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Examiners' Report
June 2017

GCSE English Literature 1ET0 02

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Introduction

Assessment Overview

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

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

Jane Eyre – Charlotte Brontë

Great Expectations – Charles Dickens

Dr Jekyll and Mr Hyde – R L Stevenson

A Christmas Carol – Charles Dickens

Pride and Prejudice – Jane Austen

Silas Marner – George Eliot

Frankenstein – Mary Shelley

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

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

Candidates choose to study one of three poetry collections in the Anthology: *Relationships*, *Conflict* or *Time and Place*. For each collection, candidates will have studied fifteen poems which are listed below the question.

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

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

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

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

Summer 2017 Principal Examiner comment

This has been an exciting year for English Literature, especially when a new specification is introduced and we have our first live paper. The responses seen have been very encouraging and pleasing. Centres should be congratulated for preparing their candidates so well. There are some areas where improvements can be made, but on the whole the paper has performed well and the full range of marks has been awarded for all questions.

The number of entries that we have had, almost double the legacy specification, was very pleasing.

The vast majority of candidates have managed their time well and responses have been positive.

One examiner commented: *"Many responses were in a class of their own - I was stunned at the maturity, knowledge and skill of many of these candidates on all questions, not to mention the sheer amount they managed in the time allowed."*

This report contains examples for all questions, with more than one response for the most popular questions. Examples for all levels have been provided and the Examiners Tips are intended to help centres prepare their candidates for future examinations.

Again, centres should be congratulated on their achievements and we hope that both centres and candidates are pleased with their results.

Question 1

Section A, 19th-century Novel:

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

The most popular text was *Dr Jekyll and Mr Hyde*, followed by *A Christmas Carol*. The least popular option was *Silas Marner* with slightly fewer items than *Pride and Prejudice*.

The most common errors in the prose section were:

not exploring the extract enough – perhaps only giving one or two examples (part (a))

appearing to muddle the AOs – for instance, not exploring the language, form and structure in part (a) (given extract), but trying to analyse 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 rather than using the extract (part a) or when meant to be exploring examples elsewhere (b).

Question 1 *Jane Eyre*

Part (a) Jane's bravery

Part (b) Grace Poole

Most candidates handled the extract well and were able to explore the character of Grace Poole. Some candidates did think that Grace is actually Bertha Mason. Those who had thoroughly studied the novel clearly understood the importance of the character and the role she plays at Thornfield. The bullet prompts helped candidates answer the question successfully.

Examiner comments include:

1(a) *"Candidates showed a thorough enjoyment of this question and demonstrated a depth of knowledge and understanding about the impact of these actions at the time the novel was written. A significant number of quotations were used and the responses were engaging and analytical."*

1(b) Grace Poole

"A significant number of candidates responded in depth and detail to this question. They were able to comment on the impact of the character on a range of characters and the structural use of her to demonstrate the treatment of Bertha's character at the time the novel was written. Candidates wrote about her using a range of events and the impact she created."

(a) The extract handled well – good selection from the novel as it gave candidates a number of examples of language, form and structure to comment on. Most commented on bravery in the face of fear. A number of narrative responses. A struggle for some, e.g. "he (sic) uses a semi colon to add depth to the sentence..." Some quite repetitive.

(b) Some confusion between Grace Poole and Bertha. Context frequently given (or attempted) candidates misinformed?

"This question produced focused responses based on the extract. Mostly strong answers to this extract question and the engagement with this particular extract was the best I had seen across the paper. Although at times candidates sometimes extended the extract from their own knowledge which detracted from their answers.

The second part of the answer was handled well overall and reflected a sound interpretation of the character. Candidates mainly seemed to cover a range of ideas focusing on the character and were able to develop answers nicely."

The example that follows is detailed. The response to part (a) is assured and the response to part (b) is sustained.

