrasted to Pip and Bidley. A couple of candidates thought that Jaggers was a friend to Pip and Wemmick, and that Wemmick was a friend to his Aged P. There were some excellent responses that tended to concentrate on fewer examples of friendship but wrote about them at greater depth and also engaged in more of a discussion how friendship as a theme runs through the novel."

Included here is an example of a Level 3 response.

In this extract, Pip and Joe's relationship is made clear to the reader as strong, yet slightly deteriorating.

This is firstly how Pip describes Joe's appearance upon meeting Miss Havisham. "...like so extraordinary bird; standing as he did, speechless, with his tuft of feathers ruffled, and his mouth wide open, as if he wanted a bird" by using the simile of a bird. It is made clear to the reader, that Pip idolises Joe as he goes into great detail about Joe's appearance and wanted to look smart and impress Miss Havisham and therefore creates a contrast between his usual, casual outfit choices.

Throughout, the conversation between Miss Havisham, Joe and Pip, when Joe is ~~presented~~ presented a question from Miss Havisham, Joe addresses Pip to answer the question. "You know, Pip" To the reader it can be made obvious that Joe feels uneducated around Miss Havisham and therefore only feels comfortable around Pip when speaking, knowing that Pip will not judge him or ridicule him.

However as the extract continues it is ~~made~~ indicated to the reader that Pip is beginning to feel ashamed of Joe as he begins to believe he can exceed higher in life than working with Joe. "I know I was ashamed of him..." however Joe is oblivious to this occurrence happening due to Joe's loyalty and strong bond with Pip.

2b) The importance of friendship in the novel is shown through the many strong relationships Pip ~~has~~^{has} with numerous characters in the novel.

The strong bond between Pip and Joe is made clear to the reader at the beginning as Pip idolises Joe, this is made clear by their shared abuse from Mrs Joe and Pip wanting to be an apprentice and work alongside Joe as a blacksmith. However Dickens uses this relationship to make a point to the reader how money cannot buy happiness, shown when Pip rejects Joe when he becomes a gentleman but Joe still stays loyal and bails Pip out of debtors jail with his life savings, when Pip comes into a great deal of trouble with debt and money.

Another strong friendship seen in the novel is the friendship that is made between Pip and Magwitch after Pip

learns the truth about his mysterious benefactor and therefore helps Magwitch escape the country as a form of gratitude and thanks. Later in the novel when Magwitch Pip is left distraught, ~~and therefore in turn learns~~^{to the reader} which is a clear contrast made when Pip is first introduced to Magwitch to which he is ashamed and reluctant to create any form of friendship with him.

A friendship that is not clearly made to the reader is the relationship between Pip and Estella. When Pip is first introduced to Estella Pip is seen to the reader ~~and~~ as bestoted and completely transfixed upon Estella. However the feeling is not mutual as Estella is shown to the reader as repulsed and disgusted by Pip referring to him as a "stupid boy". However Pip still persuades the journey of becoming a gentleman in order to impress Estella. Nothing however comes off this and both characters come to a mutual

decision to just stay friends.



Part a) There is an immediate focus on the task. There is sound understanding of the relationship between Pip and Joe, such as how Pip becomes increasingly ashamed of Joe. The candidate considers the use of language, including the effects of a contrast, simile and questions and there is some consideration of the effect on the reader.

Level 3, 10 marks

Part b) This is a personal response with relevant, focused points showing a sound interpretation of the text. Examples of situations in the text are referred to, including Joe, Magwitch and Estella. This is a sound response that considers the changes in the relationships and friendships, despite the problems they have gone through.

Level 3, 12 marks



For Section A, part b), examples can be specific episodes, events, character actions, and so on. 'Examples' does not mean that quotations have to be provided.

Question 3

Dr Jekyll and Mr Hyde

Part (a) Utterson's and Poole's experience

Part (b) Terror

For Part a), the majority of candidates made good use of the wide variety of language techniques used in the extract, but were less successful at identifying structural features. Those who did this most successfully provided a chronological commentary on the text, explaining how the various shifts in mood represented structural decisions by the author and contributed towards the confusion and fear experienced by the protagonists. Candidates noted how the stillness of Hyde's lair contrasted with the excitement and chaos of breaking down the door and subverted the reader's expectations of a violent encounter.

For part b), the majority of candidates seemed very comfortable chronologically relating the various instances of terror in the novella; however, even the most able candidates seemed unable to avoid the temptation to analyse language and techniques. Any candidates were able to say how instances of terror help to drive the plot and explained why Stevenson's ideas were so profoundly terrifying.

Comments received include:

"Part A was done to a good standard. Candidates engaged well with the extract. Good use of subject terminology - in particular candidates were very fond of highlighting personification and the idea of 'semantic' or 'lexical' fields. Very few responses displayed sufficient skill to combine their language and structural skills together in an evaluative form, even when they were clearly quite able."

"Part B Some strong responses were seen and even the less able candidates were able to engage with the question and used correct references to the text. There were some issues with pupils working in context, but sometimes in a meaningful way, i.e. talking about Stevenson's beliefs and what he hoped to achieve in a scene in terms of affecting a reader was relevant to the point being made, but talking about Victorian society itself, is not."

"Some did not focus on the question and just tracked through the extract. Most managed something to say on language/structure and used some terminology. The less able candidates did better when they chose a PEE approach and started with "Utterson's and Poole's experience was shocking/gruesome and then picked out examples to back this up. Other candidates said things like "they experienced the sole destroyer" showing misunderstanding. Better candidates contrasted the tension felt with the calmness of the room and the best linked this to their experience even something simple like 'confusing' worked."

"Part B allowed all to choose at least one other part, mostly the girl being trampled but better candidates chose perhaps 3 areas and mainly showed a thorough understanding of the novel."

"Many answers showed a largely narrative response which had some elements of a personal response. There was some evidence of a critical style, but it was not always securely applied. Some valid points were made, but were without a consistent or secure focus. Many answers showed a relevant personal response, soundly related to the text."

"The extract was a good one to choose and was a good differentiator. Quite a number of candidates were able to summarise the events of the passage and pick out the drama and tension, with lots of emphasis on the number of times the axe was swung and so on."

Better candidates managed to tackle the juxtaposition of the 'riot' created by chopping down the door and then the calm and settled interior with things set out for tea (save the dead body on the ground!). There were a few candidates who did some really nice metaphorical arguments with this passage though, noting that the smashing down of the door was especially dramatic as it represented the stripping away of the mysteries surrounding Hyde and Jekyll, or how Jekyll had broken the boundaries of Science or humanity in his experiments in the first place.

In the second part of the question, a number of candidates could reference a range of other events, namely the Danvers Carew murder and many looking at Lanyon's death. Much of this ended up being summary though. There were a large number who referenced the 'trampled calmly' over the small girl, but again the majority weren't able to refer to specific textual references to show detailed knowledge or to be able to develop their comments on the significance of these moments to the text/the theme."

The following is an example of a sustained and thorough response.

A) Firstly, Stevenson uses personification to portray the violence in the extract "the red baize door leaped". The third personification creates effective imagery in the reader's head. The word 'leap' ~~shows~~ emphasises how fast paced the experienced was for Utterson and Poole. This can be supported by the use of repetition, "up went the axe again, and again" the repetition of 'again' emphasises how passionate and determined Utterson and Poole were. They are functioning without thinking, the whole focus is to break the door down. This shows to the reader that the ~~2~~ two men are caring and how great ~~love~~ love for their friend, Jekyll.

Furthermore, Stevenson uses the breaking down of the cabinet door as the climax of the novella, revealing the mystery. "the lock burst in sunder and the wreck of the door fell inwards on the carpet." The door is a symbol of hiding the truth, so when it finally ~~is~~ comes down, Stevenson uses exciting language to emphasise to the reader the

importance. ~~Stevenson~~ The cinematopica of "Burst" engages the reader, creating effective imagery. It also shows how violent the ~~action~~ experience was for Utterson and Poole.

~~In Add~~ ~~In add~~ Thirdly, Stevenson uses long subordinate sentences when describing the crime scene. "He was dressed... for him, clothes... bigness; cords..." This type of sentence structure ~~as to~~ ~~two~~ purposes. Firstly, it can be interpreted by be the running commentary of the characters head. Making the reader feel engaged, involved. Witnessing the crime scene as the characters are. However, another interpretation is that Stevenson used this sentence structure to ~~en~~ ~~the~~ portray the experience to be one out of a detective novel. ~~At~~ During the Victorian era, ~~st~~ detective novels like Sherlock were extremely popular. Stevenson wanted to ~~portray~~ ~~in~~ include this element to excite the reader by analysing the ~~body~~ ~~dead~~ body like Sherlock would. Short chipped up sentence, exploring all the evidence available.

In conclusion, Stevenson has portrayed this scene to be action packed ~~and~~ using effective sentence structure and relevant language to create effective imagery of the reader.

