

Examiners' Report
June 2019

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 their chosen text 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.

We are delighted to announce that we are adding an additional poetry cluster entitled *Belonging* to our Anthology for first examination in 2021. Additional prose and plays have been added to Paper 1. Please see our website for further details.

Principal Examiner Comment

This has been a very successful series. There were no errors on the examination paper and no erratum notices issued. On the whole, candidates have responded to the tasks exceptionally well and the full range of marks has been 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 *Pride and Prejudice* with slightly less responses than *Silas Marner*.

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

Although reported on in the last two examiner reports, several candidates included contextual points in Part b) as well as further language analysis, which are not assessed.

Candidates should simply demonstrate their understanding of the novel they have studied in relation to the question. 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 - for example, not exploring the language, structure and form in Part a) or exploring context in Part b).

Responses placed in higher levels tended to:

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

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

- not exploring the extract enough – perhaps giving only one or two examples only (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).

Most examiners commented on the success of the paper and generally they felt that candidates had been well-prepared for the examination. Centres should be congratulated on their hard work.

Question 1

Section A, Prose:

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

The most popular text was *A Christmas Carol* followed by *Dr Jekyll and Mr Hyde*. This year, the least popular option was *Pride and Prejudice*.

Generally candidates seemed well prepared and knew their chosen text. For Part a) questions, candidates sometimes lacked the clear focus on language and structure with responses becoming a little narrative and for part b), candidates included unnecessary points in relation to context. This has been included in centre reports and feedback events, but context still persists.

Question 1 *Jane Eyre*

Part (a) Explore how Bronte presents Jane's first impressions of the man, Mr Rochester, in this extract.

Part (b) Explain how people try to help others **elsewhere** in the novel.

Examiner comments include:

"A small number of responses were looking at more than one text in the exam paper. These were awarded the marks on the best response, and usually had the part b) blank. Even those picked up on the presentation of the character of Rochester; however, this was vague and often misinterpreted. Those that studied the text, often were focusing on Jane's readiness to help him and her not being afraid of him, despite his 'dark face', 'stern features' and 'heavy brow'."

"Most responses marked were in the higher Levels and unpicked the features of language, structure and form with confidence, answering the question in such a way that it was easy to apply the mark scheme. The best answers interpreted and analysed the features of language and structure within the extract..."

"Part b) showed that candidates that studied the text had very good working knowledge of the novel and were able to develop a line of argument based on the exam question. Best responses (and there were a number of good ones) not only identified the instances in the novel where help was offered or given elsewhere in the novel, but looked at the theme in a holistic way and as a structural device and how it affected the form of the novel being a bildungsroman. Usually it was the help Jane was given, such as: the opportunity to escape the Reed household; Helen and her spiritual guidance at Lowood school relating those to her character development; being helpful when losing Helen; as a runaway from Thornfield; Jane helping Rochester in a number of ways; Adele and many more subtle inferences. It was a pleasure to read most of these responses as they did exactly what they needed in order to meet the criteria. They did not dwell on context. Although they were aware of it, the main focus was on the character and the help they experienced and how this was used in the novel.

Many candidates gained marks in the top two Levels for responses to *Jane Eyre*.

For this exemplar, we have included a response that gains a mark in Level 3 for Part a) and a mark in Level 2 for part b). We hope this will be a useful script to use as a teaching tool.

1a) Throughout the extract, ~~Elizabeth~~ Jane's perspective & and first impressions of the man (Rochester) ^{are} that he is ~~is~~ ~~is~~ ugly and slightly laced back, as he does not engage in the conversation very well.

Bronte has used a detailed description of the man (Rochester). The phrase 'riding cloak, fur collar and ~~and~~ red clasped' suggests that the man was of a higher class and status, as a 'fur collar' would be highly expensive & costly. Also, the man (Rochester) falls off his 'horse' - which further supports the idea of the individual being wealthy, as commonly in the 19's noble men rode horses.

To further add, Bronte has used several semi-colons to continuously add extra details in regards to the man's appearance. The several use of semi-colons could also be used to emphasise how unattractive the man was and how grim he looked.

Bronte has used a list of ~~adjectives~~ ^{adjectives}, 'beauty, elegance, gallantry, fascination'. This list of 5 implies what ~~Bronte~~ ^{Jane} desires for, but she knows she will not get it (due to her social position ~~and~~ and wealth).

In the extract, Jane tries to engage in a conversation with the man - in order to make sure he is okay. However the man (Rochester) seems ~~quite~~ quite reserved to himself & and shows no interest.

Bronte has used the phrase 'stunned them ... would find, (ignoring or anything else)'. This is very significant ~~As Bronte has~~
~~used it~~ ~~as~~ ~~focus~~ ~~on~~ ~~it~~ as it foreshadows something to happen further on.

Jane says 'if even this strange had smiled & been good humoured
This shows that Jane's first impressions of this man are turning out
to be negative, as he seems grumpy and perhaps conveys a sense
of man feeling he need to be independent - ~~so~~ consequently, he does
not speak to Jane as much for help even though he requires it.

As Jane has the courtesy and manners to double check the man
was fine, the man replied 'if you have a home in this neighbourhood'.

~~As~~ ~~the~~ Bronte has used a humourous (sarcastic tone, this could
be to show the ^{subtle} 'other' side of the man dauntingly.

b) An example of how people help others in the novel is when the apothecary, ~~Mr. Lloyd~~ Mr. Lloyd, helps Jane to ~~start~~ get into school - by talking to Mrs Reed. Mr Lloyd helps Jane by convincing Mrs Reed into letting her go to school. Jane feels help, as at Gateshead, which is therefore why she told Mr Lloyd everything. The reason as to why Mr Lloyd helped Jane, was because he had seen Jane's physical & mental health & could see she was in a bad condition. Consequently, as a result of Mr Lloyd speaking to Mrs Reed - Mr Brocklehurst, headmaster, came and assessed Jane and after 2-3 months Jane attended boarding school.

Another example is when Jane meets Helen. Helen helps Jane with her spiritual self and helped her connect to God. By Jane and Helen connecting, Helen helps Jane to endure severe comments by others and helps to ignore it. The reason as to why Helen decides to help Jane is because she reflected & realised at ~~one~~ first she was in the same position.

A further example consists of when Jane tried to help Rochester, when his room was on fire. Jane tried to put the fire out by ~~put~~ throwing water on it. Jane helped out of human nature but also helped as she was concerned for Rochester's safety (as he was asleep). ~~At~~



Part a) The candidate begins with a reference to the question and makes comment that Rochester is 'ugly and slightly layed back'. This would have benefited with an example from the extract and exploration of a specific word or phrase to support the idea.

The second paragraph considers how Rochester is described and the quality of his clothing, suggesting he is of 'higher class and status'. There is some comment on the use of semi-colons and the use of a list, which is considered a structural point.

The final paragraph becomes rather narrative; however, the language and structure points qualify this for a mark just in to Level 3.

This is a Level 3 response gaining 10 marks.

Part b) is rather a succinct response to the question. Examples include: how Mr Lloyd helps Jane at the beginning of the novel at Gateshead Hall and later when Helen Burns helps Jane at Lowood School. The final example is when Jane helps Rochester when his room was on fire.

Ideas are considered briefly and lack development. There is some narrative.

This is a Level 2 response gaining 7 marks.



Candidates should select specific words and phrases from the extract and formulate point, evidence, explain answers for each example provided.

Question 2

Question 2 *Great Expectations*

Part (a) Explore how Dickens presents Pip's unhappiness in this extract.

Part (b) Explain how the poor treatment of others is important **elsewhere** in the novel.

Positive feedback was received for the choice of extract and the questions. One examiner commented: "Candidates wrote well about the extract and it was a good choice giving them the chance to write about Pip's unhappiness, which is central in the book and an accessible theme. Most were able to pick out some quotes and comment on them especially Estella's treatment of Pip and how this made him feel. Better candidates identified the simile "like a dog" which gave them the terminology and many commented on the list used when Pip is angry. Most Level 3 answers only used paragraphs 1 and 2 as there was plenty of material there: 'coarse hands' and 'knaves' being popular and then Estella. There were plenty of personal responses, most sympathising with Pip seeing his embarrassment and humiliation. I particularly liked 'Estella has one line of dialogue in the extract but it has huge impact, Pip is fixated on it'. How to weave all 3 bullets together!"

Another examiner commented: "In Part b) many different examples of injustice were given although some of them tended not to go into much detail about each one. Most popular were Pip at the hands of Mrs Joe, Magwitch, Estella and Miss Havisham. A lot saw Pip's mistreatment of Joe and pretty well all the bullets in the mark scheme, which led to the listing and lack of development at times. Most had a quotation or paraphrasing. Better answers chose 2 or 3 examples and developed the response, so that Pip's ill treatment at the hands of Miss Havisham led naturally to describe her mistreatment."

Quite a lot of background knowledge on Victorian England was given at times which was not relevant to the question and centres are reminded that context is not assessed in this part of the paper.

Other examiner comments include:

"Part a) The relationship between Pip and Estella was plotted through the extract. The first-person narrative was identified as bringing the reader a more personal account of the meeting. The immediate description of his hands and boots acts as a catalyst for Pip's harsh judgement of himself was noted. The 'disgraceful dog' simile was also accurately noted."

"The complete horror Pip felt in this social situation with Estella was elaborately commented upon with apt supporting quotations. The building of Pip's desperate unhappiness throughout the extract was noted until the climactic 'my sister, in her capricious and violent coercion, was unjust to me'."

"Part b) There was a wide range of examples of Pip's poor treatment by others. Popular choices were Miss Havisham, Mrs Joe and Estella. Characters treated poorly by others included Compeyson, but mainly Mrs Joe. More perceptive candidates evenly balanced the 'who' and the 'how'."

Included here is a Level 4 response. The candidate has provided a sustained and thoughtful response to both parts of the question.

2a) Pip's unhappiness is demonstrated in great detail throughout the extract. After Estella leaves, he takes a moment to look at his 'coarse hands and common boots'. Estella had pointed them out earlier and Pip is now feeling extremely insecure about them. Pip says that they had never troubled him before but now they bothered him as '~~deep~~^{vulgar} appendages'. Coarse hands and common boots are the mark of ^{being in} the lower class and Pip is obviously becoming aware of how these traits set him apart from people like Estella, who are part of the upper class.

Pip goes on to overthink about things he said whilst playing cards with Estella. His deep unhappiness is further highlighted when he curses Joe for not telling him how to correctly refer to cards ('Knaves' instead of 'Jacks'). Pip is so desperate to be part of the upper class but he can't seem to fit in. He wishes that Joe was 'more genteely brought up' so, in effect, he would have been so too. This is an example of Pip's yearning to advance through the social classes and how it overshadows his innate goodness. This is a running theme throughout the novel and the fact that he instantaneously blames Joe is an example of this.

After Estella returns with some food, Pip describes how she did this without looking at him 'as ~~insolently~~ ^{insolently} as if I were a dog in disgrace'. The fact that Pip is being so observant of her body language highlights his need to impress those that he feels are above him. He describes himself as a 'dog in disgrace' and this is very telling of his opinion of himself, his deep unhappiness with the ~~person~~ ^{person he} is.

Then, he goes on to list the emotions that he feels: 'humiliated, hurt... angry, sorry'. They are all negative emotions that connote his extremely unhappy mindset. The fact that one of his emotions is 'sorry' is particularly interesting. It is almost as if he is sorry for taking up space; he seems to be sorry for being himself. ~~Pip being Pip is~~ To Pip, being himself is utterly humiliating - so humiliating that he begins to cry.

Upon seeing the tears in Pip's eyes, Estella seems to relish in the fact that she caused them ('quick delight'). Pip doesn't say that she is rude for doing this. To Pip, this whole situation isn't about the quality of one's personhood, it is about their social position. He does his best to prevent himself from crying but Estella is aware that he is 'wounded'. This is a stark indication of his shame and how powerless he feels.

In the next paragraph, he describes how he looks for 'a place 'to hide (his) face in''. This action itself ~~is an~~ implies

that Pip is feeling so much shame that he cannot bear to show his face to the world. He then says 'as I cried.

I kicked the wall, and took a hard twist at my hair'.

This ~~is~~ shows how many emotions he is feeling at the moment: anger, sadness, frustration and self-hatred.

The fact that he feels so much self-hatred that he hurts himself ('hard twist at my hair') reflects his ~~deep~~ unhappiness with himself. Pip's 'common' traits mean that he will never fit in with the elite and he hates ~~himself~~ himself for it. In Pip's own words, his 'feelings were bitter'.

Pip hates how 'sensitive' he is and how his ~~sister's~~ upbringing is an 'injustice'. Pip feels as if he doesn't deserve to be like this, that his sister's 'violent coercion' was the reason he is the way he is. Pip feels that the abuse he endured is the reason why he isn't like Estella.

This is another reflection of his unhappiness because he pities himself. To Pip he is a victim, and because of this he will never be able to be with the girl he loves.

b) The poor treatment of others in the novel is significant for Pip to realise that just because you are rich doesn't mean you are happy.