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

In the extract Brontë presents Jane bravely through her independence. In the extract given we immediately see Jane conquer the issue alone, and without another persons help. This is evident 'I heaved them up, deluged the bed and its occupants'. This quote significantly shows Jane to a character having / showing bravery as the quote highlights that Jane used her own strength and initiative to put out the fire 'I heaved them' portrays the imagery of Jane struggle which connotes that it was difficult for Jane, who would have stereotypically been seen as, weak, fragile and dependent. However in the extract Jane character having a trait of 'bravery' suggests that she is the opposite of what society thinks of a women. We know society thinks this because in the 19th century women were seen to be housewives and not after the family home, this is evident 'women should condemn themselves making pudding and knitting'. Here Jane speaks out, challenging society of a 19th century audience on their idea of a women. Relating back to my initial point, Jane

showing bravery as a independent women - succeeded in extinguishing the flames which were devouring it', this example further supports my idea of Jane bravery as Brontë portrays Jane to be daring, and portrays her character to be strong minded; furthermore who does not behind their gender role. Jane 'succeeded' implies that Jane courage has led to a beneficial outcome as she has managed to independently to 'extinguish the flames'.

Charlotte Brontë presents Jane bravery in the extract provided through repetition. In the extract we see Jane small motif of bravery and courage. This is evident 'My first impulse was to fasten the bolt', this connotes Jane bravery as we can infer that Jane had the mentality to protect herself from the unknown. 'My first impulse' implies that Brontë wanted Jane character to be presented as an individual who is strong minded, and a fast thinker. The bravery shown here is later repeated in the extract, however in a slightly different way. This is evident 'Opened the door with a trembling hand'. Not only does the suggested quote show her bravery again / repeated repeatedly it demonstrates how her courage conquered her fear as she was 'trembling' which shows as a natural human being feeling, Jane

was scared and feared what was behind the door, however it is contradicted by her bravery and courage to actually 'open the door'. Later in the extract we see Jane 'Baptized the couch afresh' and 'extinguish the flames which were devouring it'. The quotes further support my idea of repeated bravery as Jane actions indicate her resilience and her diversity as she faces recurring problems that she as a character is forced to show bravery in order to 'succeed'. Jane character repeatedly showing her courage throughout the extract shows her continuous bravery. Brontë creating the structure to portray this significantly impacts that even though Jane fears she overcomes it with her bravery. Through

Brontë presents Jane bravery through the character strong belief in religion, we see this 'By God's aid' here shows how Jane's passion and love for her religion enables her to increase her bravery and courage. Jane character is very religious and devout. Brontë using religious phrases / words, 'Baptized' and 'devil' shows how Jane religious connection gives her the sense of security and comfort, in addition to this contributing to her bravery.

The character Grace Poole elsewhere in the novel is presented as 'insane' and 'mad'. In the novel when Jane is getting married, the night before, she witnesses her veil being 'torn'. Automatically Jane infers something suspicious about the event and suspects it to be Grace Poole. Jane's impression of Grace Poole is a 'mad', and 'helpless woman'. However, this impression is not from her own, but from her beloved Rochester. Grace Poole's character is presented as to be an animal, this is supported by 'unnatural sound' and 'lose the veil'. The quotes connote how Poole's characteristics are not of a human as we know in the 19th century people who had mental issues, were labelled as mad and insane. They were looked down on; furthermore, were seen as not human. Thus showing Poole's character to have 'torn' portrays her insanity, as we can infer 'torn' connotes Poole's animal characteristics further suggesting her insanity. Jane's impression is her instability being unstable, which tells us why Jane talks about Poole using ~~animalistic~~ animalistic descriptions.

Grace Poole later on in the extract is presented as a caring and loving woman who actually was not 'mad' or 'insane', but however looked after Rochester's wife who was kept in the attic. In addition to this Rochester's wife was actually 'insane'. Grace Poole's character is presented as loyal as she was assigned to look after Rochester's wife even though she took the blame for being labelled as 'insane' and 'mad'. Furthermore, supposedly causing the fire. Grace Poole is a loyal maid who had been serving at the Thornfield for years, during Rochester's marriage. When Jane comes to know of Rochester's wife, she immediately reconsiders her opinion of Poole and reconsiders the events that were supposedly caused by Poole, however, were actually caused by Rochester's wife.