B) Firstly, terror occurs ~~when we first~~ ^{appearance} with the first interpretation of Mr Hyde's by Enfield. "Hardly human" The Victorian gentleman found ~~th~~ Hyde indescribable. ~~And~~ As a result, this creates a lot of terror, ~~and~~ as there is a lot of mystery surrounding Mr Hyde. Even his appearance cannot be described nevermind his intentions. This creates a vast amount of suspense on the reader which therefore evokes the feeling of terror. The ~~terror~~ effects of this form of terror is that ~~that~~ is it ~~the~~ ^{theme} ~~is~~ an important aspect ~~of~~ for the Gothic aspect of the Novella. During the Victorian era, people were obsessed with Gothic arts; be that in nature, art or literature. ~~And~~ they craved the adrenaline terror evoked and therefore the effect of terror was important for the Victorian audience.

Furthermore, during the mid point of the Novella, there is a horrifying murder committed by Mr Hyde on 'Sir Danvers Carew'. ~~The murder was the~~ Stevenson showed terror through the detailed and almost explicit violence of the scene. "With Ape like fuming". ~~The terror of this~~ The description of Hyde evoked the intense feelings of terror because Stevenson used effective imagery to ~~and~~ successfully show ~~against~~ ~~to~~ the actions of the characters.

Finally, Stevenson uses fog as a symbol of terror. "The fog ~~spoke~~ crawled into the street" The fog was used to heighten the effect of terror. The mystery created from fog is caused ~~by~~ from how the fog physically hides the ~~murderer's~~ crimes committed. ~~P~~ This was ~~of~~ true in Victorian London, murderers such as Jack the Ripper hid behind the fog which prevented him from being caught for 2 years. This is similar for Mr Hyde. The fog therefore ~~is~~ creates a sinister atmosphere for the reader which heightens the effect of terror. The unknown scares the reader more than the actual crime.

~~in context~~

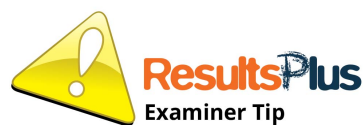


Part a) This is a focused and detailed response showing thorough engagement with the text. The response offers a sustained interpretation of the extract. There is a balance between language and structure. The candidate recognises the fast pace of the extract's opening and provides word level analysis early into the response. The candidate considers the impact on the reader discussing how the writer draws the reader's attention to the 'importance' of the door as a 'symbol'. Subject terminology is used throughout the response. The candidate also offers an alternative interpretation.

Level 4, 16 marks

Part b) The candidate remains focused on the question offering three occasions where terror is presented: Mr Hyde's appearance; Sir Danvas Carew; fog. The consideration of the fog, in particular, shows thorough engagement with the text. The section at the bottom of page 4 is a little vague – perhaps more could have been done here to warrant a higher mark. The closing line is insightful and demonstrates analysis confidently. The response considers context; it should be noted that context is not assessed in this question.

Level 4, 15 marks



Section A, part b), If quotations are used, they do not have to be accurate - they can be paraphrased.

Question 4

A Christmas Carol

Part (a) Scrooge's happiness

Part (b) Good will

Many students were able to identify and explain the various language techniques utilised in the extract. Some candidates would have benefited from a wider range of techniques in their responses, as many simply interrogated every simile they came across. More able students achieved great success in exploring the connotations of the various comparisons. Furthermore, structure was well handled, as students seem more comfortable discussing the effect of sentence lengths than they do commenting on the chronology of a whole extract.

For Part b), the majority of candidates were successful in listing the occurrences of good will in the novel (though some spent too much time on Scrooge's *lack* of good will). The more successful students tied these instances to an overall commentary on Dickens' intentions in writing the novel. Tiny Tim was promoted as the very soul of good will in the novel.

Feedback from examiners included:

"Few answers showed limited understanding of the identification of language, form and structure with little evidence of relevant subject terminology and some candidates showed a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. Relevant subject terminology was integrated and precise."

"For Part a), there was too much referring back to Scrooge before and/or starting with an introductory paragraph which was not relevant. I can see a few lines to set the scene was relevant, but even good candidates were making references to Scrooge in the past and considering timings later on. Most managed to find something to discuss and similes were well identified. Structure was well discussed too (exclamatory sentences). Better candidates could see the allusion to 'glowing' as being almost God like/halo and being a baby as symbolic of his rebirth. For Part b) again lots for them to get going with here and while at the lower end it was mainly a list of everyone from the portly gentlemen onwards with not much development, at least all could feel as though they had answered the question. Some did refer to Scrooge's childhood but struggled to link it to good will, likewise his rejection by his fiancée (showing goodwill on her part). Some used Scrooge himself at the end but often with not much to development. Some candidates also did well when exploring Fezziwig's and Fred's good will."

"Analysis focused task but many candidates were still stuck in providing a summary. Lots of candidates could talk about how Scrooge was much happier in the extract and could cite relevant quotations to support it, but the comments ended up being a little hollow afterwards e.g. missing opportunities to comment on the effect of actual word choices and how they were achieved, rather than just the generalised meaning. There were some really nice comments on structure. Students were able to identify the hurried and overly long sentence structure of Scrooge's speech, indicative of his over exuberance/inability to think logically/excitement, and weaker candidates were also able to articulate this, this would suggest that structure is being taught more explicitly in schools. Still a lot about social context, which was a shame. Often this knowledge wasn't being used particularly to illuminate a reading, and so instead was a bit of a waste as it is not assessed in this task."

"On the whole the second task was handled well and many candidates could identify a range of different examples of good will across the text. This was most successful when students could refer to specific events, characters or textual references. There were some good discussions of the importance of the

charity collectors and Scrooge's nephew, with many able to discuss how Jacob Marley's ghost and Mr Fezziwig were also indicative of this theme. It was a little less successful when candidates focused on Scrooge's own transformation which, while relevant to 'good will', often led candidates back in the dangerous territory of the extract again."

"For Part b), some candidates struggled to tie their responses back to the question and focused too much on Scrooge. Most, however, did explore the charity collectors, Fred, Fezziwig, The Cratchits and popularly Tiny Tim. Jacob Marley and the other ghosts also featured as their roles were frequently seen as showing good will."

Two exemplars are included for this novel. The first is included as it is an example where the candidate only refers to the extract in part b). The second is an exemplar of a Level 3 response where the candidate has written a fair amount, but focus on the Assessment Objectives and question are not maintained.

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

question
L
B

In this extract, good is portrayed when all of the three spirits have passed. This is shown when the author uses the quote "I don't know ~~to~~ what to do!" This suggests to the readers he has felt of happiness and ^{has} extremely grateful to be able to change his life around and ~~share~~ share goodness.

Goodness is shown elsewhere in the play, for ^{example} ~~example~~ "I am as happy as an angel" This shows the readers that Scrooge is so happy to be alive.

when Charles Dickens presents the quotation "who had been out of practice for so many years" This ~~suggests~~ suggests to the readers that he hasn't caught at anything for a very long time so is a

mirrored the people can see his laugh again because it shows people how how good is portrayed.

Question A:

Happiness is shown all thought out the book, for example when Dickens uses the quote "most illustrious laugh" this quote shows the readers that Scrooge has change from his old boring ~~un~~unhappy ways, to a beautiful happy ways and he's sharing his happiness to the rest of London.



Part a) The response is labelled as part b but then refers to the extract. The response focuses on the extract, not the rest of the text, so should be credited for part a. There are three relevant quotations and some comment on language. There is just enough understanding to warrant a mark at the bottom of Level 2.

Level 2, 5 marks

Part b) There is an attempt to consider the novel outside of the extract – 'Happiness is shown all throughout the book'. The label for 'Part A' is actually for part b. However, the candidate has referred to the extract in this part of the question. References to the extract from part a cannot be credited for part b.

Level 1, 1 mark



Candidates must explore other areas of the novel when responding to Part b) of the question. It is the candidate's opportunity to show how well they know the novel.

Here is our second exemplar.

~~Dickens presents Scrooges Scrooges happiness in this extract by the wide range of structural and language ~~used~~ techniques used. Scrooge is shown to be very happy ~~at this~~ ~~moment of time~~ and is feeling the "best"~~

a) Dickens presents Scrooges happiness in this extract by the wide range of structural and language techniques used. Scrooge is shown to be having the 'best' time through the amount of happiness he is feeling in this extract. This is shown in the quote "Best and happiest of all, the time before him was his own, to make amends in!" The lexical choice of the verb "happiest" presents that Scrooge has reached the strongest emotion of being happy and is feeling the "best" he could possibly feel at this moment of time, thus highlighting that fact that this

could possibly be the only time in his life that he has experienced happiness. In addition to this, when Scrooge has said "to make amends in!" this shows that Scrooge has learnt from his previous ways of behaving and has acknowledged ~~where~~ what the repercussions of his actions have not only to himself but to others as well, and is going to make 'amends' meaning change. This engaged the reader as it would change their opinion of Scrooge from a negative one to a more positive one due to them witnessing ~~the~~ Scrooge taking responsibility.