For example, Estella was raised by Miss Havisham who is cold and psychologically damaged. She raises Estella to be cruel to men because she was jilted at the altar. Life in the upper classes does not prove to be salvation for Estella as she is victimised not only by Miss Havisham but also by Bentley Drummle. If she was raised by Magwitch, who was an escaped convict but was also a man of great inner nobility, she would have been better off. Due to the abuse she experienced at the hands of Drummle and Miss Havisham, Estella has to learn to follow her own heart. In the final scene of the book Estella says to Pip that 'Subbering has been the greatest of all teachings'. This indicates that the abuse she has endured has taught her to be a better person.

Although Pip's greatest characteristic is his kindness (he helps Magwitch at the start of the book), this is also foreshadowed by his craving to advance through the social classes. Great expectations is a bildungsroman which means it concentrates on the physical and emotional development of one character - in this case Pip. For example, when he becomes a gentleman, he ~~begin~~ begins to think and act as he believes a gentleman should. He is horrible to Joe because of it. Though they eventually reconcile,

Pip has to learn the hard way that just because you have everything doesn't mean you are happy. In fact, when Pip receives his inheritance from his anonymous benefactor, Joe says that nothing can 'compensate for the loss of a child'.

The poor treatment of Magwitch by society as a whole is another interesting aspect of the novel. Charles Dickens was always a harsh critic of the Victorian criminal justice system as his father was imprisoned due to unpaid debt. Magwitch is introduced to ~~us~~ ^{us} at the start of the book looking like a 'hunted animal'. After escaping to Australia and making a fortune, he returns under the alias 'Provis' to give Pip the ~~fortune~~ ^{money} he has made whilst working as a sheep farmer. This shows he is a man of great inner nobility and also shows what happens when a criminal is given a chance to better themselves, as previously Magwitch describes how he went 'in and out of jail'. Towards the end of the novel, Magwitch is put on trial with 'several other convicts' who are all ~~put~~ ^{sentenced} to death. Charles Dickens was attempting to show ~~what~~ ^{that} Dickens believed in rehabilitation not punishment ~~what~~ ^{the} flaws in the justice system.

As previously mentioned, Miss Havisham was left at the altar and now consequently lives a life of 'seclusion'. She wears a tattered wedding dress and has left the wedding feast out to rot. She wears one

Shoe because that was what she was wearing when she learned of her husband-to-be's betrayal. The fact that she was jilted at the altar (by Compeyson) meant that she went on to raise Estella to 'break men's hearts'. This was her version of revenge on all men so that they could suffer as she suffered. ^{When she had learned} Upon ~~learning~~ of how much she had hurt Pip through Estella, she apologises. Unfortunately it comes too late. Later, her dress catches fire in the book and she dies.

The poor treatment of each character as above mentioned enabled each of them to better their ways. Each character recognised their blaws and strived to become better people and the ones who didn't payed for it. Others like Joe (who were always good people) got happy endings.



Part a) Starts with Pip's feelings of insecurity and how he is ashamed of his appearance. Pip's unhappiness is further exemplified through his embarrassment about calling the cards 'jacks' instead of 'knives', blaming Joe for not teaching him correctly.

There is exploration of how Pip feels like a 'dog in disgrace' and there are points in relation to the use of lists and 'negative emotions' in the following paragraph.

Other ideas are included to illustrate Pip's humiliation and frustration. The final point where he sees himself as a victim is well made.

This is a focused and detailed response. More specific language points could have benefited this response further, but this is a personal response that provides a sensitive reading of the extract.

This is a Level 4 response gaining 14 marks.

Part b) The candidate focuses on how mistreatment is key to the novel in the sense that in the end, lessons are learned.

This is a developed personal response demonstrating a thorough engagement with the question. Examples include how Estella was 'raised by Miss Havisham'; Pip's encounter with the convict at the beginning of the novel; the poor 'treatment of Magwitch by society' and Compeyson's poor treatment of Miss Havisham.

There is a little narrative (such as the point about 'Australia') and occasionally focus is not maintained; however there are some very good examples and the response is sustained.

This is a Level 4 response gaining 15 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 in part a) or part b).

Question 3

Question 3 *Dr Jekyll and Mr Hyde*

Part (a) Explore how Stevenson presents fear in this extract.

Part (b) Explain why Mr Utterson is important **elsewhere** in the novel.

This is the second most popular text after *A Christmas Carol*, so two examples are included here. Most candidates offered a very clear and informed response to this question showing a good understanding of the extract and engaging well with it. All candidates were able to access the extract with most leaning upon Poole's reaction and how he is in fear. The most able candidates considered how Poole was 'dodging' the direct questions and really delved into Stevenson's use of language. With the steer of fear, all candidates were able to engage and develop their ideas regarding this extract. Many candidates explored the tranquil setting and how it contrasts with Poole's fear and the use of pathetic fallacy at the end of the extract.

There was some misunderstanding about Poole not being a friend or what the cabinet was. Some candidates, particularly those in Level 2, missed the most obvious example of fear: 'I'm afraid', which may have benefited their responses. An interesting point made by one candidate was that *Jekyll and Hyde* is a 'victim of its own success', as a modern audience know (whether they have read it or not) the story so it loses the fear that the original reader had. Several wrote about tension and missed the fear in the question.

For Part b) a number of candidates seemed to struggle with the character of Utterson, despite him being one of the most important characters in the novel. A number of candidates confused events, such as mistaking Utterson for Enfield, suggesting that it was Utterson who witnessed Hyde trampling over the child and the 'juggernaut' affair. There is a possibility that some candidates relied too heavily upon film adaptations that are not always entirely true to the novel. Of course, responses are marked on knowledge of the novel, not adaptations; however, any negative points do not negate the positives. A large number of candidates referred to 'the play' and, if a play version is used, these adaptations do not provide candidates with sufficient knowledge of the novella and Stevenson's use of language.

Examiner comments include:

"For part a), most candidates related the setting and cosy atmosphere of the fireside after dinner and contrasted this with the unexpected nature of the butler's late visit as unusual and building the atmosphere of fear. Poole's inability to answer the question and 'doggedly disregarding the question' was often picked up as well as 'foul play' repetition. Many used the pathetic fallacy to interpret fear and contrast with the opening. An excellent extract – many examiners have commented that candidates have found it very fruitful and accessible."

"For part b) weaker candidates confused the names of characters – this was particularly evident with Enfield and Utterson and the 'story of the door', where many candidates thought Utterson was the one who saw Hyde trample the girl. Generally, less successful answers showed a poorer grasp of characters and events (confusing characters and events was much more evident on this question than on Dickens – which has a more straightforward plot). For part b, there were quite a few vague comments about Utterson's purpose ('move the plot on'), however on higher levels this was very well explored as the character was looked at as a construct and as representing the theme of curiosity, dual nature, etc."

"Lots of answers referred to the description of Utterson at the start of the novel and it was clear that this had been well taught by teachers who had used it to set up key themes of the novel (duality, reputation, etc.). Most saw Utterson as an unbiased, reliable narrator due to being a lawyer, but with natural duality in him also, enjoying his job of dealing of criminals since he cannot indulge in any criminal activity himself. A fair number of candidates made links to Victorian values and beliefs which had no link to the question and were pretty much empty comments. A lot of candidates successfully used quotation from the novella (Utterson drinking gin not wine, 'lawyer of a rugged countenance ...', 'approved tolerance for others ...', 'it offended him, both as a lawyer and a lover of the sane and customary sides of life ...', 'if he be Mr Hyde, I shall be Mr Seek', to support their response and often talked about how they developed the themes. Themes of curiosity and loyalty were often successfully related to Utterson."

"There were some developed answers to Part b) such as commenting on Utterson's name - Gabriel - as an angel-like first name. I liked the description of Utterson in one response which was 'lean, long, dusty, dreary - yet somehow lovable'. This contrast may also be linked to the theme of duality in the novel, so showing his importance. Another candidate commented on his 'Impressive urgency to get to the bottom of things enhances the readers' need to know'. Others saw him as driving the plot and creating a neutral view. Level 3 answers relied on him being Jekyll's friend and used the cheque incident as evidence and the oft quoted "If he be...Mr Seek". Lots of references to him being a lawyer which then led to context."

"There were some very impressive responses: one response referred to Stevenson's use of 'stycomythic speech'. Another to Poole being laconic. Both were accurately used, but probably not necessary to enhance the personal response. Others were more relaxed - describing him as a 'go to guy' or a 'a top man'. There was one comment on him being a homosexual, but not backed up".

"Sadly, although all candidates were able to access part b, very few spent an equal amount of time on part b. It feels as though part b has been neglected in teaching. There is also a great deal of context within part b and maybe some centres would benefit from revisiting the specification and the requirements of the question."

Most candidates gained marks in Level 3 or above, but here in the first of two exemplars, is a response that gained Level 2 for Part a) and Level 1 for Part b).

a) In this short extract Sturges presents fear by using the weather to set the mood. This personifying the weather that can be seen when it says "It will be a cold, reasonable night." This & the words "cold" and "will" are the parts where fear is shown. This is because the word "cold" can make the reader get a sense of the atmosphere "cold" which is usually a sign that something horrible is about to occur. The word "will" because it shows a feeling that the cold night cannot be controlled or changed. Making the reader feel as if there is something to fear.

Sturges ^{then} also creates fear through the Pool. This can be seen when Pool says "Mr. Olsson, Sir, I'm afraid." This ~~is when Sturges~~ Sturges has makes the reader think what is there to be afraid of? Making them more fearful of what is to happen later down the novel and expand their curiosity.

Sturges & this also creates fear in this extract by describing the Moon this can be seen when it says "With

a pale moon. This creates fear as Stenerson is trying to say that the it is as if the moon has had its brightness and light sucked out of it, as if the sun no longer shines light on it, as if it now just a plain white rock & in our night night sky.

This can make the reader feel even more fearful of what is to come because it's as if light is ~~gone~~ going and death darkness is coming.

B) M. & Uterson was important as he was the first one to witness his horrible attack on people, this can be seen when M. & sees M. & Hyle trampling over a little girl and who begins to scream.

M. & Uterson is again important as it is the first one who begins looking for M. & Hyle to understand why he trampled over a little girl.



Part a) begins with some exploration of specific words and phrases to illustrate how fear is conveyed through the weather and goes on to consider how Poole states that he 'is afraid'. The candidate then returns to the end of the extract to consider how the moon provides less light than the sun and contributes to the feeling of fear. There is some detail here, but much of the extract is not considered.

This is a Level 2 response gaining 8 marks.

Part b) is a very short response and begins with an inaccuracy, stating that Utterson observes Hyde 'trampling over a little girl'. The second point about Mr Utterson investigating Mr Hyde is a little more secure, but the response is very limited.

This is a Level 1 response gaining 3 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.

This second exemplar is a full mark response.

a) In this extract from chapter 8, 'The last night', Utterson is initially rather relaxed and normal, 'sitting by his fireside', and is randomly visited by Poole. An initial sense of paranoia overcomes Utterson as he 'cried' various questions to the butler, and automatically detects that something 'ails' him. He is then granted the brief and ominous response 'there is something wrong'. This creates an imposing sense of mystery due to the ambiguity of the response, and a sense of fear begins to form, as neither Utterson or the reader are aware of the situation and what is to come. // Utterson then aims to comfort Poole, asking him to 'take a seat' and gives him a glass of wine, most likely to relax him and get Poole to talk. The repetition of 'sir' in Poole's answer allows the reader to gauge a sense of fear in ~~the~~^{Poole's} speech as he is eagerly seeking reassurance and support from Utterson, and Stevenson blatantly presents the character's fear by his statement 'I'm afraid'. The aura of mystery created due to Poole's deplorative and

lack of 'explicitly' in his responses allows tension to arise, thus forming fear, as Poole is clearly in a state of shock and fear, and this becomes more and more evident by his responses such as 'I've been afraid for about a week' and 'I can barely ~~take~~ it no more'.

Stevenson allows fear to become more blatant due to the physical description of the butler, as it is said that 'the man's appearance amply bore out his words; his manner was altered for the worse', inferring that Poole looked shaken and clearly uneasy, which is further supported by his wine being 'untasted', as it connotes that he is unable to even drink. The dialogue between the two characters allows more fear to arise as Poole repeats the phrase 'I can bear it no more', and the brief and blatant responses with a lack of extension or development allows Poole's sense of fear to be sustained, such as him saying 'I think there's been foul play'.

This sense of fear then translates and begins to overcome Utterson, who aimed to remain somewhat in control and stable, but the exclamation of 'Foul play!' allows him to quickly ~~transform~~ ^{transform} into a state of shock in ~~state~~ which he was a 'good deal frightened'. Once Utterson agrees to come with Poole to visit Jekyll's house, Utterson

observes a 'great sense of relief' on the Butlers face, as he is comforted by the company of Utterson as he is no longer alone.

However, fear is still present in the extract, as Stevenson crafts the final paragraph as a means of using pathetic fallacy to further indicate the aura of fear that controls the extract. The night is initially presented as 'wild' and 'cold', allowing a sense of uncomprehensibility to form, and the moon is personified as 'pale', 'lying on her back as though the wind had tilted her', which is an evident ~~use~~ use of hyperbole to exaggerate the strength of the wind, and the final presentation of fear is the final line 'ppressed the blood into his face', ~~as~~ ~~a~~ creates an unsettling atmosphere that allows fear and tension to build before the reader finds out what is waiting for them in Jekyll's laboratory.

b) In the novella 'Dr Jekyll and Mr Hyde', Utterson is used as the narrative voice with an undertone of omniscience crafted by Stevenson, and is key to the events that take place in the novella.