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Examiner Comments

Part (a) This response has several relevant points in the opening paragraph. The contextual point regarding Jane is relevant even though context is not awarded in this section. 'Daring' and 'strong-minded' are good points, as are the comments on initiative. Subject terminology used includes 'motifs'. The candidate builds momentum on page 2 of the response. Several more thoughtful points are made and focused on the extract and the question. 'Protecting herself from the unknown' is a sound comment. Jane's courage conquering her fear and her resilience maintain the focus on the question. The candidate identifies repetition as part of the writer's craft, therefore some structural comment is made. The point about religion and Jane's devotion are relevant in her finding comfort. The candidate covers a range of different character traits. Good reference is made to structure on page 3. The candidate has written a lot in the time they have. This is a Level 5 response as it is assured and perceptive. There were a couple of areas in the extract which could have been developed. There is one reference to structure. The points are not always unpicked as much as they could be. This response would have benefitted from a deeper word-level analysis. Level 5, 18 marks.

Part (b) Jane's 'suspicions' of Grace Poole are referred to. The candidate has quoted directly from the text and an understanding of who the character is and her role in Thornfield Hall is clearly understood. The candidate refers to Grace Poole as being like an animal and giving out unnatural sounds. There is word analysis, 'torn'. Two aspects of the character are identified – insane and mad as well as caring and loving. Points are clarified, direct quotations are used. The response fulfils everything in Level 4. This lies just on the Level 4/5 boundary. It is a little repetitive in places but understanding of the character is clear. Level 4, 16 marks.



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Examiner Tip

For Part (b), depending on the question, candidates can consider one area in detail or explore a range of examples from elsewhere in the novel.

Question 2

Question 2 *Great Expectations*

Part (a) Weather

Part (b) settings/locations

It was surprising not to see more responses for this novel. Feedback received was very positive for both parts of the question.

Examiner comments include:

"The more able candidates responded in an assured manner to convey their detailed and assured understanding of the weather as reflections of the deterioration in Pip's life. All candidates were able to evaluate and comment upon the weather and infer some level of meaning from it."

"All candidates were able to respond at least to two different settings - predominantly the marshes and Satis House. A significant number of candidates did comment on and analyse the impact of both Drummel's House and Jagger's offices. All candidates were able to respond about the impact the setting had on the characters and what they might imply."

"Many wrote of the alliteration of "wretched weather". The extract was rich in examples for candidates to discuss, such as "pathetic fallacy" and foreshadowing, also how Pip's reality compared with his expectation of London. Part (b) less able responses may be influenced by film versions - affecting their knowledge of the names of characters or locations (e.g. "the old lady's house with her daughter"). A significant number answered the importance of "weather" elsewhere in the novel - though many were able to get marks because the setting was also discussed (not reading question carefully)."

"I marked very few answers of this question. I felt that candidates engaged with the extract. More able answers worked methodically through the extract really picking out the key linguistic features. Structural comments were less frequent. Part (b) was again responded to well; however, with both Dickens texts I felt that candidates succumbed to talking contextually which detracted from their answers."

In the response, the candidate has done well for part (a), but is less successful in part (b). The candidate gains marks in Level 4 and Level 2 respectively.

Chosen question number: Question 1 Question 2 Question 3

Question 4 Question 5 Question 6

Question 7

A)

Dickens presents the weather to be terrible as ~~he~~^{Pip} describes the weather in London. 'Wretched Weather' is alliteration and Dickens probably used this to emphasize the harsh conditions. The weather represents Pip's emotions of being alone and upset, therefore Dickens uses pathetic fallacy to portray Pip's emotions to the reader through the weather. This is followed by 'stormy and wet, stormy and wet; and mud, mud, mud'. This use of ~~alliteration~~ repetition engages the reader due to the fact the word is repeated therefore exaggerated.