Language is also used to show that 'happiness' has affected Scrooge in many ways, this is shown in the quote "laughing and crying in the same breath". The lexical choice of both adjectives "laughing" and "crying" suggest that due to the strong emotion of happiness has made Scrooge react in uncontrollable ways, also showing that Scrooge is feeling mixed emotions suggesting he is feeling overwhelmed, because he is crying and laughing.

crying tears and showing laughter of joy which also comes under the semiotic field of "happiness", this engages the reader as it allows them to see the transformation of the character Scrooge. Through the novel, the reader has seen Scrooge turn from a miserable, ignorant un-happy person to now transforming him into the complete opposite of a happy and joyful character.

Dickens also uses a range of structure techniques to show the 'happiness' in this extract. "I am as happy as an angel". The simile being used here has successfully presented Scrooge's happiness, due to the fact that Scrooge is being referred to as an angel. Angels are often ~~referred~~ associated with being supernatural creatures that are full of happiness, joy and love, as well as ~~being~~ having strong relationship with God. This engages the reader as it allows them to believe that the character Scrooge now has a strong relationship with God himself, and also and also links back to the Dickens views

on Christians in society.

B) Good will is presented throughout the novella of Christmas Carol.

In Stave One of the novel, two charity workers show up at Scrooges counting-house asking Scrooge for a donation to their charity which aims to ~~enrich~~ help those suffering from poverty and help children get the education they need to better their lives and future generation to come. However, Scrooge turns them down. It could be argued that these two charity workers represents Dickens's and helps convey his ideas and ~~like~~ beliefs about society. During the 19th Century poverty was a huge problem in society, both children and adults had to work long hours for very little pay, not forgetting the harmful conditions in which they had to work in, children had a lack of education due to poor teaching and many children had to leave education to work and earn money for their family, Dickens being one of those children

who had to leave education and work wanted to put a stop to this. He believed that children should be educated and stay in school, in order to be successful, he didn't want ~~and~~ future children and future generations to become like as he did as a child. As well as, believing that poverty in general for everyone should be resolved, especially ~~extra~~ during the special and important time of the year called Christmas.

Even though, Scrooge had turned them down due to his cold-hearted, selfish and spiteful ways, Dickens describes him as "solitary as an oyster" here in this simile, Scrooge is described as someone that is hard, isolated and ~~and~~ cut off from the world on the outside. However, when you open the hard-shell what lies within that oyster is something beautiful and good inside emphasising that Scrooge has a good heart full of kindness but is stored deep inside, this suggests Good Will. This is juxtaposed through the transformation of the

character Scrooge as the play goes on. As the play goes on and lessons are being taught that pearl inside that oyster referring to the good-will that lies within Scrooge gets exposed, "A merry Christmas to everyone! and a happy new year to the world" here Scrooge's opinion and how he sees Christmas has completely changed. from "I do not make merry of myself and do not wish to for others" meaning he does not celebrate Christmas, he does not want to be happy during this season and he does not want to make others happy either to him now wishing everybody, I merry Christmas.

During Stave five, Scrooge has shown the act of 'good will' through firstly sending a "huge turkey to ~~my~~ his nephews house and ~~it~~ and giving Bob Cratchit a "pay rise", By sending a turkey to his nephews house Scrooge is shown to ~~be~~ be wanting to re-build the love and relationship between his nephew through the act of giving and to also help the poor (Bob Cratchit) ^{with} money to ~~be~~ help make their family even more

member at Christmas, ~~By helping to provide~~
~~the poor Scrooge having~~: By giving Bob a
pay raise Scrooge has helped Bob and
Cratchit provide for his family which is
all he ever wanted, and not only has
Scrooge help provide the basic necessities
but he also saved the life of their beloved
son 'Tiny Tim' which Scrooge was rewarded
for by now having the title of 'Tiny Tim's
Second Father''

This Portrays Dickens message because he
believed that it should be the responsibility
of the rich to help provide and care for
the ~~man~~ poor. ~~and they are parents~~ They
should use the money and skills they have
to help and create a better life for
those ~~members~~ in society who need it,
And Dickens ~~was~~ purposely uses the
occasion of Christmas to show the
differences of how both poor and rich
celebrate at this time, and wanted
to hopefully, persuade the audience
~~to~~ who are rich to change their selfish
ways and help those families out more
suffering from poverty like the Cratchits.

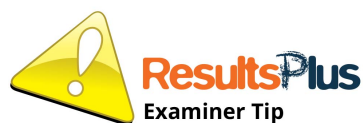


Part a) There is understanding of how Scrooge is feeling. The response considers the use of language, such as the focus on 'best' and 'happiest'. There is consideration of effects on the reader, but points are repeated. There is an attempt to use subject terminology but not all terms are used accurately.

Level 3, 10 marks

Part b) There is a lack of focus on the question and on the Assessment Objectives assessed in this question. There is a lot of unnecessary reference to context and there is also some focus on AO2. This is a sustained response but a lot of the response is not relevant. However, there are some focused points, such as Scrooge giving the turkey to Fred, the reference to the pay rise and then becoming Tim's second father. Despite the slips in focus, the response regains focus when discussing Scrooge's transformation later on, with relevant points. The last page and a half is focused and relevant. There is consideration of Dickens' message which is linked to the good will in the novel.

Level 3, 10 marks



Candidates should regularly refer to the question in order to maintain focus.

Question 5

Pride and Prejudice

Part (a) Relationship Mr and Mrs Bennet

Part (b) Financial wealth

This extract was particularly successful and several very good responses were seen. Several candidates gained full marks for both parts of the question. For Part a), most candidates commented on the use of italics and the use of questions. For Part b), candidates tended to write about Darcy, Bingley and Lady Catherine de Bourgh.

Examiner comments include:

"Some confusion with the Bennet's relationship as too many felt they hated each other. Better answers saw they were mismatched and Mrs Bennet married for money while he was beguiled by her looks!"

"Some more able candidates were able to make comment on the use of humour and tolerance."

"I enjoyed reading the responses to Part b) as students really went to town on marrying for money. There was not too much in the way of context other than a reasonable reference to entailment and the need for women to be secure and not a burden as a reason for Charlotte accepting Mr Collins' proposal."

"There was good discussion on Lady Catherine de Bourgh and how wealth allowed rudeness and the deceit of the Bingley sisters, as their wealth came from trade, so there were lots of little subtleties."

Many of the responses to this question were Level 3 and above. This exemplar is a response that is Level 3/4 borderline.

a) In this extract, Austen presents the relationship between Mr and Mrs Bennet as more of a convenient marriage, rather than one founded on love. ~~The two characters are shown to have~~

The two characters are shown to have contrasting personalities: Mrs Bennet is extremely lively and eccentric, ~~cried his wife impatiently~~ whereas Mr Bennet is more calm and collected. The quote; "cried his wife impatiently" shows Mrs Bennet's personality as the verb "cried" shows that she is quite dramatic. Austen also uses the repetition of exclamation marks to show Mrs Bennet's excitement and liveliness; "to be sure!" and "for our girls!". In contrast, Mr Bennet mainly has one sentence answers to Mrs Bennet's questions which shows ^{that he is more level-headed} ~~his lack of interest in~~. The quote, "Mr Bennet replied that he had not" shows this. The use of free indirect ~~discourse~~ ^{Mr Bennet's personality} emphasizes to the reader as he isn't physically saying anything but Austen still shows his opinion. This emphasizes that he is a man of few words.

Mrs Bennet is shown to be dedicated to her daughters being well-matched. She is in hysteria when she finds out that "a single man of large fortune" has arrived in the neighbourhood. She immediately says "what a fine thing for our girls!". Mrs Bennet's desperation for her daughters to be well-matched could originate from her own need to be well-matched. This could suggest that Mrs Bennet only married Mr Bennet for security rather than love as they have little in common.

Mr Bennet's view on the new "news" is very different to his wife's. He shows his lack of interest in the subject by him making "no answer". This also creates humour.

The idea that Mr and Mrs Bennet's marriage ~~was~~ is based on practicality is further explored when Mr Bennet comments on his wife's good looks. He says that Mrs Bennet is "handsome" which could be one of the reasons why he married her.

b) In 'Pride and Prejudice', financial wealth is important as it acts as a motive for the characters, ^{and as a plot catalyst} which ultimately leads to plot twists which makes the novel more intriguing.

Mr Wickham's want for wealth leads him to elope with Mr Darcy's sister, Georgiana. Georgiana has a very large fortune which Mr Wickham wants his share of. The ~~the~~ discovery of this elopement to Elizabeth is a plot twist as Lizzy soon realises that Mr Darcy "has got all the goodness" and Mr Wickham "has ^{only} the appearance of goodness". Lizzy ~~is~~ realises that she has been "blind, partial, prejudiced absurd" when it comes to seeing what Mr Wickham is really like. Mr Wickham's desperation for money is also shown when he will only marry Lydia in exchange for money. Instead of a plot twist, this acts as a plot catalyst as Mr Darcy pays Mr Wickham so that no shame will be brought upon Lizzy's family. In the time when Austen wrote this novel, elopement caused embarrassment and shame to be brought upon the family as it was indecent. It could also jeopardise the chances of the other daughters getting married as the family would have a bad reputation. Mr Darcy does this

due to his love towards Lizzy as he says "I thought only of you". This emphasises to Lizzy how kind Mr Darcy is, which leads her to fall in love with him.