Initially, Utterson is presented as rather bland and boring in terms of characterisation, as the details about him create an assumingly regular, upper-middle class Victorian man that lacks some sociability. It is detailed that he likes to drink 'gin' and does this in his own time to avoid drinking with others, and he likes ~~to~~ ~~watch~~ theatre performances, although he 'hadn't set foot in one for some twenty years', and he is also described as 'plain-faced' and his profession is a lawyer'. This is significant as Utterson is meant to be the character that the reader sees through, rather than a character of prose, but the lack of characterisation allows Utterson to develop and begin to grow on the reader due to his significance.

Utterson is important in the novella as his sense of curiosity opens the events that occur, and without him, many elements of the plot wouldn't have unfolded. Once Utterson goes on his ~~with~~ regular walks with his distant relative Enfield, and is told of 'the story of the door', in which a man with a 'sense of deformity' 'tramples' on a 'young girl' in Soho, he is

automatically intrigued and desires to find out more. He then looks at the will of Henry Jekyll, in which all of his possessions ~~are~~ are to be given to Hyde, and questions Henry about this. Despite Jekyll requesting that Utterson 'proceeds no further' in finding out about Hyde, he then goes on to meeting Hyde in Soho, in which he is greeted with a 'menacing smile'. This is rather important as Utterson allows details of other characters to be revealed to the reader, whilst also allowing events to unfold. Utterson's blatant sense of curiosity is also revealed when he says ^{to him} 'If he be Mr Hyde, I shall be Mr Seek', as it shows that Utterson is taking the duty upon himself to search for Hyde and find out more.

However, Utterson acts as more than a detective in the novella, as he also acts as a friend to Jekyll. This is significant as Utterson is one of Jekyll's only real friends, as ~~they were~~ himself, Lanyon and Jekyll were described as 'inseparable', however Jekyll and Lanyon fell out as Lanyon viewed Jekyll's science as 'unscientific balderdash', and that Jekyll 'became too fanatical'. However, Utterson remained

loyal ~~to~~ to his friend Jekyll, and which is shown as Jekyll and Lanyon would meet 'every day' during the period of time in which Hyde wasn't overruling Jekyll, and once Jekyll had been overruled by Hyde once again, Utterson would 'visit the doctor every single day'.

This is significant, as the close relationship between Jekyll and Utterson ~~also~~ results in Jekyll altering the will to Utterson's name, thus allowing chapter 9 and 10, in which both Lanyon and Jekyll's accounts are revealed to the reader.



Part a) This response opens in an assured manner, with mature interpretations, for example, Utterson feeling an initial sense of paranoia and Poole's response 'creating an imposing sense of mystery'. The candidate's expression demonstrates a perceptive understanding of the extract, commenting on Poole's 'deflective' behaviour and 'lack of explicit'. The candidate focuses on how Poole's fear transfers to Utterson.

The last section of the response refers to the weather, the moon and the 'unsettling' atmosphere. Considering how much time is recommended for this section of the paper, we cannot expect more!

This is a Level 5 response gaining 20 marks.

Part b) The candidate opens with a perceptive comment regarding Utterson's narrative function and the 'undertone of omniscience crafted by Stevenson'.

Some assured and perceptive points are made in the second paragraph and there is recognition that 'Utterson is a character that the reader sees through' but whose character then begins to develop as the plot unfolds.

There is a good point in relation to Utterson being a 'true friend' to Jekyll and is the one character who remains loyal to him.

There are some language points that are not assessed in this part of the question, but these are often incorporated into the example given.

The candidate demonstrates an assured understanding of the novel when referring to and using a range of memorised quotations.

This is a Level 5 response gaining 20 marks.



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

Question 4

Question 4 A Christmas Carol

Part (a) Explore how Dickens presents the last Spirit in this extract.

Part (b) Explain how fear is portrayed **elsewhere** in the novel.

This was the most popular text and examiners saw a variety of responses to part a) and part b)

Examiner comments include:

"Question 4 was a very fair question with another very well chosen extract. Lots of candidates focused on the opening sentence of the extract and this allowed them to say effective things about the presentation of the spirit and gave them a good way in to exploring the extract. Adverbs such as 'gravely, silently', 'scatter gloom and mystery' and 'shrouded in a deep black garment' lead to explanations and interpretation of a Grim Reaper and connotations of death."

"The theme of fear was accessible to all candidates and allowed them to refer to a wide range of examples from the novel. However, in some cases, there was a rather tenuous interpretation of what characters were afraid of. The concept of fear was one even the weakest candidates could understand, allowing all candidates to relax into exploring the extract about the last Spirit. Part b was generally answered well but almost always with irrelevant context mixed in. This was generally a weaker section. Various strands within the text relating to fear were cited but some stepped outside the text and touched on why and how Dickens' message would impact readers and the audience. 'Ignorance' and 'Want' featured prominently in responses."

"Interesting question that allowed candidates to write engaged and specific answers. The extract engaged candidates and there was plenty for them to engage with. The second part also allowed them to range across the whole novel and there were some interesting selections of examples."

"Good extract, rich in pickings for those who could find them. There were some excellent responses which were fully focused on the question of how spirit presented. Part b was less well executed, many just sticking to Marley and the other spirits. There was far too much context here, which did not even fit the answer, and wasted candidates' time. Some, for example, who chose fear for Tiny Tim by his family, and Belle created some really in-depth comments. I think I have learned that Scrooge really needs to change!"

"Part a) This is a popular text which was attempted by candidates of all abilities. Many picked out apt quotations to support the Spirit's fearful presence on Scrooge. The physical description of his 'deep black garment' and connotations of Victorian black mourning clothes was one enlightened response. There were ample comments on Scrooge's fearful demeanour in contrast to his former self".

"Part b) This was a very acceptable choice and examples included Fred, the charity workers and Bob Cratchit. Many picked up on Fred's initial fear of his uncle but his determination to try to socialise with him. More able candidates included 'Ignorance' and 'Want' and added comment on context, which is not required but added to their understanding. Some focused on Bob Cratchit's fear of his working conditions and fear of losing his job."

The first of three exemplars is a Level 3 response.

4a) Dickens presents the last spirit to be fearful and quiet. The short ~~st~~ sentences shows the ~~lack~~ lack of interaction and ~~description~~ talk happening between the spirit and Scrooge. The short sentences describes the spirit to be silent and frightening. ~~The~~ The line, "The phantom slowly, gravely, silently, approached." showings the reader that the spirit is silent and brings fears with him and to the reader. The reader will be effected by the short ~~slow~~ and slow sentences.

Dickens presents the reader with a lot of commas in his description of the Spirit. This gives out a long ~~howling~~ howling ~~sound~~ sound when the reader is reading it. Dickens wants to present the ghost like this by using a lot of commas to show the hollow and ghostly look to the ghost. The long commas give out the howling effect ~~to~~ to the reader making them feel like the last spirit is a scary being.

~~How~~ Dickens presents the ghost to be dark and mythical.

The words "gravely" and "black" show that the spirit is haunting to the reader. The constant use of multiple adverbs "like" "slowly, gravely, silently" shows the reader that the last spirit is mythical which with his different forms of himself. It shows a description of the spirit to be a ghost like a figure.

Dickens uses the adjectives "mysterious", "silent" and "solemn" to present the spirit in the extract. The adjective "mysterious" shows that the spirit is unknown and is unidentified to the reader. It gives a feeling of tension and fear into the reader. The words "silent" shows the reader that the spirit is ominous and fearful.

4b) Fear is shown at the beginning of the play when Bob Cratchit is presented into the play. Bob Cratchit is shown to be scared and fearful to Scrooge whenever he asks Scrooge for a favour or any words that is interfering with Scrooge. When Scrooge is met up with his nephew Fred, Fred talks about how Christmas should be enjoyed by friends and family. Bob decides to clap because he was setting an example of how Christmas should be enjoyed. Scrooge then threatens Bob by saying "another word from you". This ~~was~~ had frightened Bob and forced him to stay quiet throughout the rest of conversation. What else more is fear is shown when Bob has only one coal in his fireplace and is too scared to ask for coal because he was so feared by Scrooge.

Fear is also presented further on into the play when Scrooge is introduced to Marley's ghost. The ghost had frightened Scrooge and had given him a taste of fear to himself. When Marley unties his cloth surrounding his jaw, Scrooge is then feared by his appearance of his jaw falling apart. Scrooge also attempts to calm himself down by ~~attempting~~ but fails because of Marley's ghost warned him about three spirits will appear, and

In the novel, fear is presented further onto the play when Scrooge's past is revealed. When Scrooge's sister tells him he can come back into his own house he is feared by his father because thought it might of been a lie. ~~the~~

fear in the novel is also ~~present~~ presented in stanza four when Scrooge ~~is uncover~~ has been uncovered about his future. The spirit shows ~~and~~ himself to be dark and mysterious which then fears him. When Scrooge is shown what happens to Tiny Tim he is appraid of that happening so he says the line "hear me spirits, I was not a man I was": This shows ~~just~~ the fear Scrooge has on the future and shows how he does not want ~~to turn~~ the future to turn out like that. Fear is also shown aswell when he first sees the spirit for himself.

Fear is also portrayed when Scrooge is introduced to ignorance and want. When the ghost of Christmas present shows the two young children by saying, "this is ignorance and want", Scrooge is instantly appraid of the two young children from the looks of themselves. The spirit also warns Scrooge "to be more feared

of ignorance because ~~we~~ without acknowledging the effects of what ignoring things people would have a world where they do not want to learn. Both Scrooge and the spirit are afraid of the two children. This also affects the reader on showing the ~~correct~~ reader how these two ^{has} ~~can~~ be feared and prevented.



Part a) The candidate has provided a range of points, referring to the effect of language. The response tends to be a little repetitive and ideas would benefit from further development.

There is some use of terminology and the candidate focuses on the task.

Points are supported with relevant evidence and a sound understanding of the extract is demonstrated.

This is a Level 3 response gaining 10 marks.

Part b) The response to this part of the question covers a range of examples from the text.

The candidate considers: Bob, Marley's ghost, Fan, the Ghost of Christmas Future, fears for Tiny Tim and ignorance and Want. There is a range of examples, but these are not considered in any detail.

There are some areas that would have benefited from further comment. All the references are soundly rooted in the text and the points are well supported. Focus on the task is maintained, but ideas are not sustained.

This is a Level 3 response gaining 12 marks.



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.

In this second response, the candidate gains marks in Level 2 and Level 1.

4A)

Dickens presented the last spirit in this extract as secretive.

The spirit 'Slowley' approached Scrooge with a 'slowly, gravely, silently approached'. But when he Scrooge came towards the spirit it was surrounded in 'deep black garments'. He was tall and stately ~~to~~ once he approached Scrooge. It seemed as a mysterious presence as he approached.

He didn't say a word for the spirit neither spoke nor moved' his speech was non-existent. Scrooge would answer many questions and would get no reply, nothing from the spirit. Scrooge wanted answers and couldn't get them 'will you not speak to me'

Scrooge questioned. Every time Scrooge would have something to say, he wouldn't receive an answer. Dickens kept the message of the spirit being

Secretive throughout the extract.

The spirit's actions were more or less the same throughout the extract.

Not using speech to answer his questions. At the last of the spirit points towards the floor and uses hand gestures to answer questions. 'the spirit answered not ~~but~~ pointed downward.' This quotation shows how Dickens presented the spirit with no speech but only his hands.

4B)

Scrooge shows fear at the beginning of the novel. This is when Marley approaches him back at his home and there are spirits roaming the streets of the town. This is when Marley comes to visit at Christmas and gives Scrooge a surprise.



Part a) This is mostly a narrative response but the candidate does refer to language points. The candidate tends to use quotations to paraphrase the extract. The reference to Scrooge questioning the Ghost is good. The candidate does focus on how the spirit is presented and makes some comment on the effect.

This is a Level 2 response gaining 7 marks.

Part b) This is a simple, brief response but the candidate does focus on the task. There is reference to the content and essentially Marley does give Scrooge a surprise.

This is a Level 1 response gaining 3 marks.



Candidates should avoid rephrasing the given extract by using quotations from it. More successful responses pick words or phrases and say how these exemplify the given theme, character, setting or other question focus.

Our final exemplar is a full mark response.

a) Dickens presents the last spirit in this extract as a dark, terrifying figure. The spirit 'was shrouded in a deep black garment'. This is a mysterious image which conceals the Spirit's intentions. It is different to the other spirits, who embody light. Instead, this Spirit is a metaphor for Scrooge's imminent death unless he changes.

The last spirit is presented as a figure to be respected. The adjectives ~~that~~ 'tall and stately' and 'Scrooge bent down upon his knee' when he saw it. This shows how Scrooge is changed, and how the mysterious standing of the figure makes him respect it.