Later on Dickens shows to the audience the power of the weather and the destruction it can cause. 'Violent blasts of rain' has an effect on the reader as 'blasts' is onomatopoeia, therefore the reader can almost imagine the sound the rain has and how powerful the rain truly is.

Dickens goes on to describe the wind 'like discharges of a cannon'. This use of imagery makes the reader imagine the wind to be as powerful as a cannon and this simile is a great comparison to show the true power of the weather. Also Pip had heard that the weather had caused 'shipwreck and death'. Dickens relates it to death, as death is the worst ~~thing~~ outcome ever and if the weather is powerful enough to cause deaths, it must be really strong.

The weather is also the build up to the final event. Dickens portrays the weather as violent and powerful to give off an eerie effect therefore adding suspense to the build up at the end. 'Struck that hour... Sound curiously flawed by the wind; ... when I heard a footstep on the stair'. Dickens describes how Pip could hear the Church bells which were so ~~loud~~ loud but the wind cancelled the noise out. This shows the wind to be so loud it can cancel out a noise that loud. Finally all the suspense has been built up as he

could hear a footstep.

B) When Pip first arrives to London it is nothing like he expected it to be.

Pip comes in by coach and before arrival he was excited to come to the big city

however he was greeted into London by

the ~~site~~^{sight} of dirty streets and the gloomy weather. Dickens describes London to be

dirty and in poor condition due to the fact

in the era 'Great Expectations' was set in,

London didn't have any public health or

sanitary and was really dirty, as the streets

were overcrowded and ~~dirty~~^{silly}, and Dickens

presents this in 'Great Expectations'. This

is important as the themes in the book

are social class, achievement and wealth /

poverty, and Dickens describes London like

this to show that the wealthiest and the

most higher social class people still live

in a dirty area, which contradicts Pip's

rise to a higher social class and wealth as

he still is going to live in dirty

conditions. On Pip's arrival one of the

first main landmarks he encounters

is Her Majesty's Prison where people

had been killed due to
Capital punishment still being around in
this era and murders. Pip is truly
surprised by his first arrival to London
therefore it is an important part of the
book.



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Examiner Comments

Part (a) There is a focus on the language here with thoughtful points about the wind, pathetic fallacy and Pip's feelings. The candidate considers the effect on the reader. There is some repetition of points. The candidate has used some technical terminology and quotations have been used as evidence. There is a comment on how the author builds up 'to the final point' by 'adding suspense' through the effects of the weather. Level 4, 15 marks.



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Examiner Tip

Part (b) There is not a great deal of coverage in this response but there is some. For example Pip's excitement at being in London and London being a dirty place. Remember context is not assessed in this section. Some element of a personal response is offered. Level 2, 6 marks.

Remember - Context is not assessed in Section A (19th-century Novel).

Question 3

Question 3 *Dr Jekyll and Mr Hyde*

This was the most popular choice of text for Section A, 19th-century Novel.

Part (a) Jekyll's request for help

Part (b) Help elsewhere

Overall, this was a well-answered question and the full range of marks was seen by all examiners. Part (b) proved to be a discriminating question. There were those candidates who gave one example of help, perhaps from the 'Story of the Door' and Enfield helping the child. Whereas other candidates gave a wide range of examples, such as the 'Incident at the Window' when Utterson and Enfield try to encourage Jekyll to join them for a walk. There were also the more sophisticated responses that considered Jekyll trying to help mankind.

Several candidates referred to various film versions with references to events in prison cells and Sir Danvers Carew's involvement with characters throughout the story. Candidates should be made aware of the differences between various film versions and the novel. Many film versions are adaptations and are not true to all areas of the novel.

Comments received include:

"Candidates were able to explore and comment on both language and structure at a range of levels. The extract allowed the more able candidates to infer and deduce about the impact of the characters' actions. Language analysis was wide and varied and the extract offered a significant number of structural features which more able candidates identified and analysed to a high level."