In the novel, financial wealth also creates classes ⁱⁿ society. The characters with more wealth e.g. Lady Catherine, Mr Darcy ~~and~~ and Mr Bingley are part of the ~~aristocracy~~ aristocracy (upper class). However, the characters who have to work for their fortune e.g. ~~Mr~~ Mr Gardener, Mr Collins and the Bennets, are part of the working ~~class~~ class. This divide in society creates tension in the novel, ^{for example} ~~as~~ Lady Catherine doesn't want Lizzy to marry Darcy due to her lack of wealth and her position in society. Lady Catherine's snobbery is shown when she visits the Bennets to converse with Lizzy. Lady C immediately says "You have a very small park here" which highlights her attitude of looking down on the working class. During her and Lizzy's conversation, Lady C is very possessive over "her own nephew" as she doesn't want Lizzy, a woman of "inferior birth" and "inferior connections", to marry her nephew ~~and~~ as she thinks that her family is going to be "polluted".

Additionally, financial wealth was certainly a reason why women wanted a husband in the 19th Century. This idea is shown through Charlotte and Mr Collins as Charlotte only marries Mr Collins for security. She says, "I ask only for a comfortable home", which supports this. This also shows the difference of opinion between Charlotte and Lizzy as Lizzy will only marry for love (shown when she declines Mr Collins and Mr Darcy the first time). Lizzy shows her shock to Charlotte's engagement when she says, "engaged to Mr Collins! Impossible!". Mr and Mrs Bennet's marriage could also be interpreted as being only for security as "three and twenty years had been insufficient to make his wife understand his character." This ~~shows~~ could suggest that the two have little in common ~~interest~~ suggesting that they didn't love each other when they got married.

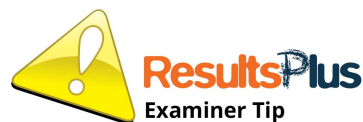


Part a) The response focuses on a range of language and structural devices used in the extract, including repetition, the use of exclamation marks and 'free indirect discourse'. There is a focus on the effects of particular words, such as the consideration of the use of the verb "cried" to show the dramatic nature of Mrs Bennet's personality. Overall there is enough understanding, supported by relevant subject terminology, to warrant a mark at the bottom of Level 4.

Level 4, 13 marks

Part b) This is an inconsistent response as there is some reference to AO2 (language, form and structure) and AO3 (context). The response is mostly focused on the question. This section gains a Level 3 mark as it is a personal response that is soundly related to the text. The candidate uses many supporting references and comments which highlight understanding. Ideas such as Lady Catherine's 'snobbish' ideals are explored in a reasonable amount of detail. The end of the section ends slightly abruptly. Further references and focused points would be required to qualify the response for a mark in Level 4.

Level 3, 12 marks



For part a), candidates should select specific words and phrases from the extract and formulate point, evidence, explain answers for each sample provided. Candidates are credited for the development of ideas relating to the examples provided.

Question 6

Silas Marner

Part (a) Eppie's feelings about her life with Silas Marner

Part (b) Nancy

Responses to this novel were very successful. Candidates were able to comment on Eliot's use of colloquial language and use of repetition and many made reference to the use of the emotive and persuasive language in the extract. For Part b), a range of points were made about the character of Nancy. Several candidates commented on her relationship with her sister, Priscilla, and others focused on her reactions to the discovery of Godfrey's relationship with Molly Farren.

Examiner comments include:

"This was a good extract as all could comment on Eppie's love for Silas. The approach tended to be choose a quote and say something about that. I came across very few responses with references to terminology. More able candidates commented on how Eppie's dialect and her reasoning as to why she would not fit in with the upper class. Some candidates picked out "Cleave" to show her passion and "only one father" and the use of the word 'father' itself."

"The more able candidates knew Nancy well, the less able struggled to provide a range of ideas. I saw some reasonable answers starting with her prettiness and interaction with her sister, her sense of morals, her love for Godfrey (though sometimes these got a bit bogged down with his marriage and the blackmailing) then the use of the extract linking it to how she couldn't have children. It was a pity most tapered out here, if they had just gone on to say that she made friends with Eppie and helped her with her wedding they could have, possibly, moved up a level."

This is an example of a Level 4 (Part a) and Level 3 (Part b) response.

a) Elliot presents Eppie's feelings about her life with Silas Marner in countless ways. One way Elliot presents Eppie's feelings is ^{as} ~~is~~ ^{emotional} ~~to~~ ^{about} her ~~life~~ ^{about her life} with Silas Marner. "he's took care of me and loved me" This suggests Eppie has ~~been~~ ^{enjoyed} the way she's been raised by Silas Marner and would not ^{want to} separate from him. This shows us how ~~strongly~~ ^{strongly} Eppie feels for the life she's lived with Silas Marner as she would not want to live with her biological wealthy father. "poor clothes and things" proves Eppie's life with Silas Marner is not prosperous but she is comfortable as long as ~~he's~~ ^{he's} in her life. Another way Elliot presents Eppie's feelings about her life with Silas Marner is as grateful. "shouldn't wish for fine things" This signifies Eppie is pleased with what she already has as Silas Marner has worked his hardest for Eppie to "put on

things. This suggests Eppie is not greedy or selfish; she cares for others. ~~What~~ By using the rhetorical question "what could I care for then?" demonstrates Eppie's compassion about the little things she has ~~with~~ in her life with Silas Marner rather than ~~strongly~~ wishing for better things. This shows she has rare, considerate characteristics as she is not self-centered or spoiled in any way. ~~When~~ Another way Eliot presents Eppie's feelings in this extract is as cruel. "I can't feel I've got any father but one" This perhaps makes the reader think ~~grate~~ it was wrong for Eppie to dismiss Godfrey Cass who is her biological father as his previous circumstances ~~unhelped~~ ~~him~~ to take care of her because he ~~would~~ ~~lose~~ ^{have lost} his beloved wife Nancy. The phrase "any father but one" suggests Eppie feels as she's only ever had one father and that father could be no one other than Silas Marner as he was the one who brought her up like a father should. The personification "tears gathered" shows it was difficult for Eppie to reject the ~~idea~~ ^{offer} of living with her birth father and Nancy but Eppie's strong powerful nature allows her to. This means Eppie's

feelings are intense enough towards her life with silas marnier that she choose it over "the best" it

A different way Elliot presents Eppie's feelings about her life with silas marnier is as simple. Elliot uses lists "I like the working-folks, and their houses, and their ways" This clarifies Eppie sees herself as a working class as she has ~~been~~^{her life} ~~experiences~~ has been centered around ~~this~~^{the} type of class. The adverb "ended passionately" further shows she holds a lot of pride and respect for the working people who have been along side with her and one day hopes to become a working class girl herself. The final way Elliot presents Eppie's feelings is as optimistic. "As'll we with father... help me take care of him" This proves Eppie is looking forward to getting married one day and she plans to ~~the~~ continuing living with silas marnier so she can take care of him like he took care of her. This is effective as it shows ~~Eppie's feeling~~^{Eppie's feeling for} ~~for~~ her her life with silas marnier is ~~of~~ stronger strong and "nobody shall ever come between him and me" proves their strong bond.

b) Another place in the novel where Nancy is presented is at the party. At first Nancy is reluctant to engage with Godfrey Cass and planned to stay away from him. This is because she has heard rumors of his character and believes her life will not be easy with him; but despite their rumors Nancy cannot help but feel attracted to Godfrey Cass. Nancy's relationship with Godfrey started off as a mutual but developed into passion and love eventually.

Another aspect in the novel where Nancy is presented is when Godfrey decides to tell Nancy the truth about Molly and his child Eppie. Previously Godfrey Cass was married in secret to Molly who he had a child with but unfortunately Godfrey later learnt she is opium and always drunk when Godfrey decided to tell Nancy the truth about Molly he made sure to do after they were married so she wouldn't leave him. Godfrey assumed this would undermine their relationship but instead Nancy learned to understand why Godfrey hid this from her and she forgave him. The reason Godfrey decided to tell Nancy the truth

was because Nancy and him were unable to ~~adap~~ have children. Nancy agreed with ~~the~~ ~~god~~ Godfrey Cass when he wanted to travel to Silas Marner's cottage in order to reclaim ~~poor~~ Epie as his daughter.

However things do not go according to plan so Nancy and Godfrey are forced to depart from Epie. "If only you had just told me... then Epie would have been ours" This suggests Epie Nancy blames Godfrey for Epie not wanting to be with him because he gave her up when Godfrey says to Nancy "I would've lost you" It shows Nancy is preferred as Godfrey's happiness and values her over his daughter. This shows the intensity of Nancy and Godfrey's relationship as even though they will remain childless for the rest of their lives, Godfrey can go through it as long as he has Nancy by his side.