The Spirit stays silent, and it 'gave him no reply'. The ghost's purpose is merely to 'point' him to the future. He is silent so as to not distract Scrooge from the lessons to be learned from seeing the future. The silence of the ghost is what makes him more to be feared than the other ghosts. ^{and image of darkness} the unknown makes him an unnerving character.

because both Scrooge and the reader don't know what lies ahead or beneath the Spirit's robe. He is faceless, which depersonalises the spirit and makes it nothing more than the vector by which Scrooge accesses his future. There is no imagery of light coming from the ghost - the only atmosphere created by it is darkness. This foreshadows Scrooge's dark future awaiting him, and the ghost's whole visit is of this foreshadowing.

The ghost has "no form" - it is disguised. This makes ^{it} ~~him~~ a character to be feared - nothing can be understood from ^{it} ~~him~~, and ^{it} ~~everything~~ only shows a bleak future. Nothing about the ghost is clear - he neither condemns nor comforts Scrooge. This gives an atmosphere of confusion that fills Scrooge with a "solemn dread".

Dickens says that it was "difficult to detach its figure from the night". This shows how the ghost matches its background - possibly representing the darkness caused in people's lives caused by people like Scrooge. This makes the character of the Spirit a representation of ^{the darkness of} society - ^{and} which Scrooge fears. ^{the ghost} Scrooge fears the atmosphere he himself has created and the death he has

built for himself. This makes the ghost a pivotal character - ~~he~~ ^{it} causes Scrooge to come to the realisation that he himself is responsible for his own demise.

Dickens says that the Spirit 'observed' Scrooge's condition. This fills Scrooge with fear. This shows how the last Spirit is ^a figure of judgement - as Scrooge feels scared and condemned. He is the judgement that Scrooge fears - he shows Scrooge what could become of him, and where his actions could lead him.

Dickens uses the language 'dusky shroud' to describe the ghost. 'Dusky' sounds similar to 'dusk' - representing the night that is all around him, and how the ghost is his 'dusk' - the end of his experience before night (i.e. his death) comes to take him. This shows it is Scrooge's last chance to repent. Also ^{'dusky shroud'} it gives a feeling of uncertainty about the ghost, that 'behind' the dusky shroud there could be anything staring back at him. This mirrors Scrooge's uncertainty about what the future may be, and there is a 'shroud' over his eyes too - which will be removed with the ghost's intervention.

b) Fear portrayed elsewhere in the novel in many places bear the beginning of the novella, fear is presented in the lives of those around Scrooge. People fear him and do not come near him, but Scrooge's response is that to be left alone is the very thing he liked. This shows at the beginning how he is ^{a frighteningly} feared by character, but also shows a possible fear in himself of getting close to people. He was 'solitary as an oyster' - this ~~quote~~ ^{simile} shows how Scrooge is hard to break into and fears letting down his barrier towards others. ^{This may have been built up by Belle's rejection and abandonment at the school.} However, oysters have a pearl inside - showing there is still hope for Scrooge and there was once love in him, that could be opened up again.

Scrooge's shows fear at the meeting with the ghost of Christmas past. He tries to 'extinguish' and 'put out' the light the ghost gives. This light represents the truth of Scrooge's memories, which he doesn't want to face but it is forced to by the ghost. This shows his fear of looking back to the past, and experiencing again the difficult memories of the past. This difficult past links to his fear of family, which he has built up a wall again by refusing contact with his nephew and refusing to celebrate Christmas, a family-oriented

festival. By the end of the novella, Scrooge overcomes these fears and becomes a 'second father' to Tiny Tim. This shows how the antidote to his fear of connection with people is to in fact do what he fears, and spread goodwill.

In his conversation with Belle, Scrooge reveals how he fears 'poverty'. This is because he has seen the effects of it on the people around him. However, he takes the wrong attitude to this fear, and instead of trying to overcome it with Belle by his side, he shuts off all those who threaten a secure, privileged lifestyle by spending money and devotes himself to a 'golden idol'. Money becomes his obsession because of his fear of poverty, and this causes the breakdown of relationships with the people around him.

In ~~the~~ Scrooge's meeting with Marley's ghost, he shows a fear of him because he has never experienced 'ghostly company'. He asks 'why do you trouble me?' This shows Scrooge's fear of the past catching up with him, like his memories. Marley's ghost is a foreshadowing of the fears that will reemerge from his past.

When Scrooge is presented with ^{his} the possible death, he shows fear when he says 'may I sponge away the writing on this stone.' He is in deep regret and fears what may come for him, more than his previous fears. He fears his death by the way he is treated by his fellow members of the neighbourhood - he sees the worst possible scenario when his clothes are stolen and he is not respected - they say it will be a 'cheap funeral.' This contrasts to previously when Scrooge 'liked' darkness because it was 'cheap.'

When Tiny Tim's death is ^{shown} revealed to be possible, Scrooge shows compassion and fear for his life, in 'tell me the child will live.' This shows how he is ^{now} ~~is~~ fearing the right things and having compassion. Later on with the ghost of Christmas present, Scrooge fears 'ignorance and want' - the two children star represent two major issues of society. They are described as 'scrawling' and 'wolfish' - ~~te~~ which represents the animalistic tendencies of the rich like Scrooge who take all for themselves, like an animal. Scrooge fears these - ironically, these are two issues integral to his being, and shows how he is beginning to fear what is inside himself.

At the end of the novella, Scrooge's lack of fear is

emphasised by his simple similes, which show ~~the~~ ^{the} ~~simp~~ ^{innocence} of his new nature. He says he is 'light as a feather.' This shows how he has 'dropped' the burden of his feet like feathers, and feels joy for it. He is 'happy as an angel' - Symbolising his contentedness with his new found innocent nature and moral values. An angel is also a messenger, showing how Dickens' message of caring for one another will be an important message to spread. He is 'merry as a schoolboy' - showing he is reconciled to the past and not affected by his fear of it anymore - he is experiencing the childhood he never had.



Part a) includes a wide range of language and structural points. Ideas are fully developed and supported with relevant examples.

The candidate selects specific words and phrases and explores these in some detail. The response is both confident and maturely expressed.

This is a Level 5 response gaining 20 marks.

Part b) The candidate explores a wide range of examples from various points in the novel. The candidate does include some language points, but these tend to support the ideas and points made in relation to the question. A wide range of memorised quotations have been included in the response and the candidate regularly makes reference to the question.

This is a Level 5 response gaining 20 marks.



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

Question 5

Question 5 *Pride and Prejudice*

Part (a) Explore how Austen presents Miss Bingley in this extract.

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

The responses seen for this text are always a pleasure to read. Those who studied this novel wrote convincingly about Miss Bingley with clear engagement with the extract. Others responded in a personal way, but failed to discuss enough examples of language, form and structure.

In Part b), the theme of prejudice was well answered but, on occasion, gave rise to some unnecessary information on Victorian stereotypes and the role of women. When integrated, this enhanced the response but quite often it was an unnecessary bolt on. Examiners felt that Part b) of the question was answered better than Part a) due to greater focus on the assessment objectives. Overall, it was felt that students engaged fully with this question.

Examiner comments include:

"Part a) This was a wonderful extract that produced some excellent responses. Miss Bingley's diction and how this perfectly encapsulates her snobbish demeanour were skilfully commented upon with apt supporting quotation. The 'half whisper' to Bingley was often commented upon."

"For Part b) This was a very straightforward and accessible. Popular character choices were Darcy, Elizabeth and Lady Catherine. There were many relevant personal responses. Excellent succinct quotation supported the points being made."

"A smaller entry than other texts but some very good responses, firmly focused and exploring the character through her mannerism and utterances. Reported and direct speech looked at prejudice and jealousy presented through Miss Bingley's character and the exclamatives as well as whispers not achieving the intended effect on the male part of the audience etc."

"Part b) was handled equally well and for this question often led to Level 5 responses with a full variety of characters and situations explored through prejudice."

This exemplar is a response that gained marks in Level 5.

5(a) Austen presents Miss Bingley as a snobby, fake characters who is always picking out flaws of other characters; trying to put them down, beneath her high status. The extract shows the reader that wealth ^{and status} does not always link to characters appearances/characteristics; their virtue.

Miss Bingley was so desperate to talk so ill of Elizabeth that "as soon as she was out of the room", she began to "abuse" her, listing all ^{the} flaws that could be possible made fun of. Austen's use of a list intensifies the feelings Miss Bingley feels towards Lizzie. ~~the~~ The verb "abusing" makes Miss Bingley's tone seem more aggressive, and purposefully being mean.

Austen uses sarcasm in the way Miss Bingley speaks; saying how Lizzie has nothing to "recommend her" (make her worthy), except that she is an "excellent walker". Once this had been said by Miss Bingley, she would expect a laugh from the people around her; but in reality the only person who would laugh at the unamusing joke is Mrs Hurst, because both Bingley and Darcy saw no wrongs or flaws in Lizzie when she walked over. Austen uses speech to portray characters and how they feel in different situations, for example, Miss Bingley likes to make a mockery of all her rivals as that is

apparently the only way to act. Miss Bingley tends to make a mockery of those who have a lower status than her; she proudly keeps herself away from those people and doesn't tend to mix with them. Another time Austen does this in the novel is when Jane Bennet is clearly showing an interest in Mr Bingley, so Miss Bingley does all she can to keep them away, telling lies to Jane about Bingley. Miss Bingley is very prejudiced to those who are below her, in this extract Austen shows that Miss Bingley would never be caught doing ^{what Lizzie did} ~~that~~ and that she also hopes that Mrs Darcy "would not want to see [his] sister make such an exhibition". Miss Bingley's character also comes across as manipulative; putting Darcy on the spot and wanting him to make a comment on Lizzie's appearance. Unfortunately for Miss Bingley, that backfires^{with blunt replies,*}. The noun ~~Austen uses exclamation~~ "exhibition" suggests that Lizzie is on show for all to see, perhaps even making a fool of herself in front of such superiority. ^{*or replies on indifference towards Lizzie.}

Austen uses exclamatory sentences in Miss Bingley's speech to convey her angry tone, and ^{implies that} ~~how~~ the whole conversation isn't going the way she wanted; no one is talking badly about Lizzie apart from her and Mrs Hurst. Also the use of parenthesis to show the reader ~~a~~ that Miss Bingley is thinking of the ~~abob~~ abominable answer Mr Darcy gave and how ~~the~~ ^{her} eyes were "brightened by the exercise. Miss Bingley's character is so persistent that she only gave a "short pause" and continued to talk about Lizzie.

In the extract, Austen uses Miss Bingley's wealth and status once more to compare her to Lizzie. The line once again starts off with sarcasm from Miss Bingley, to make herself seem less wicked in front of Mr Darcy and Mr Bingley. She wishes "with all her heart" that Lizzie could be married, with a good husband to fall back onto. This comment would make the ^{reader} ~~audience~~ laugh ~~through~~ at Miss Bingley, and think how wretched and sly she is.

In conclusion Miss Bingley is written by Austen as a caricature of an evil villain, who has no admirable qualities so therefore has to make pick at others and their lack of qualities, which really is ironic.

(b) PLAN - Lizzie is prejudice to Darcy at first sight.

"Proudest, most disagreeable man"

First impression
first title

- Lady C and Bingley Sisters are prejudice to anyone lower than them "It are the shades of Pemberly thus to be polluted."

- Mrs Darcy is at first but grows out of it.

- Jane is never prejudice, always looking at peoples good parts.

Austen's novel is full of prejudice from all characters.

Prejudice is important in this novel because otherwise the storyline would be boring for the reader; Darcy and Lizzie wouldn't resolve their problems in the novel because

There would be nothing wrong in the first place.

At the start of Austen's novel Lizzie first encounters Mr Darcy at a ball. All the girls think he's "handsomer than Bingley" because he makes "£10,000" a year. The reason Lizzie gets annoyed and dislikes Mr Darcy is because he made a very rude comment about how "she is tolerable but not handsome enough to tempt me", conveying to the reader, and Lizzie, that she ^{has a} ~~is~~ too low of a status to even be considered by him. Lizzie remains prejudiced towards Darcy until she sees ~~the~~ Pemberly and how gorgeous it was. Darcy had always come across as snobbish and would look down at people below his status, but when Lizzie and the Gardners visit Pemberly, Darcy's manners are appealing in Lizzie's eyes. Even the main states that even at a boy she knew Mr Darcy would grow up to be an amiable gentleman, full of respect. This links nicely to how Mrs Darcy ~~start~~ is presented as being prejudiced to most people in the beginning of the novel. Austen makes Mr Darcy seem stuck up and fickle. This is shown by the comments he makes at ball; "every savage can dance". He doesn't really want his family getting involved too, so he helps Miss Bingley keep Jane away from Mr Bingley. Mr Darcy is conveyed in a negative light at the beginning of this novel but is the only character, only with Lizzie, who changes for the better.

To contrast this Lady Catherine de Bourgh is a self-centred, stuck up character who also is prejudiced to most people

at the beginning of the novel. This continues all the way through, the only female character who doesn't have a husband for financial security. She talks to Lizzie about marrying Mrs Darcy and that she shouldn't because she's too lower status than him and they cannot cross pathways as the "Shades of Pemberly thus to be polluted", & convey to Lizzie and the reader that Lizzie is so bad that she will pollute the beautiful Pemberly if they get married. Prejudice is also shown through Lady C by her little comments about Lizzies family earlier on in the novel, picking at flaws in her family and the way they have been brought up; shocked at the thought of "all five out at once" as that looks morally disgusting.