Both Nancy and Godfrey decided they would help ~~for~~ Epie but from a distance. The first thing Godfrey and Nancy did for Epie was help her build a

a garden which she has longed for. This suggests Nancy is caring towards Emma as she is Fitz Godfrey's child. This shows it was normal for people in the 18th century to have children and give them up if it created issues. The character ~~Alice~~ Nancy Lammeter is not much significant in the novel which suggests women did not have a fair role in the 18th century. This is also proved because George (Fanny) was a woman who's pen name was masculine to make sure her novel was taken seriously and published. If her novel was published under her actual name, it ~~to~~ might have not got as much recognition as it has today.



Part a) This is a sustained response which is clearly focussed on Eppie's feelings. The response covers a range of points exploring the effects of language, form and structure, showing a thorough engagement with the text. The candidate considers the use of rhetorical questions, lists, adverbs and personification. The response includes comments on the way that Eppie is shown to be 'grateful' to Silas and feels that he is her 'one' father. The response also offers consideration of the effect of Eppie's tears as a demonstration of her feelings.

Level 4, 16 marks

Part b) This is a personal response which makes relevant points despite elements of a narrative style. The candidate considers Nancy's relationship with Godfrey and how this is revealed. The response also considers Nancy's response to Eppie's garden and how this shows her as caring. There is reference to context at the end of the response which is not assessed in this question. There is enough of a focus to award a mark in Level 3.

Level 3, 11 marks



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

Question 7

Frankenstein

Part (a) Frankenstein's experiences

Part (b) Suffering

A full range of marks was awarded for this question, with many candidates gaining marks in Level 3. Often, candidates responded enthusiastically to Part b) of the question and were able to identify how characters in the novel suffer. Some only considered the creature or monster, whereas others considered a range, such as Victor, Elizabeth and Justine.

Examiner comments include:

"Candidates successfully discussed the use of contrasts between Switzerland and Scotland. Several picked up on the use of repetition of the word 'miserable'."

"In Part a) some candidates struggled with maintaining a focus on the extract and frequently lapsed into talking for too long about other parts of the story to justify their analysis, thus limiting their actual engagement with the extract itself."

"Interestingly, candidates seemed to really struggle with structural analysis for this extract, failing to produce any memorable insights or analysis on this front."

"Part b), some candidates expressed sympathy for the DeLacey family when explaining how they suffered."

"Good accessible extract. Most could say something on the repetition of 'miserable' but better saw how it reflected his feelings. Most understood he hated it. Better saw the contrast with Switzerland and made good lang points. For part b, all could access this question."

The example included here is an exemplar of a low Level 3 response.

7a) Frankenstein's experiences in this extract were unfortunate for him.

He wanted to finish his work off in Scotland but he was distracted by what he came across.

'There were three miserable huts'. The adjective 'miserable' shows emptiness and isolation. Frankenstein had to hire one of these huts to stay in. His reaction showed that he was not looking forward to staying there.

'The thatch had fallen in, the walls were unplastered, and the door was off its hinges.' The use of complex sentences shows his disappointment ~~of~~ of what he was experiencing. He experienced a hut

that was not looked after. As the description progressed of the huts, he continued being dissatisfied.

In the third paragraph, Frankenstein decided to come across a new experience at the sea. This was a much more relaxing experience for him because he wasn't ~~as angry~~ as angry. 'dashed at my feet' the verb 'dashed' sets a much more relaxing tone.

Although he was more relaxed in this paragraph he still made a negative comment about the landscape. 'desolate and appalling landscape'. The adjectives 'desolate' and 'appalling' show that he was not impressed with his overall experience.

The extract also finishes on a harsh tone. 'it became every day more horrible.' The noun 'horrible' expresses his hatred towards Scotland. It is certainly true that

Frankenstein had better experiences in other parts of the novel. For example, his ambition for knowledge.

7b) In the novel, the creature experiences a lot of suffering. His biggest suffer was when he got rejected by every human being. Everyone in the village were scared of his presence because of the way he looked. The creature became depressed.

The creature suffered when he got rejected by the De Lacey's. Felix attacked him with a stick. Before this event the creature classed the De Lacey's as his 'friends' and 'protectors' because he saw that their family showed kindness and love towards each other. The creature continued to suffer from the rejection of humans. His suffering lead to anger which lead to sin. He set fire to the De Lacey's cottage as a result of

this.

Another time when the creature experienced suffering was when his own creator Frankenstein even rejected him. This meant that he had to figure everything out for himself. He had to learn how to speak, read, write and ~~and~~ what nature was. The creature suffered from the lack of knowledge that he had.

Another character that suffered was Frankenstein. He isolated himself to make the creature. He suffered from being constantly tired from the lack of sleep he had. I had worked hard for nearly two years. Frankenstein isolated himself to do this.

Later on in the novel, Frankenstein suffered from worry. When he changed his mind regarding the female counterpart, the creature

threatened him and said '~~that~~ I will be there on your wedding night'. This made Frankenstein extremely distressed which lead him to being constantly worried.

All of the indications are that Frankenstein and the Creature both experience suffering from different events and situations.



Part a) There is an understanding of language in the response. There is some literal focus and ideas are not always developed. Each paragraph is supported with an example from the text, although quotations are sometimes quite lengthy. Subject terminology is used, including 'adjective', 'complex sentence' and 'verb'. There is just enough evidence of understanding to warrant a mark at the bottom of Level 3.

Level 3, 9 marks

Part b) This is a personal response with some relevant points. The response starts by focusing on the creature and how the village was 'scared of his presence', and the impact this had on the creature. There is also some consideration of how the creature suffers as a result of the De Laceys, although this is not developed. Points are relevant, just not always explored fully.

Level 3, 10 marks



For Section A, Part a), a most useful acronym to use when exploring AO2 is PETER: Point, Evidence, Technique, Effect on Reader.

Question 8

Section B, Poetry Anthology questions

Of the Poetry Anthology section, by far the most popular question was Question 9, *Conflict*. Overall, the majority of poetry responses were very successful, and the full range of marks were awarded.

General comments for this section include:

“Section B there was variation with contextual focus being the main stumbling block for some candidates. A lack of contextual focus hampered some candidates’ marks. A real positive was that I came across fewer responses that only analysed one poem. I did not have to impose the ‘capped at level 2’ guidance at all.”

“There were some thoughtful comparisons made throughout Questions 8,9 and 10. There were a number of responses which focused more on their selected poem rather than balancing the analysis between the named and their own choice. These did not score as well as those which looked at the named poem first and then brought in similarities.”

“The poems selected by candidates was often appropriate and favourites for Question 8 were A Child to his Sick Grandfather, Neutral Tones and One Flesh. Candidates struggled with Valentine. Successful comparison for Question 9 were often with Cousin Kate, The Man He Killed and No Problem. Candidates struggled to develop responses with Catrin.”

In Section B, with the anthology poetry, there were some promising responses in the top band with those candidates having an excellent understanding of context and integrating this throughout. However, for some candidates, there was a lack of development of analysis which prevented them from moving up from Level 2. In some cases, this was due to feature spotting without considering the effect on the reader or considering analysis of quotes. On the whole, students this year had clearly prepared themselves well knowing a range of quotations. Candidates who were highly successful, knew their chosen second poem incredibly well and were able to respond to the question effectively by choosing and selecting from a vast repertoire of suitable and integrated and/or precise quotes.”

Some very rare or unusual and unexpected scenarios occurred:

- candidates comparing with another poem in a different collection (either given or named in another collection)
- candidates writing more about the chosen poem rather than the one given
- several 2 in1s where candidates had used the answer space for Q11 as well.

There were very few rubric infringements (responses where only one poem had been discussed).

Question 8 *Relationships* collection

Named poem: *A Complaint*

Question: Loss

The most popular poems used for comparison were *The Manhunt* and *Neutral Tones*, although all other poems were seen. The question was accessible and gave candidates a wide option to choose from in order to compare.

Examiner comments include:

"There were some very strong responses to this section that were very enjoyable to read. Candidates engaged very well with the given poem. Most opting for a comparison with either Simon Armitage or Thomas Hardy's poem."

"The only negative feedback would be that more able candidates frequently struggled to work context into their analysis in a meaningful way, too often it seemed to be lumped in, or lopsided in favour of one poem, even in the strongest responses. Some candidates had good responses, but failed to actually compare the poems in a meaningful manner, thus limiting them."

The following is an exemplar of a high Level 4 response.

'A complaint' and 'One flesh'

In 'a complaint' there is a loss of a partner but ~~the~~ ^{their} love is still alive "sparkling, living love" whereas in 'one flesh' it is their love ("fire") that has gone "cold" ~~but~~ but they are still "strangely close together". They live as companions not lovers. Both poems are about loss, just one a loss of a person, the other the loss of love.

In 'a complaint' each verse has a rhyming couplet at the end. ^{"heed... need."} The rhyming couplet seals each verse and the rhyme is complete. This shows that ~~the~~ the love is still complete, it is still the same although the partner is no longer there. Whereas in 'one flesh' there are half rhymes; The rhymes are not complete. This mirrors their relationship because they are not complete. They are no longer "one flesh" but have grown "apart".

The tone in each poem is very different.

'A Complaint' is from the view of one of the partners therefore the tone is very tender and affectionate which makes the poem more upsetting because they have lost the one they loved. A complaint is about the loss of a friend, a friendship that has broken but the speaker still has very strong feelings "my fond heart". William Wordsworth uses the rule of 3 to make the love still seem alive "murmuring, sparkling, living love" - adjectives that seem like verbs which makes the love seem alive still. William also uses an extended metaphor of a fountain to show the richness of their love. William is a Romantic poet, he is part of the Romantic movement which draws on nature "waters deep" "fountain" to create wonder and awe. The affectionate tone also reflects this.

On the other hand 'One flesh' has a more gloomy but religious tone "confession". Elizabeth Jennings is not part of the Romantic movement but a movement called 'The movement'. Her poem is less tender and affectionate but more depressing and gloomy "shadows".

'One flesh' ~~is~~^{has} a very religious tone. "One flesh" is a bible reference meaning 2 people become one after marriage which is ironic in this poem because the people are no longer lovers but companions "lying apart, each in separate beds." Elizabeth was a very religious author because she is catholic so her poems are more religious based. The irony of 'one flesh' creates a upsetting atmosphere because the reader will feel sorry for the two companions.

In 'a complaint' rhetorical questions are used ~~to make the feel~~; this shows how alone the speaker now feels and wonders if he should contain his emotions. The sealed rhyming verses show him containing his emotions and feelings.

In 'One flesh' the speaker is very bitter towards the separation "~~do they know how old they are~~" "do they know they're old". The speaker is very bitter however the 2 parents have grown to accept the change and no longer work together but instead side by side "strangely close together" but they are still "apart".

Both these poems are about loss however are based around different types of loss. Their views on loss are also very different however both poems show how loss is an upsetting thing but there can be good outcomes.



The candidate compares the named poem, *A Complaint*, with *One Flesh*.

There is a range of comparisons in this response and the candidate analyses form and structure, for example the comments about rhyme. In *A Complaint*, the rhyme in the form of the rhyming couplet at the end of each verse shows the love is complete whereas the half rhyme in *One Flesh* represents the fact that they have grown apart. Tone is addressed, as is context. There are effective comments on language and the effects on the reader.

Level 4, 16 marks



Candidates must compare the given poem with another in the same collection (listed below the question).

Question 9

Question 9 Conflict collection

Named poem: *A Poison Tree*

Question: Anger

Examiners commented:

"A real mixture in terms of the strength of the responses produced here, however, all candidates engaged well with the named poem. Candidates in this section seemed to struggle with context. Most popular comparisons were with either 'The Man He Killed', 'Half-Caste' or 'Cousin Kate'. A small number of candidates are trying to produce pre-prepared comparisons that are not relevant, and which limit their marks as they do not focus on the question. Some candidates were not really comparing the poems in a meaningful manner."

"The most popular poems used for comparison were 'The Man He Killed', 'The Class Game', 'Cousin Kate' and 'The Man He Killed'. Some very good explorations of language and structure, and most candidates were strong on context. Biblical allusions and extended metaphors came to the fore. I felt the choice of 'A Poison Tree' gave most students an excellent chance to make effective comparisons. I felt most students responded well and chose appropriate second poems that allowed them explore anger successfully."

"Students usually matched to 'Catrin', 'Cousin Kate' or 'No Problem'. There were clear links made. Easy links were made to anger. Context links were often made about religion. Students were able to identify techniques with ease."

"The named poem 'A Poison Tree' elicited a high degree of textual engagement. Most students made solid comparisons and the general quality of responses was high. The comparisons used various poems from the cluster. Even some unusual comparisons, such as 'The Prelude' was still effective. The theme of anger allowed for a wide variety of responses."

"Generally well engaged responses."

"Candidates grappled well with 'A Poison Tree' and were able to discuss the message of what happens when anger and hatred isn't dealt with. Many tackled the biblical allusions in the poem and the idea of temptation to give in to rage and anger effectively, which was nice to see. Some odd pairings at points limited the responses. As the focus was on anger, many picked appropriate choices such as 'No Problem' or 'Cousin Kate' and 'Catrin'. It was less successful when candidates picked poems that had less to do with anger, for example 'The Class Game'."

"Most candidates could reference appropriate context, some of whom did so to really illuminate their readings of the text."

Two examples are included for this question. The first is a borderline Level 3, Level 4 response. The second received full marks.

William Blake poem 'A poison tree' and Lord Tennyson's poem 'The Charge of the Light Brigade' both explore the theme of anger. Both poems use a combination of form, structure and language to explore the different aspects under the theme of anger.

Firstly, Blake in 'A poison tree' uses the extended metaphor of ^{the growth of a} tree to show the process / growth of anger. "And I sunned it with smiles" This quotation creates an amazing imagery the comparison of ~~murder~~ ~~murders~~ nurturing a tree with the spiral effect of anger clearly ~~emphasises~~ ~~emphasises~~ to the reader how the anger came about. ~~Smiles!~~ The diction 'smiles' is used ironically, a smile usually has connotations of friendship and happiness. However William Blake has used it to demonstrate how the voice has used it to cover up his real thought. He has hidden away his anger, with it is what allows it to grow.

Similarly
Furthermore, Lord Tennyson in 'The Charge of the Light Brigade' also uses irony to express anger, "Cannons to the right of them, Cannons to the left of them, Cannons

behind them." Throughout the poem Tennyson used dactylic dimeter to create a fast paced. This poem, 'The Charge of the Light Brigade' is a Ballad poem, it was during the era, these ^{types} ~~types~~ of poems were usually comical and were created to be repeated as a song. Tennyson uses this poetic device to subtly criticise the leadership of the war. The ~~the~~ ~~metre~~ ~~of~~ ~~the~~ ~~poem~~ ~~emphasises~~ ~~the~~ ~~mistake~~ He couldn't directly express his ~~relevant~~ opinion of the war as there was censorship rules ~~however~~ at the time he wrote the poem. However, not at the time ^{of} the war, was a journalists at the ~~er~~ front line reported back to the English public, the terrible mistake that had been made. The reports used the word 'blundered'. Tennyson took this text and used it ironically as a representative of the anger of the British public.

Furthermore, William Blake use juxtaposition to & emphasise the enormity of his anger. "When the night had veil'd the pore" the quotation shows how Blake included the theme of darkness to cover up the evil committed. The quotation is then followed by "In the morning glad I see" the light darkness ~~has~~ now gone and therefore the mood as change to 'glad'. This juxtaposition shows to the reader that William Blake is

proud of his outcome of anger.

This contrasts against 'The charge of the Light Brigade'

I previously mentioned the vast amounts of anger the British public had of the leadership of the War.

Tennyson, effectively represents this through the use of dactylic dimeter. ~~throughout~~ "into the valley of death,

into the jaws of hell" Throughout the poem, Tennyson

has used this poetic device, the mirror the galloping

of the horses; making the ^{reader} feel like there of at

the battle scene. The dactylic dimeter, keeps a

constant rhythm which keeps the reader engaged.

However, there is one line that doesn't follow this

rhythm, "Had someone dismayed - blundered."

This juxtaposes against the rest of the poem, emphasises

the importance of the mistake. Therefore, the anger

is his play wasn't something to proud of which

contrasts against 'A poison tree'.

In conclusion, both poems include the element

of ~~reader~~ irony however the anger they discuss

but very different purpose.



The candidate compares the named poem, *A Poison Tree*, with *The Charge of the Light Brigade*. The theme and links are introduced at the start of the response and the candidate then proceeds to try to analyse in some detail the set text. Comments are supported by textual references. Discourse markers are used at the start of each paragraph to introduce the comparison between the texts. Irony is commented upon and how that links with the anger expressed in each poem. Comments on the chosen poem are stronger than on the set, leading to some imbalance. Comments on context are a little muddled. Overall, this response warrants a mark at the bottom of Level 4.

Level 4, 13 marks



Candidates must compare the two poems. Practice using discourse markers: *On the other hand*, *whereas*, *however*, *this is different to*, *this is also seen*, *whereas*, etc.

This second response is very impressive, particularly when we consider the limited time suggested and being a closed book examination. Full marks are awarded.

The main way in which Blake portrays anger in 'A Poison Tree' is through the use of the metaphor of the tree. The idea and metaphor of the tree portrays how nature grows over time but also, the idea that we nurture anger. This is seen when he says 'A water'd it in fears'. The idea of 'water'd' implies feeding and nurturing, thus implying anger is something that we ourselves nurture inside of us. Anger is also presented as something that grows over time. Blake achieves this through the use of binary opposites such as 'night and morning' and 'day and night'. This creates a sense of time passing and thus how anger develops and grows over time. Continuing the extended metaphor Blake talks of how anger bears fruit. Fruit usually connotes to the idea of life but here we see it causes death. This juxtaposition is further enhanced through the use of 'bright' and 'shine' to describe the apple, both of which have very positive connotations; and yet we later learn the foe 'outstretch'd beneath the tree'. This portrays the deceptive nature of anger, we may believe we have a right to feel angry and it is a good thing but it ultimately causes destruction.