To contrast with both Lady C, Lizzie and Darcy, is Jane Bennet. A character who has no ^{bad} prejudice towards anyone she meets, "always seeing the good". This characteristic can make her seem naive towards everything though. This is shown when Miss Bingley first invites her round for tea; Jane exclaims to Lizzie that they're lovely girls. Which can make the reader shake their head at how wrong Jane is.

Prejudice is important in Jane Austens novel to show the development of characters, or to show how people acted in that era; snobbish.



Part a) The candidate demonstrates an assured understanding of Austen's use of language, form and structure in the extract.

Miss Bingley is identified as a 'snobby, fickle character' who is 'desperate to talk so ill of Elizabeth'. There is identification of the listing of Elizabeth's 'flaws' and the candidate considers how this list intensifies Miss Bingley's views.

Other language and structure points include examples of verbs, speech, nouns, exclamatory sentences, short pauses, sarcasm and the effect these have on the reader. Quotations are embedded and the response is assured.

This is a Level 5 response gaining 18 marks.

Part b) Following a short plan, the candidate considers a range of examples when exploring prejudice in the novel. There is some exploration of Darcy, Lady Catherine and how Jane is 'never prejudiced'.

Some expressions are a little basic, such as 'the storyline would be boring for the reader' and 'Mr Darcy seem stuck up' (sic), but the candidate does begin to demonstrate an assured understanding of the novel and has engaged with the question. This just slips into Level 5.

This is a borderline response and just slips into Level 5, 17 marks.



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

Question 6

Question 6 *Silas Marner*

Part (a) Explore how Eliot presents Dolly Winthrop in this extract.

Part (b) Explain the importance of religion **elsewhere** in the novel.

The responses to this question were often awarded marks in the top two Levels. Candidates fully engaged with the extract and demonstrated their knowledge of the novel in response to Part b). Responses were a joy to read.

Examiner comments include:

"This was a very accessible extract. Candidates commented on: Dolly's kindness; mildness; the gentleness in which she approached Silas and handled her child; her repetition of 'good'; the simple language; effectively being the first step in reintegrating Silas into the religious and village community."

"Candidates were able to find examples of the importance of religion in other parts through Eppie and her christening, loss of faith and the God hiding from Silas, leading to his bitterness and resentment, then finding it again."

"For Part a) there were many focused and detailed responses to this question. Dolly's qualities of kindness and her empathy for Silas were noted. Her blind religious faith and her innate goodness were not impaired by her illiteracy were supported by apt quotation. Analysis of Dolly's humorous comment when she pretends she doesn't like lard-cakes in order for Silas to accept them were often included in responses. For Part b), I had some engaging personal responses; popular examples were Silas's fervent faith at Lantern Yard and its loss and gain at Ravenloe. Some responses commented on the increased strength of faith after its loss. Well-chosen references to support points made in evidence were included."

"Not many answered on this, but when they did there were some sensitive responses."

"Many did not understand the significance of the initials IHS but wrote knowledgeably about Dolly Winthrop. Most could identify her kindness and her love for her son. Interestingly, in the extract, not one student mentioned what IHS actually meant."

"Part b): Some of our less able candidates found the theme of religion difficult and some of the answers were a bit superficial concentrating on the mistreatment of Silas rather than the effects of religion on his life. The most able candidates tracked Silas and his transformation and WHY Eliot used this theme, whereas less able candidates commented on a range of moments that allowed some exploration."

The response included here is an example of a Level 4 (Part a) and Level 5 (Part b).

a) Dolly Winthrop is presented as a character who comforts Silas during his time of great distress. She is the reassurance that Silas needs and helps him come to terms with his loss. When handing the cakes to Silas, Dolly "sighed gently". The verb "sighed" shows her caring nature and reinforces the maternal role that she has in the novel. The adverb "gently" signifies that she is trying to calm Silas down. Dolly goes further and says "they'll bring good news to you" to Silas as a message of reassurance and goodwill. All of this makes it seem as if Dolly Winthrop is caring for Silas as if he is her own son.

Religion was important in Raveloe and Dolly expresses this through religious quotes in the extract. For example, Dolly mentions the letters on the cakes would "have good meaning" or "else they wouldn't be in the church". This shows Dolly's faith in religion and juxtaposes Silas' faith. The fact that Dolly thinks that only items with "good meaning" would "be in the church" connotes that she has been brought up as a religious character.

and will continue to do so with her own son, Aaron.

Dolly is illiterate. This is explicitly shown when she says "I can't read 'em myself". The fact that Dolly is illiterate reinforces sympathy in the mind of the reader and further emphasizes how hard she is trying to help Silas. Additionally, when Dolly first speaks to Marnie, George Eliot uses ~~an~~ asyndetic listing to show that Dolly is ~~now now~~ nervous at first. The listing makes her sound anxious and overwhelmed. This adds to the effect that Dolly is an uneducated mother in the community who sometimes is unsure of what to say or do.

b) Religion is presented in two very contrasting ways. For example, Lantern Yard is ~~an~~ an extremely religious community that places the church at the centre of whatever they do. It is this very obsession with religion that causes Silas to lose his ^{it} faith in God. After being declared guilty, Silas says "there is no just God on this Earth" and goes on to say that there is only a "God of lies". This loss of faith ~~causes~~ and betrayal causes Silas to move to Raveloe and live in isolation. Silas felt betrayed by his friends and by God, this allowed him to focus solely on his weaving and his wealth.

However, once Dinstan steals Silas' gold, Silas is reintroduced

to the community of Raveloe. Eliot describes ~~the~~ Raveloe as not "being severely religious" and directly contrasts the religious ways of Raveloe and Lantern Yard. After being introduced to the community, Silas sees that "there is good in this world". ~~The~~ Raveloe helps Silas restore his faith in religion and God. The restoration of ~~his~~ faith marks an end to the isolation that Silas put himself ~~through~~ through and signifies the beginning of his new life in Raveloe, with Eppie.

George Eliot describes Eppie as an "angel" and Silas thinks that "God gave her" to him. The arrival of Eppie shows the beginning of a new life for Silas and the religious descriptions of Eppie show that he is beginning to have faith in God again. Silas is weary of his past life ~~is~~ and is aware that Eppie may be "a message from his past life". But Dolly convinces Silas to christen Eppie in the church at Raveloe. With his ~~his~~ faith in God restored, Eppie says to ~~to~~ Silas "I don't think there is anyone more happy than we are".

In conclusion, George Eliot uses Silas to show that faith in God is essential to lead a good life. When Silas lost his faith, he was "foreign" and isolated from the rest of the community. After regaining his faith, Silas is described as "happy".



Part a) This is a sustained response that considers how Dolly 'comforts' and 'reassures' Silas. Specific words and phrases are selected to support the points made and some relevant terminology is included. There is an assured tone, but this would have benefited with more examples. The candidate maintains focus on the question and explores language, form and structure.

This is a level 4 response gaining 16 marks.

Part b) This is an effective response that demonstrates an assured understanding of religion elsewhere in the novel. There is consideration of the events at Lantern Yard, Silas's loss of faith and his feelings of betrayal, the theft of his gold, Eppie the 'angel' and Silas regaining his faith. Quotations are embedded and, considering this is a closed book examination, are used skillfully in the response.

This is a Level 5 response gaining 20 marks.



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

Question 7

Question 7 *Frankenstein*

Part (a) Explore how Shelley presents Frankenstein's relationship with Henry Clerval in this extract.

Part (b) Explain the importance of letters **elsewhere** in the novel.

This was another very successful question with many candidates gaining marks in the top two Levels. Those who struggled often made references to play versions or to film adaptations, which did hinder progress as the use of letters (the question focus for Part b) is not as evident. Being an epistolary novel containing a wide range of letters, many candidates produced exceptional responses. Centres are reminded that the study of the novel is essential in order to fully engage with the questions. Feedback from examiners was, on the whole, extremely positive.

Examiner comments include:

"This question elicited the most high-level responses and most of them were answered perceptively and with insight."

"Part a): lots of very developed and analytical responses on Frankenstein's relationship with Clerval. Some responses used mature terminology more akin to A level e.g. rhetorical term: *hendiadys*, as in: 'cramped and narrowed'. Some responses also referred to 'proleptic irony'. Most candidates were able to comment on the first person narrative and to analyse how adjectives are used to show the close relationship between Henry and Victor."

"Part b): This tended to be answered well. Many (of the small amount allocated) referred to the epistolary structure or 'chinese box' framing of the narrative which had obviously been pre taught. This question was responded to well. It seemed that candidates had been taught this topic and had revised it well. Relevant examples were given and candidates could comment on how letters are used as a narrative device in this epistolary novel. All students were able to identify the narrative significance of the letters. The best students linked this with the need to communicate and document the character life/moments and some even commented on the significance that the only narrator who doesn't have any letters is The Monster."

"Part a) The choice of passage was accessible. There were comments on: short sharp sentences as an indication of Henry's excitement of sharing time with his 'excellent friend'; how they were a 'complete dichotomy of one another'; Frankenstein's sheer joy at both the friendship of Clerval and being outside in natural surroundings was noted. More able candidates noted his mental state was so improved with Clerval's company. The pleasure of observing the landscape and the 'faces of the cheerful children' and 'peasants dancing' produced some worthy comment."

"Part b) Popular examples were Walton's and Elizabeth's letters. Most noted the epistolary form which acts as a medium for characters to express themselves. I saw responses from a centre which had clearly taught letters and the 'Chinese box' structure of the story to be contained in letters from multiple characters, which give varying perspectives."

"Letters were clearly seen as a structural framing device and the epistolary novel was frequently commented on as well as means for the characters to present their views or pass on the messages to each other as the only means of communication. This was not always precise as it could be with longer introductions relating the importance of letters rather than specifying which letters. Better answers related Walton's letters to specific themes raised."

"There was some misunderstanding and some interpreted the relationship between the two men as of a sexual nature. A few commented on Frankenstein using Clerval and how Clerval was exerting himself to soothe and heal him. Comments on the structure often looked at changes in Frankenstein's mood and health through the extract."

For our final prose exemplar, the response included here is clearly full marks.

A) Mary Shelley ^{presents} Frankenstein's friendship with Clerval as an "excellent friend!" The simple exclamative sentence type shows to the audience the bond they share, the pre-modified noun "favourite companion" is significant as Mary Shelley makes you care for them by explicitly saying that they are "favourite" friends. The adjective implies that Clerval is close to Victor's heart.

Mary Shelley explores the "excellent" friendship by saying that he is a great friend "in the rambles of his nature", the use of the noun 'nature', shows their common interest as they "ramble" on. This is further emphasised that Clerval means the world to Victor by the phrase "We passed a fortnight", this phrase presents that Victor and Clerval enjoy ones company. Mary Shelley clearly show how time with his beloved friend heals his "soul health and spirits". This Mary Shelley depicts Victor as a Rambler as he uses mostly compound declarative sentences to bring across the value of Clerval, but this emphasises to the audience even more so when he uses the exclamative "Excellent friend!"

Victor and Clerval are described in detail, as a "personal/forced" or "how sincerely did you love me" shows the two's great friendship. The adjective "personal" is used by Shelley to clearly show the bond that they share which is torn away from him later, emphasised by the metaphor "opened my senses", this refers to Victor's blindness to his ambition of reanimating a body, the writer uses this line to restore Victor to a "happy creature" who looks at the "serene sky and verdant fields", the word choice by Mary Shelley is interesting as Clerval makes Victor a "happy creature" ~~before the noun~~ "creature" shows who a few years ago "lived and beloved by all". Mary Shelley is referring to Victor's bond with Victor Clerval to his childhood relations.

This is very significant as Victor is "undisturbed by thoughts" due to the healing nature of Clerval and nature after his self-imposed isolation. The personal pronouns "we" "we returned", "we passed a fortnight" reveal their strong friendship as they both "sincerely sympathised in my feelings" which presents the group dynamic. The substance of "sincerely sympathised" resembles their "raucous of his native"

The sea-nautic field of support, "elevate my mind until it was a level of your own", "restored", "gained additional"

straight" present the overarching structure to be joyful, which Mary explicitly states in the exclamation sentence, Victor says "on a level with your own!" Mary Shelley wrote this as Victor sees Clerval as a higher being, as he is respected in his craft, which resembles their admiration for one another showing the beauty of nature as the "present season was divine indeed", just like the "spring bloomed" so did Victor due to Clerval's "great ingenuity", "great", the premodifier emphasizes their friendship, which makes the reader ("open up their senses too") to Victor and Clerval.

7b Walton - self

18105

Mary Shelley presents letters as the driving force of the narrative as Walton tells the tale of Frankenstein through them to his ~~long~~ distant sister. Walton writes five letters, signifying the opening to the story.