Another poem which presents anger is 'Cassin Kate' by

Christina Rossetti. In this poem it talks less of anger as a general emotion and more of the anger of a specific individual. Rossetti also portrays anger as something that grows over time. This is achieved through the ballad style of the poem, the idea of telling a story implies that it all happened over a prolonged period of time. In 'A Poison Tree' there's also a very strong sense of the anger being directed at the 'tree' and this is also achieved in 'Cousin Kate'. Thus the narrator's anger is clearly directed at her cousin Kate which we see from how she says 'oh cousin Kate' twice. The fact that she calls her 'Cousin Kate' also highlights the family connection and therefore heightens the sense of betrayal the narrator feels. Cousin Kate portrays anger much more personally than 'A Poison Tree'. This is seen in the repeated use of 'you' which shows how fiercely direct her anger is. There's also a strong sense of bitterness which we see through how she draws direct contrasts between herself and her cousin, such as how people call her cousin 'peer good and pure' and call her 'an outcast thing'. By using parallelism and drawing direct comparisons Rossetti gives a strong sense of how unjust the narrator feels the situation is. The narrator also shows clear disdain towards 'Cousin Kate' saying that her 'love was writ in sand' - implying it was fickle and untrue. Also she says, 'had she been in her

cousin's position shed have 'spit in his face', an open act of disgust. All of this conveys the strong sense of betrayal that the narrator feels and the ensuing anger that it caused. She criticises Kate openly with disgust.

Blake's poem, 'A Poison Tree', is from a collection of poems called Songs of Experience, many of which had a moral tone and 'A Poison Tree' is no different. Blake uses simple language and a simple AABB rhyming scheme. This gives the poem a real sense of rhythm and the simple language to convey a complex message makes it memorable. Blake's purpose here is clearly to teach against anger and to teach this lesson clearly and simply. The moral aspect of this poem is enhanced by its biblical connotations - the Bible story of Adam and Eve and the poison fruit. The almost child-like simplicity and tone of both the language and the very basic structure^{of the stanzas and poem as a whole} ensures that Blake's lesson will be remembered.

Contrasting this Rossetti's purpose is very different and thus the poem has a different tone. Rossetti worked in St Mary's Penitentiary where she helped mothers who had had children outside of marriage which was seen as sinful at that time. Therefore she experienced first hand the pain, suffering and anger of these women and the purpose of her poem is to tell their story and express anger on

Their behalf, therefore she finishes the poem by giving them a small victory, their child, their 'shame' has 'pride'; whereas 'A Poison Tree' finishes on a more morbid note. Also Rossetti clearly wants the audience to sympathise with the narrator and support her in her anger, she creates this sympathy through the use of the simile 'he changed me like a glove', this clearly shows how blatantly she was objectified and refers to herself as a 'thing' so the audience would feel sympathy for her but may feel no sympathy for the narrator of 'A Poison Tree'.

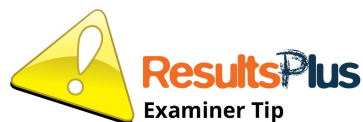
Therefore although both poems deal with anger as something long-lasting and direct they differ fundamentally in their structure. Whereas 'A Poison Tree' wishes to teach a lesson and the poem is structured to have a clear moral message, 'Cousin Kate' simply wishes to express the anger. Therefore it uses much more emotive language, it uses a rhyme scheme (ABCBDB) in order to add a sense of innocence in order to make it more poignant when that innocence is taken away. Rossetti wishes to make the audience feel the anger the narrator feels but Blake wishes to teach against anger all together. In 'A Poison Tree' anger is a sin but in 'Cousin Kate' it's simply a justified emotion.



The candidate compares the named poem, *A Poison Tree*, with *Cousin Kate*.

This is a comprehensive, detailed response which demonstrates the Candidate's perceptive understanding of both poems. The candidate discusses the contrast in the emotions depicted by both texts and goes on to evaluate the use of language in a cohesive manner. There is excellent understanding of context. The response easily fulfils the criteria for Level 5.

Level 5, 20 marks



The Anthology poetry question assesses Assessment Objectives AO1, AO2 and AO3.

Use the mark grids in the mark schemes to guide you when marking mock examinations. Candidates should demonstrate an understanding of the two poems, compare them and explore the use of language, form and structure, and use relevant terminology *where appropriate*. Candidates should also comment on the context of the poems.

Question 10

Question 10 *Time and Place* collection

Named poem: *I started Early – Took my Dog*

Question: a Journey

Overall, the question worked well and a good range of responses was seen. Some candidates explored the psychological journey of the poem and others explored the more literal journey taken.

Examiner comments include:

"I felt that the named poem was often overlooked and candidates explored their chosen poem in more detail. Those that effectively explored this poem commented on the speaker's sexual discovery."

"Students tended to match the named poem to 'Nothing's Changed' or 'Romney Marsh'. There was strong understanding of chosen poem and its context. Good analysis was made about the sea."

"Candidates tended to explore the use of punctuation, such as the use of dashes, and made good comparisons with their chosen second poem."

The following example is one that is placed at the top of Level 2.

The poems, London ~~and~~ by William Blake and I started early both talk about a journey. ~~The~~ ~~is~~

London is a poem based in the city of London ~~which is set~~ during the industrial revolution which was changing times for the world as so many new machines and technologies were being invented. London was very busy and polluted and not many people were happy. Blake writes the poem in first person to make the poem more personal.

The titles "I started early - look my dog" and "London" are completely different as London is very vague and doesn't give much away to the reader which makes it enticing and makes the reader want to read it more than a title that gives away what the poem's about. 'I started early' is not as vague but it gives a rough idea of what the poem is about which ~~is~~ ~~is~~ in my opinion is not as effective as London.

London talks about real issues as it says

"I wander through each charter'd street". This shows to the reader that London seemed like it was owned and choked and that the people weren't free. People in London also didn't seem to be happy as it says in the poem "marks of weakness marks of woe". London doesn't seem to be as happy as I started Early as it says "visited the sea" "no man moved me". In this poem the author seems to be free.

The structure of London is very normal as it has ~~4~~^{four} stanzas with ~~4~~ four lines each. I believe the ~~author~~ writer did this to emphasise the choked streets and show that everything in London ~~is~~ goes like clockwork. Something I found interesting about London is at the end there is no full stop which I believe is done on purpose to show that London never stops and is continuous.

I started early but on a slightly abnormal structure as it has six stanzas each with four lines, this poem is quite long and includes an unusual amount of hyphens to break phrases up. I do not think this is effective.



The candidate compares the named poem, *I Started early – Took My Dog*, with *London*.

There is some understanding of the two poems in this response. The candidate compares *I Started early – Took My Dog*, with *London*. The candidate begins by looking at some contextual points and the journey of experience. Some reasonable points are made about the chartered streets and freedom. Some brief comments are made about the structure of both poems. There is very little on the named poem and the response is a little unfocused. A mark at the top of Level 2 is appropriate.

Level 2, 8 marks



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

Question 11

Section B, Part 2, Unseen Poetry:

Poem 1: *The Month of May* by Wendy Cope

Poem 2: *British Weather* by Gavin Ewart

Question: How the writers present the month of May

Feedback for the unseen poems has, on the whole, been very enthusiastic and favourable. Several candidates gained better marks for the unseen poetry section than what they did for the studied Anthology question.

Examiner comments include:

"The unseen section really captured the candidates' imaginations and, I felt, again, that the quality of responses has improved since last series. In all, a lovely paper to work on."

"Some strong responses in this section. Pleasantly surprised by the strength of the analysis of the forms in both poems. Language analysis was strong too. There is a slight issue in that less able candidates are not really comparing the poems, but instead analysing them in turn, with a few tokenistic comparative phrases thrown in."

"Candidates seemed well prepared for the exams with the majority of responses offering structured attempts at analysis, whether at Level 2 or 5. One of the main issues was responses were placed in the wrong part of the exam booklet."

"A delight! Some answered this and left the Anthology poems blank. It started from basic both poems are about May and both poems use merry. Better saw positive/negative with comments and optimistic/pessimistic. Even better saw the sarcastic tone/ child like refrain. Lots to identify in language and most could pick out something. Repetition/contrast. I did like the one who disagreed with Cope as May was not great as it was exam time! They just need to watch learnt ABAB rhyme scheme used as it sounds like a heartbeat, not relevant here but overall there were some lovely responses."

"In Section B, it was pleasant to see that there was a fewer number of candidates who had clearly run out of time for the Unseen Poetry (Q11) question and showing students were well trained for an exam of this length. 'The Month of May' was a clear comparison across both poems and students were more inclined to engage more thoroughly with these poems as a result as they were familiar with the idea."

"Candidates seemed to cope well with the Unseen Poetry question. Weaker candidates were able to draw comparison between title, topic and imagery whilst the more able candidates were able to consider tone, structure and various aspects of language and form. Candidates often structured their responses clearly with methodical points which alternated between the poems. There was often good use of comparative language."

Three exemplars are included for this part of the paper: Level 2, Level 3 and Level 5.

Question 11

Repetition

The comparison between poem 1 and poem 2 is that they're talking about "merry month of May". The ideas in the poems is that they're talking about the same but completely different way they're put in. The both are talking about the weather.