The opening letters to "Mrs Saville" are key to the overall plot as the audience experience the "wonderful refreshing breeze" of the poles, the pathetic phallacy used of the harsher weather in the poles foreshadow the events of the imposed and self-imposed isolation the characters experience. Walton through the letters is depicted as a very similar man to Victor as he ~~is~~ has "no one to share the triumph with" as the crew are it seem as clever as Walton. Walton presents the seeking of self-glory outweighs his desire to

be with his sister. The effect on the reader shows the novel to be like the modern Prometheus, as ^{the audience} ~~we~~ can tell ^{by the} ~~of the~~ pathetic fallacy that bad abhorred events ~~will~~ ^{will} occur, they are foreshadowed.

The introduction of the main character is expressed in these opening letters as Victor is chasing after this "gigantic figure" on the ice. Mary Shelley uses the letters to tease to the reader the ending of the book in Walton's perspective, Victor Frankenstein is seen as "pale" and "sick". The "illness" Victor experiences is plaguing him as he yet again disregards his health to seek revenge. The audience is left puzzled until, the ~~to~~ Mary Shelley reveals the "cloaked man" was Victor.

The letters show the dynamic between the monster and Victor and how they are deeply connected to one another, throughout the novel, either Victor is chasing the monster or the "deserted plains" or the Monster follows Victor to the Orkney islands, for revenge for one another. The letters are significant as after they have set the scene, Mary Shelley further emphasises the monster and Victor's dynamic, throughout the book as the monster "should of been my adam but is yet my fallen angel". This quote shows the society's power as Walton and Victor call the monster a "friend". The fictive friend resembles the Monster with evil connotations when at

The beginning is Victor who early betrays the creation.

The letters are the most significant in the novel as they show the development of the clear persuasion of Victor and his warning that the "nature's secret hiding places" are not ~~the~~ worth the despair. Walton and Victor are mirror images as they both have a blinding ambition for discovery and knowledge which ultimately leads to death if unchecked. Victor's tale of his ambition of "reanimating a dead corpse" in the letters foreshadows Victor's mistake. The letters ~~see~~ show Walton gunging up on his "great voyage" that all ~~the~~ ^{the} "force of mankind will pursue" is not worth the "pain" and "anguish" which is waiting for him yet his sister waits. *

In conclusion, Victor persuades Walton not to go down the same destructive path Victor did, precisely their power in the novel as the readers know what blinding ambition does unchecked on greedy minds as their motivation for performing these tests was mainly motivated for self-glorification which is not worth creating an abhorred fiend over.

* The letters are significant as they present that discovery and knowledge is dangerous, as the tale of

Victor's life, with the tree being blown to into a million pieces because of a "Munderstrich" highlights to the audience the danger of the self-blinding ambition. This shows that ~~Victor has redeemed~~ the letters redeem Frankenstein as he persuades Walton out of the same fate by telling his story.

The monster's relation with his "cursed cursed creature" is an unhealthy one as all it causes is pain for both. When Walton sees the "abhorred creature" lose Victor in the "deserted place" we know it's because of the death and destruction caused by the meddling of nature. The letters send a message to the audience. Mary Shelley shows the importance of having friendship and not isolating yourself like Victor did, resulting in death for all people he cared about.



Part a) The candidate considers the use of exclamations, pre-modifiers, nouns, compound declarative sentences, adjectives, metaphors, pronouns, sibilance, semantics and more.

A sharp focus on both question and Assessment Objective is maintained throughout the response and examples are used effectively.

This is a Level 5 response gaining 20 marks.

Part b) In this response, the candidate considers how Walton's letters are 'the driving force of the narrative' and how his letters have an effect. The candidate goes on to explore 'the dynamic between the monster and Victor' and how Frankenstein's comments lead to pain and destruction. This detailed response includes a wide range of evidence and memorised quotations from the novel.

This is a Level 5 response gaining 20 marks.



When responding to Part a) extract, encourage students to begin by identifying specific words and phrases that provide good examples and use these as the basis for their response to the question.

Question 8

Section B, part 1, Anthology

Of the Poetry Anthology section, by far the most popular question was Question 9, *Conflict*.

General comments include:

As in previous series, some very rare, but 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 their chosen poem rather than the one given
- not enough space to write the response and continued on paper
- several 2-in-1s and 3-in-1s, where candidates had used the prose answer space for the poetry questions as well.

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

Examiners are reminded about both the difficulty of this Anthology section and the limited time that candidates have to respond to their chosen question. We appreciate that it is very hard for candidates to compare aspects of language when they do not have a clean copy of the Anthology in front of them. The suggested time for this section is just 35 minutes – but often responses were very long and detailed.

Overall, the majority of poetry responses were very successful.

One examiner commented:

“All 3 questions were clear and allowed the candidates to be successful because they had several options open to them in terms of comparison. The best responses were ones that did not rely heavily on isolated contextual information or technique spotting, but instead showed a really perceptive level of understanding of how both poems linked. Most candidates were able to compare two poems. A few gave a general comparison rather than focused on the question. Overall it was felt that candidates need to address the 2nd poem more – not just rely on the printed poem. Better responses were more balanced in terms of comparison.”

Question 8 Relationships

Named poem: *She Walks in Beauty* by Lord Byron

Question: Compare how admiration for another person is presented in the two poems.

The most common second poems appeared to be *i wanna be yours*, *La Belle Dame Sans Merci* and *Sonnet 43*. Some candidates chose *Valentine*, often with less success. *Nettles* made an appearance, if rarely and although the responses were well written and thoughtful, they did not quite catch the essence of ‘admiration’. The pairing with *i wanna be yours* was possibly the most successful. Candidates were able to compare the mundane objects of Clarke’s poem to Byron’s more romantic vision. More able candidates talked about the form of the given poem, commenting on the number of stanzas and lines, but few mentioned its lyric form. Most candidates knew the narrative and

better candidates were able to take a full text approach, whilst carefully weaving their response with analytical and contextual points and juxtaposing *She Walks in Beauty* with their choice of second poem.

For *She Walks in Beauty*, many candidates carefully identified the biased nature of the poem and the way in which the reader is almost manipulated. Higher level candidates commented on the rhyme and rhythm of the poem, but only a few referred to what this might represent e.g. how perfect the woman is. Candidates of all abilities identified the simile 'like the night / Of cloudless climes and starry skies' – lower level candidates often just identified it, but higher-level candidates spoke about Byron's comparing her with the night sky and its beauty and infinity. A large number of candidates were able to comment on the light and dark imagery in the poem. Many candidates commented on Byron being a Romantic poet, although there appeared to be little understanding of what that might mean and what the Romantic Movement was. There was some biographical detail added on occasions – largely to do with Byron and his relationships, but there is still a tendency for this to be 'bolt-on' rather than embedded and informing the comparison. Candidates appeared to remember Byron's womanising and sexual promiscuity in some detail.

Examiner comments include:

"*She Walks In Beauty* as the named poem seemed a pleasing choice. The question was closely adhered to by many. Popular comparative choices were *Sonnet 43* and *i wanna be yours*. Many comparisons were perceptive and exhibited a skilful understanding of the form and structure of the poems. The romantic style of Byron's poem was effectively contrasted with the unusual examples of showing love with Cooper Clark's vacuum cleaners, raincoats and electric heaters. Although context is only minimal, much was made of Byron's 'Don Juan' lifestyle. The shared romantic love in *Sonnet 43* made for easy comparisons."

"General comparative responses included 'tennis style', where a comment on one poem is directly linked to the candidate's choice in the other poem. Or all comments and analysis are limited to one poem and then the second poem is analysed and commented upon."

"*She Walks in Beauty* worked well as the named poem and candidates were able to write about it across the ability range. It also enabled candidates to incorporate context more easily than in some previous years (i.e. when *Valentine* was the named poem)."

"Most popular choices for the 2nd poem were: *i wanna be yours* and *Sonnet 43*. There were also some good answers that used *1st Date*."

"There were also a few excellent answers that used *La Belle Dame* and explored how admiration can lead to objectification and obsession. The more successful candidates were able to comment on a range of devices used accurately and also compared as they went along rather than writing about one poem and then the other. Clear topics had clearly been trained in candidates to explore within the poems, however a large amount of candidates just commented on the fact that there was a rhyme scheme or amount of stanzas with no real development of how it then displayed admiration. Context seemed to vary a lot within the responses. Often candidates made empty comments about the context without linking or embedding it into their response."

Two exemplars are provided for this question. This first is a Level 2 response.

One way to compare her admirably
for ^{creativity} ~~in~~ ⁱⁿ she walks in beauty and
~~in~~ ~~her~~ ~~eyes~~ is through their face
This is shown in she walks in beauty
by the quotation "~~she walks in beauty~~"
her whose face is more" which shows that
the face that she is more and
one that has potential to grow, however
this is in contrast to another line
as in the quotation "her smile on
your face was the dearest thing"
this shows no face as it implies that
both of them are in love and neither
can admit it which shows that her
smile is pale and is insulting to
look at. In conclusion both poems show
their love and admiration however they do

it differently in certain ways ~~for~~ for
example another line shows how whilst she
walks in beauty does.



The candidate compares *She Walks in Beauty* with *i Wanna Be Yours*. The response starts with a simple comparative point, that they both talk about love but there is undeveloped comparison. There is some comment on language on the line 'A heart whose love is innocent!' from the last line of the Byron poem. There is little written about the second poem and there is no real context.

Level 2 Mark 5



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

This second exemplar is one that just slips into Level 3. This is a borderline example.

'She Walks in Beauty' and 'I wanna be yours' both present admiration for another person. There are similarities and differences between the two, which I will explain the authors use of language, form and structure along side.

A difference between the ~~two~~ two poems is the language that they have used to portray the admiration for the other person. 'She Walks in Beauty' uses lots of adjectives which portray a beautiful character - 'tender light', 'nameless grace', 'serenely sweet', 'pure', 'calm'. Whereas 'I wanna be yours' takes a rather more direct approach, by saying to the addressee that they want to be the addressee's everything - 'I ~~will~~^{wanna} be your Ford Cortina, I will never rust', 'if you like your coffee hot let me be your coffee pot', 'I wanna be your vacuum cleaner, breaking in your dust'. The last one about the vacuum cleaner is a bit creepy because where it

says 'breathing in your dust', I think is a bit far and a bit weird. All of the examples I used from 'I wanna be yours' are metaphors, which is what the poem is based off.

One similarity is that the poems are both about a person admiring another person whilst not actually being in a relationship with them. The poems ~~both about~~ are both about a man's admiration for a woman, who may or may not ~~know~~ know who he is and that the poem is directed at them.

Another difference between the two poems is their structure. 'She Walks in Beauty' has a very regular, active structure with six lines per stanzas (three stanzas). Whereas 'I wanna be yours' has a very irregular, passive structure which almost seems random.

Another difference between the two poems is their form / how they are presented. 'I wanna be yours' is actually a song / ballad which is sung ~~as a ballad~~ whereas 'She Walks in Beauty' is just a normal poem to be read out and not sung / performed on stage.



The candidate compares *She walks in Beauty* with *i wanna be yours*. The first two paragraphs do not really add anything to the response – as they are just a repeat of the question.

There is some comparison of language features and how the poems differ because of them.

A similarity is identified in terms of the admiration of a man for a woman who may or may not be known to them.

The comparison of structure and personal engagement are strengths of this response.

There are no comments in relation to context, which would place the response lower in the Level, but the candidate does provide a balance when exploring the two poems. On a best fit basis, this just slips into Level 3.

Level 3 Mark 9



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 9

Question 9 Conflict

Named poem: *War Photographer* by Carole Satyamurti

Question: Compare how powerful images are presented in the two poems.

This was the most popular collection and this displayed a wide range of responses. The set poem worked well for candidates. The majority of responses seen chose *What Were They Like* or *Belfast Confetti* as the second poem but there were a fair number of candidates who chose *Exposure* and *The Man He Killed*, as well as *The Charge of the Light Brigade*.

A minority of candidates chose *A Poison Tree*, *Cousin Kate* and *Half-Caste*.

Candidates who chose *Belfast Confetti* were sure-footed in the context – and were able to talk about different presentations of recent conflict. The fact that both poets use free verse also helped candidates to talk about form. Candidates who chose 'Exposure' were able to comment on the mood and tone of both poems with a degree of success. An interesting choice was made by a small number of candidates that of 'The extract from *The Prelude*'. The candidates were able to comment on the conflict of man with nature as opposed to the man-made conflict of *War Photographer*.

The question on powerful images, meant that candidates could give very personalised responses. Most discussed the image of the 'child dropping the bundle' although some tried to then discuss the child being the 'mother of the baby' which then steered the discussion away from imagery. Some made simple comparisons, but most candidates were able to compare very well. Context was related well although slightly obscure at times.

When discussing *War Photographer* many candidates seemed quite secure when talking about the fact that it is written in free verse. Many were also aware of the tense changes and why the poet had used the present and then moved to the past. Higher ability candidates were able to move outside the poem and see the poet's reflections on the philosophical nature of suffering and comment on this in relation to their choice of second poem. Candidates also, on occasions, talked about pain in their chosen second poem. More able candidates were able to identify the change of tone in the poem and this was often a discriminator. Some candidates talked about the use of punctuation and how this related to both imagery and tone. The juxtaposition of 'normal' life and photographs against the photograph of the girl was used well by more able candidates 'small girl / staggering down some devastated street' was often identified. Many candidates talked about the use of 'the baby' in the third stanza and how this might cause a reaction in the reader.

Examiners commented:

"*War Photographer* as the named poem was an apt choice for all abilities. Popular comparative choices were *Belfast Confetti*, *What They Were Like?* and *Exposure*. The emotive language in *War Photographer* was identified. I liked 'my finger pressed' understanding it was a camera, but the implication is it has the power of a gun. In *War Photographer* and *What They Were Like?*, a sense of chaos was analysed in both poems with how the poet's diction 'first bomb of the morning shattered the stones' and 'when bombs smashed those mirrors', graphically described the tragedy of war upon the innocent civilian."

"The Vietnam war in *What Were They Like?* in contrast to the Belfast troubles in *Belfast Confetti* was subtly identified as a professional war effort against communism, to the amateur war of bombs of 'nails, bolts, nails, car-keys'."

"I think the comparisons are becoming much more accurate and sophisticated."

"The context and analytical skills of language, form and structure, coupled with apt supporting quotation were successful for a wide range of candidates."

"*War Photographer* worked well as the named poem, it had clearly been taught well and candidates were able to write about it across the ability range."

"Most popular choices for the 2nd poem were: *What Were They Like?* and *Belfast Confetti*, although *The Charge of the Light Brigade* and *Poppies* were seen quite frequently. Some really good responses used *Exposure* as the second poem and this had clearly been taught well, with candidates able to make good links and quote from the poem despite it being unseen."

"Weaker answers lacked focus on the idea of 'powerful images' and just reverted to commenting on how the conflict in both poems was presented. It helped to focus answers if candidates referred to what type of image is presented – e.g. 'destructive image of war'."

Three exemplars are included for this question.

War photographer doesn't use a
rhythmic scheme.

In the 2nd stanza it uses enjambement

I will be comparing it to The Charge
of the Light Brigade. The charge of the
light brigade was about the Crimean War.

"Canons to the left, Canons to the right,
Canons in front" is a phrase that is
repeated a few times to signify the
danger that "The Six hundred" were in.

The uses of repetition is a key subject
in this poem using "The Six hundred"
to represent the men that rode into battle.

"The Six hundred rode into the Valley of
death" is a metaphor for them being
surrounded and killed.



The candidate compares *War Photographer* with *The Charge of the Light Brigade*. The candidate begins by feature spotting but does not develop the ideas. The comment on the 'six hundred' is an appropriate, if undeveloped language point. There is little real comparison; it is just implied. There is 'little' here, but enough to place at the top of Level 1.

Level 1, 4 marks.



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

Our second exemplar is a useful Level 2 / Level 3 borderline response

In both 'War Photographer' by Carol Ann Duffy and 'The Charge of the Light Brigade' by Alfred, Lord Tennyson present powerful images.

Satyamurti presents powerful images in 'War Photographer' when 'staggering down some ~~devastated~~ devastated street.' Satyamurti uses sibilance to portray what is happening is so sinister. Also the word ~~devastated~~ 'devastated' is usually used to describe a way someone is feeling. Therefore Satyamurti uses personification to ~~describe~~ describe the 'street'. ~~However~~ Tennyson ~~also~~ ~~uses~~ sibilance ~~to~~ However Tennyson uses sibilance to present powerful dramatic images. This is when 'sabre stroke'. Tennyson uses

Sibilance to portray a sinister ~~that they~~ thought as a 'sabre stroke' would be used to kill someone.

Also Satyamurti presents powerful images by using complex sentences "Instinct prevailing, she dropped her burden and, Mouth too small for her dark scream, began to run..."

By using a complex sentence, Satyamurti is able to as much description as she needs.

Also by using a complex sentence, Satyamurti is able to portray a panic image because the reader is short of breath. This means that the pace of the ~~poem~~ poem picks up.

However Tennyson presents powerful images by violence. "Cannon to the right, Cannon to the left,

cannon behind them." Tennyson ^{uses} ~~uses~~ ^{repetition} ~~repeats~~ of the word "cannon" as it symbolises danger. Also by repeating it ~~em em~~ emphasises the fact the

the Light Brigade are in danger. Also
by saying were the ~~the~~
cannons are symbolises danger as
there almost ~~south~~ ~~south~~ surrounded.

Overall I believe that 'War Photographer'
by Carol Satyamurthi and 'The
Charge of the Light Brigade' by
Alfred, Lord Tennyson ~~are~~ both
present fear but through
different ways. Satyamurthi powerful
images ~~to~~ but through
different ways. Satyamurthi through
fear and Tennyson through
bravery.



The candidate compares *War Photographer* with *The Charge of the Light Brigade*.

The language point and associated comment about sibilance in the second paragraph shows awareness, but ideas are underdeveloped.

The comment about the complex sentence and the comment about the repetition of the word 'canon' offer comment on form and structure in the poems.

There are no explicit contextual points, but a mark is awarded on a best fit basis. Had context been included, a mark just into Level 3 would have been appropriate.

Level 2, 8 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.

Our final exemplar is a response that is awarded a mark at the bottom of Level 5.

Both a "War photographer" by Cavale Satyamurthi and "Exposure" by Wilfred Owen present the idea of powerful images. In a "War photographer" ~~images~~ the reader is driven towards images of shock, confusion and destruction ~~as~~ as ~~the~~ the photographer explores the flexibility of their job. Whereas "Exposure" ~~exposes~~ presents powerful images of the pure suffering and pain of the soldiers in the First World War trenches. Owen writes from a personal experience as he was once fighting in the war himself which adds a personal detail ~~and~~ as he is able to relate to some of the pain soldiers feel as they ~~go~~ become trapped in trenches. Therefore these poems are interesting to compare as they allow a ~~different~~ views of the powerful ~~in~~ first hand sights that are seen when in the awful situation.

Throughout exposure powerful images are created through the use of nature and how nature is more destructive and painful than bullets itself. Owen describes the weather as "merciless iced ~~in~~ east winds" showing the awful conditions that they

were left to as they waited in boredom "But nothing happened". The use of description is also helped when describing how the soldiers are kept in trenches giving animal imagery as they are almost kept in a cage as they were unable to move & in the painful conditions. Owen's ~~intention of~~ ^{use of the title} further introduces these bleak imagery as this poem not only explores the powerful images of the suffering soldiers but is also seen as Owen's dispelling of the government's propaganda that fighting was glorious. In a "War Photograph" powerful images are presented in the shock of seeing people suffer ~~there~~ as it is almost second hand experience as such. This is because the photograph is seeing people suffer more so than they are suffering - therefore they are presented as shocked. These powerful images are ~~are~~ ultimately created from the use of ~~the~~ an extended antithesis when describing the "devastated streets" to the "sun-gilded girls" that they see. The use of sibilance when describing the pain of the "small girl / staggering... sheep" shows the suffering and pain she experiences which creates a sinister mood.

Another example of powerful images are created is the use of form and structure which is almost opposite in each poem. ~~the~~ The structure of "Exposure"

- It is written in an ABBAC form with the last line C of each stanza as a rhetorical question like "But nothing happened" ^{which is repeated} ~~with the repeat~~ presenting images of bored soldiers waiting for their death. The use of this structure allows a regular beat echoing sounds of soldiers relentlessly trudging through the ~~the~~ freezing trenches. This ~~reg~~ regular pattern imitates the expectations of the repeated motion which soldiers experience everyday. ~~Every~~ Every soldier in WWI knew their everyday routine as it would never change as they would be still ~~fight~~ fighting. This shows Owen's personal experience as he knew what it felt like to be faced with this tiring routine. Whereas in "War Photographer" the structure is varied which echoes the job of the photographer "of the flexible frame". The use of the word "flexible" makes the reader already think of how ~~how~~ ^{how} ~~different and changeable~~ ^{different and changeable} ~~photographers~~ ^{photographers} actually are and the images are therefore created from the flexible ~~the~~ structure which is highlighted in ~~varied~~ ^{varied} sentence lengths. ~~The poet also~~ The poet also includes several caesura's and enjambements to show the changing of thoughts in one line for example "the almost smile.". The caesura adds a slight pause to the work meaning the reader can

reflect from powerful images presented.

Another powerful image presented in 'Exposure' is the discomfort shown through the use of pararhyming "silant" and "slight". This shows how the soldiers were also faced with discomfort in the trenches. This idea of the idea of movement and time imagery is also shown through assonance "glozed" "homes" - the long 'o' sound ~~later the~~ establishes the idea of their day dragging on including their discomfort as they wait and watch each ~~see~~ other painfully die. The idea of time imagery is also created in a "War Photographer" however it is presented differently. The use of dashes at the start of stanzas shows the abrupt change as the poem moves quickly throughout all of the different scenes covered. It also ~~can~~ can be seen as a disruption in the thought process for the reader even, as it ~~is constantly~~ changing from two extremes contrasts making the reader feel confusion when presented with the idea of time passing as the powerful image.



The candidate compares *War Photographer* with *Exposure*.

The candidate begins by offering an overview of each poem in relation to the question.

Relevant subject terminology is integrated and precise and there is an assured grasp of form and structure.

There are some assured language points, but some points could have been explored further.

Level 5 Mark 17



Candidates must compare the two poems.

Practise using discourse markers: On the other hand, whereas, however, this is different to, this is also seen, whereas, etc.

Question 10

Question 10 Time and Place

Named poem: *Composed upon Westminster Bridge* by William Wordsworth

Question: Compare how feelings about a place are presented in the two poems.

These was the least popular section of the Anthology poems. Many candidates compared the given poem to *London* and some to *Nothing's Changed*. By far the most popular poem of choice was *London*. A small number of candidates chose *Adlestrop* which lent itself well to comparisons with the urban setting of the set poem.

Many candidates in their comparison were aware of the narrative – they spoke about Wordsworth observing the city of London and the river in the early morning as he stood upon Westminster Bridge. This helped them to take a holistic view of the poem rather than feature spotting. Most candidates also made some reference to the form of the poem being from Wordsworth's own perspective, higher level candidates recognising this as first-person narrative. There was some feature spotting in relation to language, often looking at the positive view and commenting on words such as 'splendour', 'beauty' and 'majesty'. Some candidates talked about Wordsworth being religious as he used the words 'Dear God' and sometimes this led to a context point. Candidates also talked about Wordsworth's relationship with his sister and also noted that the poem was written during a journey to see his daughter who was in France at the time. Many candidates stated that he was a Romantic poet, although without much elaboration as to what that meant. One candidate noted the Wordsworth was usually associated with nature and hence the rather unusual urban setting.

Candidates who chose *London* as their second poem generally identified Wordsworth as being positive and Blake as negative when talking about The Thames. Here, candidates mentioned that Blake was a sympathiser of the French revolution and drew on the poem to illustrate. Candidates who chose *Adlestrop* reflected on the moment of peace in both poems, noting that Thomas was on his way back to the Western Front.

Examiner comments include:

"I read some excellent answers comparing Wordsworth and Blake's *London* that explored ideas and language in some depth. There were also, however, some very odd combinations made, particularly by less able candidates who tended to default to the poem they knew best rather than choosing a relevant poem to compare. This suggests that some teachers need to make sure candidates are familiar with *all* the poems in the section and then support them in being able to see the poems that shared appropriate themes so they can make a valid selection."

"Question 10 provided some good choices to compare, especially *London* by Blake, however, again the idea and focus of the question is not sustained by many candidates."

"Although this seems the least popular section in the Anthology, the named poem was confidently commented upon. The accuracy of the theme of the poem was reassuring."

This final Anthology poetry response received full marks.

Both 'Composed upon Westminster Bridge' and ('Composed') and 'London' describe the city of London, but very differently ~~through~~ due to the poets contrasting religious and political views.

'Composed' is about the scene Wordsworth is able to find in the beautiful city, whilst 'London' is all about oppression.

~~At~~ the 'Composed' personifies ~~the~~ the city, saying it does not have anything more fair to show', the word 'fair' denotes a richness and a jovial mood, presenting the place very positively. Religion is also alluded to, with the reference of 'soul' and 'temples'. Wordsworth was a devoted Christian who lived in the city ^{almost} his whole life, and so clearly praised the church in relation to the prosperity of the city. The personification is continued as city 'doth, like a garment wear this beauty', this simile ~~makes~~ the beauty emphasises the urban beauty and also creates a tone of peace and tranquility. He

then lists off all of the positive aspects of the city, ~~this is ext~~ such as the 'Smokeless air' implying purity. However this is the polar opposite of the depiction of a ~~poor~~ urban life in 'London'. Blake uses a repetition of '~~charter'd~~' 'charter'd' to show the lifeless sense of the city, as it is all mapped out, including the ~~oxygenation~~ of the 'charter'd Thames' as even a great natural river is seemingly suppressed and regulated by the city. ~~As~~ He uses a lexical field of adjectives denoting pain and suffering such as 'weakness', 'woe' and 'hapless' to create a depressing painful tone in the city.