Poem 1 the writer presented as happy may. This has shown in poem "The month of May, the merry month of May"; the writer has used ^{repetition} repeat the ^{more} than one time "May". This also suggest that poem 1 and poem 2 are talking about the same thing but, in different context.

Poem 1 as engages the readers the poet was using stanzas for all of his paragraphs each time.

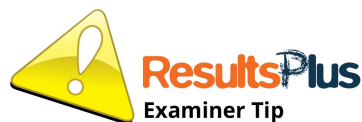
Poem 2, the writer presented the British weather ^{is horrible}. This has shown in the ^{Poem 1} quote "beds of optimistic flowers are beaten by thunder showers". ^{The technique has} This suggest that been used is powerful adjectives. This suggest that how bad is British weather

is like england. This poem ^{engages} us
of ^{British} weather is that how bad
^{it is} it you shouldn't spend your time
down there because it ^{isn't} fun, ^{don't}
hardly ^{get} any sun.



There is some understanding of the poems – the candidate identifies that *The Month of May* is 'happy' and that *British Weather* is 'horrible'. There are some underdeveloped comparisons. For example, the candidate identifies that both poems are about 'the weather'. There is also reference to subject terminology, including the use of 'adjectives'. There is enough to warrant a mark in the middle of level 2.

Level 2, 6 marks



Please remind candidates that they should begin Q11, the Unseen Poetry section, in the correct place in the answer booklet.

This is a Level 3 response.

The two poems 'The month of ~~May~~^{May} and 'British weather.'

The poem 'The month of May' has 3 lines per stanza, until the last to stanza where is a quatrain (4 stanza). The poem 'British weather' has 4 lines throughout the poem known as quatrains. At the start of the poem 'The month of may' it has an alliteration 'the merry month of may' 'merry' suggests happy and joyful month of may. This poem has a beat of A, B, A, B throughout the poem. The 'British weather' has a beat of A, A, B, B throughout the poem.

Through the poem 'the month of may' the line 'now hello pink and white and farewell grey.' In this line the word 'and' is repeated 3 times. This poem is indicating that Summer / Spring is here the plants would be a colourful range of colours ~~and~~^{and} not dry like ash grey plant. Compared to the 'British weather' where throughout the poem the line 'the birds all sing, because they are fools.' The birds are singing because the weather is bad and it's about to thunder.

The poem 'The month of may's last line is 'Now is the time, now is the time to play.' which means because the sun ^{is} ~~it~~ out and the seasons have changed and the weather is lovely, is the time to play. On the other hand, the 'British weather's' last and final

line is 'this is the marvellous British Spring.' This quote refers to the weather in Spring in the British and how everything has changed from ashy clouds and plants to colourful plants, animals begin to come out and it becomes sunny.

'The storm clouds hover round like ghouls.' This is a personification metaphor and simile in all one sentence. This line is from the poem 'British weather.' The writer has structured the poem like this to catch the readers eye out. The poem 'The month of may' has a phrase 'Now Hello pink' is being sarcastic with the reader, that the writer can speak to the plants and animals.



There is sound understanding of the two poems. In particular, the candidate considers the effect of colours in the poem. There is some use of subject terminology and examples from the poems are used to support the points made. The candidate makes some reasonable comparisons. There is enough for a mark in Level 3 as the candidate compares and contrasts the poems, but the response is not sustained.

Level 3, 10 marks



Candidates should be reminded to make comment on form and structure. All bullet points in a mark grid must be addressed to gain marks at the top of a particular level.

Our final example is a Level 5 response.

Question 11

Firstly, ~~Both~~ ^{The} poems have ^a contrasting tone. "The Month of May" ~~is~~ has a very upbeat tone, the rhythm is iambic tetrameter which ~~creates a~~ ~~the~~ conveys a feeling of happiness of the reader's head. "I saw a hundred shades of green today". This first person monologue expresses how the voice his feeling optimistic, observing her surroundings. In contrast, "British Weather" has a very pessimising, tone, "the beds of optimistic flowers/are beaten down by thunder showers" ~~The~~ The poet has explored the theme of failed optimism, suggesting the voice has had an undeserving ~~dast~~ ~~of~~ being mistreated. This therefore, makes the reader ~~sim~~ sympathise with the ~~reader's~~ voice of the poem.

Furthermore, 'The Month of May' is a Ballad poem. It has a chorus of "The ~~month~~ month of May, the merry month of May". This suggests have the poets intentions of the poem ~~to~~ for it ~~to~~ to be sung. The repetition in the line, emphasises the jolliness. ~~For~~ As well as this, the ~~repetition~~ alliteration in the sound 'm' evokes the feeling of happiness and content. 'M' is a very homely phonic, associated with ~~with~~ ~~the~~ warmth. On the other hand, 'British weather' has a ~~change~~ ~~altercation~~ is it's regular rhythm, thus emphasising the importance of the line, "this is the marvellous British Spring!"

The poet has used this line ironically, to conclude the depressing opinion of spring previously. The quotation can be interpreted ~~for~~ by the reader as the voice, concluding that he will be fine, he is used to his discomfort. ~~This can be the~~ ~~is an example of~~ evidence ^{to show} as how the poem can be interpreted in ~~the~~ having an extended metaphor for mental health. "cold and grey" suggests that his emotions; feels empty. "the storm clouds hover round like ghoul's." ^{this imagery} suggests he can't escape his mental state. Evokes the feeling of being trapped. To conclude "British weather" can be seen as a cry out for help, whereas 'the month of May' is celebrating the hope that's coming.

Finally, "The month of May" uses imperative verbs to direct the reader. "Sing Fa la la la la" This suggests ~~that the reader is~~ engages the reader. They feel directly spoken to and as a result makes them take in the language and images Wendy Cope is trying to portray. Furthermore, the verb 'sing' has positive connotation of free will and happiness. The poet's what's you to live your life, taking every moment as it comes. "Gather buds, make hay. The world is glorious". ~~They~~
* The imperative verbs also shows that the reader must put the effort in to see the results, see the "glorious world". This is greatly contrasted against

"British weather". The poem explores the horror and misfortune of the world. "Life is like a long disease" This simile ~~shows the reader~~ is used to convey the idea that life isn't worth living. The ending is inevitable, "long disease" explores the theme of suffering and pain. ~~the writer~~ This creates negative imagery in the reader's mind and establishes a ~~and~~ horrible tone.

In conclusion, both poems use effective structure and language to portray the message. "The Month of May" ~~even~~ expressed the positivity of the world through the techniques of Ballad, dactylic dimeter and the repetition. ~~is~~ However, "British weather" shows ~~how~~ how the world is negative, through the use of similes and imagery.



This is an assured and personal response. The candidate offers an individual interpretation of the poems and makes a range of thoughtful points, including the use of first person in *The Month of May* which shows the feeling of optimism, in contrast to the patronising tone in *British Weather*, which shows the 'failed optimism'. There is close analysis of language, including the use of alliteration of the 'm' sound in *Month of May*, which is 'associated with warmth'. The response considers deeper meaning but is not always fully explored. The candidate offers an individual interpretation of the poems.

Level 5, 18 marks



Use the examples for students to identify comments on language, form and structure and to highlight any comparative points made in order to develop skills.

Section A

There are no examples for this, as answers in this section are where candidates have not identified the question number on their response. There were 505 candidates who had forgotten to identify the question they were responding to and a general reminder to candidates to do so would be appreciated.

Some here were 'two-in-one' responses where candidates had written their answers in the incorrect area of the answer booklet. We would very much appreciate centres reminding their students to write their answers in the correct area of their answer booklet.

Section B

As with Section A above, there are no examples for this area as these are responses where candidates had forgotten to identify the question number attempted in Section B, Part 1 (Anthology). A large number of candidates did not identify which question they were answering or had started their Q11 response in the same area of the answer booklet.

Paper Summary

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

- Candidates should write their responses in the correct area of the answer booklet. Space is provided for each part.
- Candidates should not use extra paper. Ample space is provided in the answer booklet.
- Centres should remind their students of which Assessment Objectives are being assessed. Context is only assessed in Section B, Part 1 Poetry Anthology.
- For Section A, part (a) of the question, candidates must explore the language, form and structure of the extract. Candidates should just refer to the extract in this part of the question.
- Section A, part (b), candidates should draw on their knowledge of the text that they have studied and give examples from elsewhere in the novel. Candidates may, depending on the question, explore one area in detail or cover a range of examples.
- Section A, part (b), examples can be particular references to other parts of the novel such as events, episodes, character, action, and so on that are relevant to the question. Candidates can paraphrase quotations from memory, but exact quotations are not mandatory, particularly as this is closed book examination. The Assessment Objective assesses the candidate's knowledge of the texts and not language, form and structure. Centres should remind themselves of where the Assessment Objectives are assessed. Context is not assessed in Section A.
- Section B, Part 1, Anthology – candidates need to consider language, form, structure and context. Poems need to be compared and relevant terminology employed where appropriate.
- Candidates should be reminded to label their answers clearly (particularly Section A) and to use the correct space in the answer booklet.

Grade Boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:

<http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>