The symbolism of an infants 'cry of fear' is representative of the awfulness of the city, as babies are symbolic of innocence, whilst the city purges this, making them 'cry of fear' a phrase repeated in the poem. He ends the second stanza with the metaphor 'Mind-forged manacles I hear' a reference to the poem 'Guns' by ~~Russo~~ Russo, in which humans are the cause of their own oppression. ~~Blake shows~~ that as they are born free but do not live so. Blake shows this is also true of London, as everyone is self-oppressed, living in fear and poverty ~~as~~ they are restricted as if prisoners. Blake was also a Christian poet,

but one who hated his religion as he found it oppressive and corrupt. He wrote the book tales of innocence and experience, of which half were nursery rhymes for children and half were depressive tales about the awfulness of life. He lived a poor life, where his skill was not recognised and so experienced all the pain and anguish described in 'London.'

'Composed' is a ~~sonnet~~ sonnet which typically consisted of 8 rhyming 'a,b' lines, a volta and then a changed rhyme scheme for the final 6. The volta in 'composed' represents a shift of perspective as he goes ~~from so~~ starts to look at nature as well as the city. The masculine rhymes ~~are~~ combined with the iambic pentameter used made it flow quite harmoniously, the mood Wordsworth would have hoped to create. The personification of nature continues and it is arguable this is ~~a~~ in relation to his religious views of God creating all of the beauty, which he eludes to again, interjecting 'Dear God', Wordsworth uses ~~listing~~ ~~of~~ ~~a~~ semantic fields of different natural features to create a sense of awe surrounding the nature, and it is clear this

awe has a profound effect on him and he uses hyperbole of 'never felt a calm so deep'. The metaphor of the river gliding adds to the sense of peacefulness and tranquility. These are very clichéd descriptions for a romantic poet, as they often expressed their love for nature like this. In contrast, Blake believes religion has the opposite effect on London, as the 'Blacking Church' appalls. ~~this~~ ~~per~~ This church forces ~~it~~ makes the chimney sweep 'cry', which is symbolic of the ~~ex~~ pain the Church inflicted onto people as Blake thought it was corrupt and greedy. Symbolism is used again, as the 'Wappless Soldiers Sigh' manifests ^{metaphorically} into the blood on palace walls. This refers to the Victorian Monarchy fighting wars and causing suffering and strife for the soldier, who represents a loyal and yet defeated man. This 3rd Stanza is a ~~clear~~ ~~plea~~ ~~for~~ clear attack on the Church and Government from Blake, as they cared little for their people, hence all the pain and suffering. The final quatrain starts with 'but most' showing how this poem has been a series of complaints against the city. Blake chose to end the poem with a powerful oxymoron of a 'marriage hearse' which ~~also~~ highlights the

hypocrisy of the city, as people suffering leads to more and more suffering. The plague mentioned was probably an STI which were very common in London, and this final stanza contains a lexical field of disease, showing yet again another problem with the city.

In conclusion, feelings about place are extremely contrasting highlighted by the 'smokeless air' or 'composed being' contradicted by the 'Blackning church' in London, and the ~~is~~ metaphorically gliding river, contrasting to the 'chartered ~~river~~' which implies the lack of freedom. These differences are due to the characters of both Blake and Wordsworth, and their polar views on religion and the state, as Blake finds them ~~state~~ to cause suffering and the Government to be selfish and hypocritical, whilst Wordsworth almost writes a love poem dedicated to the still moment of time he finds himself in.



This is a long and detailed response on *Westminster Bridge* and *London*.

The candidate offers perceptive comments on how the structure and form influence the reading and understanding of the poem.

Language is analysed in detail. The candidate uses technical terms with confidence.

Comments on context and text are perceptive and are integrated into the body of the response.

The response fulfils all the criteria for a Level 5 and beyond.



Centres are urged to cover all poems in their chosen Anthology collection to give their students the widest scope of poems to choose when answering the question.

Question 11

Section B, part 2, Unseen Poetry:

Question 11

Unseen Poems:

Childhood memories – Shopping in the 1940s by Mary McCreath

Shopping by Grace Nichols

Question: Compare the ways the writers present their thoughts about shopping.

These two poems were very successful and candidates responded well to them. The full range of marks were awarded and candidates of all abilities were able to write something in response to them.

Examiner comments include:

"The two poems were accessible across the ability range and weaker candidates were able to find comparisons and come up with things to say about language and/or form and structure."

"Candidates have clearly been taught evaluative language (adverbs such as 'purposefully', 'masterfully') and the effective use of this is a marker of higher level responses. Some candidates made a judgement between the relative merits of the poems, or said which one was more successful – perhaps in an attempt to be evaluative."

"There was a wide range of responses to the unseen poetry comparison question. The comparison poems seemed to offer virtually all candidates material to consider at least the nature of shopping being different or the scarcity of item compared to 'bulge of the shelf'."

"Generally candidates were able to compare meaningful points regarding the two poems, however, some candidates did respond very literally to the texts and some saw it very much through the prism of WW2."

"Whereas all could see that McCreath's *Childhood memories – Shopping in the 1940's* was set during World War II, a few completely misconstrued Nichols' *Shopping*. Some felt that like the first poem, the voice in the second poem struggled with shopping because of financial constraints. 'Paralysed' was taken literally and some totally misread the feeling of camaraderie in the first poem."

"There is evidence that using skills learnt to analyse poetry from the anthology were more skilfully employed on the unseen poems. There is a freshness and more confidence to give a real personal response.."

"The choice of poems received a favourable response. The banal feel to Nichol's poem was identified with apt supporting quotation of 'I wander supermarket aisles'. The patience of shopping in McCreath's poem and the paralysed feelings engendered by the supermarket shop were readily commented upon."

"Many noted the 'shortages' in McCreath's poem. The confectionery shops gave the reader a whimsical feel with the end-stopped sentence in the first stanza gave the impression of excitement. The arduous task of gaining a few items in *Shopping* contrasted to the sociability was noted. This

was further expanded that the luxury of an umbrella didn't generate jealousy but brought people together, engendered a sense of trust and community."

The lack of punctuation gave *Shopping* a wandering feel. The simile, 'blank as a zombie', to illustrate the boredom of modern shopping was a popular comment. I particularly like the comment that the verb 'spritely' was a stark contrast to the ambulatory tone of the rest of the poem. The cellophane on the apples acts as a suffocating force for both the apples and the shopper was a very insightful comment."

"Many responses found McCreath's tone a bit wordy, even clichéd with the 'snaking queue'. Nichol's realism of the boredom of shopping was more acceptable. The final stanza in *Shopping* elicited some accurate and interesting responses. I liked the personification of the trolley that added to the distorted overpowering feeling of the shopper."

Three exemplars are included for the Unseen Poetry question.

In ~~The title~~ 'Childhood memories - Shopping in the 1940s' introduces us from the very start to the content and context of the poem.

It was in fact hard to shop in the 1940's as there were food shortages and rationing because of the Second World War.

In comparison the title of poem 2, 'Shopping' introduces us to the theme of shopping but doesn't do anything else to the meaning of what comes after.

In poem one presents the ideas of 'empty' shops and 'no customers in sight' and that it was difficult to get food which sometimes was ^{even} not 'enough to eat for the survival' of the family and ~~th~~ it has a more serious tone than poem 2 two in which the narrator is 'guilty of buying too little food' for no apparent reason.

Both poems have no precise rhyme ~~there~~ scheme, this could indicate a stream of consciousness or ~~simply~~ ~~the fact that~~ simply ^{mean} that they are explaining their thoughts to the ~~last~~ reader trying to be clear and to make them easy to understand.

Poem 1 contains past sentences while poem 2 is written in present tence, for example in poem 1: 'This is because poem 'Shop, were Empty' and in poem 2: 'I'm guilty', 'I don't'. This is because poem 1 talks about 'Childhood memories' while poem 2 is something happening ~~now~~ ^{at} right now.



The candidate begins with a reference to the given glossary and goes on to make a fair point in relation to the narrator of *Shopping* buying too little food 'for no apparent reason'.

There is reference to the 'stream of consciousness', but comment is rather simplistic 'make them easy to understand'.

There is some relevant comment about both poems, but more coverage of both poems would have benefited this response.

Level 2, 7 marks.



Please remind candidates that they should begin Question 11, the Unseen Poetry section, in the correct place in the answer booklet.

Our second exemplar is a Level 3 response.

In the Poem's 'childhood memories' and 'shopping', the ideas notions of shopping are juxtaposing and the difference is illustrated throughout the poem's upon the reader reading them. Firstly, McCreech employs a narrative through the poem which highlight the experiences. ~~The~~ McCreech utilises a list with 'dairies, fruit shops, butcheries'. This suggests that effort had to be made to walk to the different places to buy groceries. Furthermore, the connotation of Shopping in the poem 'Shopping' completely juxtaposes the connotation of going to different places in "childhood memories". This can be reinforced through "I wander Supermarket aisles". The verb wander highlights imagery of being lost in a supermarket and suggests that every grocery is found in one place which is the "supermarket". This juxtaposes the connotation in "childhood memories" and illustrates the passage of time. Furthermore, the use of short sentences and short stanzas by 'Nichols' highlights that shopping is boring. This notion can be reinforced through "1 carton milk". The use of no "1" highlights the laziness of the shopper and contrasts with the notion that the shopper in the 1940's "has to wait in queues" and therefore demonstrates the contrast in the view of shopping.

Moreover, Nichols' ~~poem~~ and 'Maccreath' both employ enjambement but the purpose is contrasting. For example, Maccreath ~~use~~ utilises enjambement as means to show the excitement experienced by the Shopper in 1940's compared to the Shopper in the modern day. Furthermore, Nichols' uses enjambement to highlight the need for shopping to go fast.

Another Nichols' uses colloquial language in her poem to highlight the laid back nature of the poem and this reinforces the ^{contrasting} connotations between the two poems. The Shopper calling ^{their} father "my old man" demonstrates the use of colloquial language and gives the reader imagery of being uncultured and highlights the accent that the Shopper may have. Moreover

Moreover, there is contrasting comparison of the amount of food available to the Shopper in both poems. On one hand, in the 1940's, the Shopper has only enough food for survival, whereas in the free verse of 'Shopping', "the lady reluctantly" gives "urging samples". The connotation suggest to the reader that the amount of food will ~~was~~ very limited in the 1940's compared to ^{free} "samples" being given. The verb "reluctantly" demonstrates the notion of forcefulness and for a positive

~~thin~~ thing like food. This further demonstrates the availability of food within the given time periods.



The candidate explores and compares both poems and provides some examples of language, form and structure.

Ideas are not sustained and there is little developed personal comment.

There is identification of the use of lists and colloquial language and other linguistic features.

This is a sound response.

Level 3, 11 marks

Our final example is a Level 4 response.

Both poems present shopping in varied ways. In Poem 1 shopping is presented in the 1940s and in Poem 2 shopping is presented as ^{is} almost profound and philosophical way.

Both poems present their thoughts on shopping with an underlying sense of sadness. In Poem 1 this is expressed in a somewhat childlike manner as the different shops are listed. This interpretation is exacerbated by the verb 'enquired' further emphasising the experience being told through a child. The brief sentences like 'Sometimes... were empty' create an innocent tone as the child is not truly aware of the reason or significance of the lack of food.

The adjectives like 'patient' and verbs like 'wait' imply that this was a usual occurrence further highlighting a sense of sadness. However, in Poem 2 this sense of sadness is far more subtle, the opening line, 'inverts how people always buy too much and ~~the~~ Nechol plays on this fact as she presents her thoughts about shopping. The enjambment coupled with ~~is~~ ^{the simile}

of 'blank as a zombie' and wander, ~~give~~ is perhaps used by Nichols to emphasise how people mindlessly buy things and have no thought for themselves and whether they need it. Both poems show an underlying sense of sadness however Nichols ~~uses it~~ portrays it as much more subtle.

Both poems use their endings to depict their thoughts about shopping. Poem 1 gives insight to the feeling of getting enough food. The inverted sentence of 'A morning well spent' is present as somewhat ironic and possibly a sarcastic tone as they queue for a long time in order to survive on what they have. This gives insight to the hardships people had to go through and McCreath ends the poem with the quantitative 'enough' to signify the struggle. However, in Poem 2 the poem ends in a much more profound way as she equates her anatomy of her body to mere instruments for shopping ~~as~~, the word 'paralysed' emphasises a lack of movement ~~and~~ and freedom. Perhaps Nichols does this to depict ~~that as~~ ~~trapped~~ ~~we~~ ~~will~~ always us as being trapped in the world

of consumerism.



The candidate demonstrates a thorough understanding of both poems in this sustained response.

The candidate begins by considering the 'underlying sense of sadness' and goes on to explore a range of different language techniques.

This is a developed personal response offering thoughtful comment.

More development of some points and further examples could have benefited this response further.

Level 4, 14 marks.



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

Paper Summary

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

- please remind students to write their responses in the correct area of the answer booklet. Space is provided for each part. It does not matter which order questions are attempted, but the responses should be in the correct answer space.
- candidates should 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 Prose, 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 specific areas in detail or cover a range of examples. Remember, context and language are not assessed in this part of the paper.
- 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 a closed book examination. The Assessment Objective assesses the candidate's knowledge of the texts and not language, form and structure. Centres should remind themselves of where the Assessment Objectives are assessed. 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. A separate area in the answer booklet is provided for candidates' responses to question 11.

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>