"For part (b), most candidates did comment on the 'trampling' event at a variety of levels. A wide range of points were made from various points across the text. The most interesting idea was the use of the scientific experiment from Jekyll to help the society move forward from Darwinism to Scientific research and a better future. It was deftly crafted to demonstrate a detailed knowledge."

"A good selection of extract which gave candidates many examples to discuss. Not so many mentioned the form of a letter. Less able candidates paraphrased the extract with minimal analysis. There were many good responses on the structure and how the tone changes as the extract goes on reflecting Jekyll's increasing sense of urgency. For part (b) there were a number of narrative responses that simply listed each instance of where help was given or rejected."

Two examples are included for this text. This first example is a Level 1 response.

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

A) ~~Stevenson~~ Stevenson presents Jekyll's request for help as if he wanted to be him, we know this because ~~it~~ it says "The door of my cabinet is then to be forced." This suggests that it is like he has to escape - the way he is ~~at~~ became evil.

B) In this extract Jekyll asks Lanyon for help because he keep changing person between Hyde and Jekyll and ~~he~~ now it has gone out of control and Jekyll can't control when he will change so he asked Lanyon for help to try control it, then he gets a potion from Lanyon and drinks it in front of him ~~with~~ which ~~gave~~ causes Lanyon to freak out and a couple of days later Lanyon dies also then Hyde is clubbed to death

Part (a) This is a simple, limited response with just one point made. The candidate begins with a reference to the question, provides one quotation and makes a comment in relation to it. Level 1, 2 marks.

which means he will which
has been written for Jekyll to
keep all hyde belongings.



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Examiner Comments

Part (b) This is a little muddled and limited. The candidate refers to Jekyll asking Lanyon for help and refers to another point in the novel where he drinks the potion in front of Lanyon. Level 1, 3 marks.



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Examiner Tip

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 example is a Level 3 response.

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

A) Stevenson presents Teyll's Request ^{for} ~~for~~ help in the extract. It is shown when Teyll says "First Part of the Service" The word service shows that ~~that~~ Langon will ~~be~~ be providing something for Teyll that requires multiple steps. ~~It shows that~~ ~~if~~ ~~Langon~~ ~~is~~ ~~loyal~~

Another way the Request is shown is when Teyll says "My life, my honour, my Reason, are all at your mercy" This quote shows that if Langon is loyal enough as a friend to Teyll he would save him. Also that if he doesn't do what he asks, Teyll could lose his life and his cause.

Another way the Request is shown is when Teyll says "You are one of my oldest friends" This shows that Teyll is trying to find Langon's lighter side so that he helps him. This is because they had fallen out and Langon may not ~~be~~ be helped him otherwise.

Another way the Request is shown is when Teyll says "That I am going to ask you for something dishonourable" This shows that what he is going to ask him to do is not going to be something easy to do from a humane point of view.

B) ~~In the novel help is shown.~~ In Jekyll and Hyde there is a show of help from some of the characters. For example, when Mr Enfield sees the girl get trampled and then catches the man and brings him back. This shows Mr Enfield helping the girl and her family ~~catch~~ ^{catch} the criminal. Mr Enfield also makes the man pay for what he had done by making him pay a ~~check~~ ^{cheque} to the family. The family accepts Mr Enfield's help by cashing in the cheque with them.

Another way help is shown elsewhere in the novel is when Mr Utterson finds out that Dr Jekyll's will is being given to Mr Hyde. Mr Utterson then feels like Jekyll is being blackmailed so he tries to help. Dr Jekyll refuses Utterson's help when he says "I can rid my self of Hyde as I please" and when he says "please drop the matter" but Utterson continues to try to help.

Help is also shown when Dr Jekyll needs Poole (his butler) to get more of his medication, ~~as~~ ^{as} it was too rare. Poole had to accept to help as that is what he is paid for, to help his master.



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Part (a) This is clearly written and in Point, Evidence, Explain format. There is no reference to structure or use of subject terminology, which means that full marks in the level can be achieved. This is a mid-range response. There is no word level analysis. Level 3, 10 marks.



ResultsPlus Examiner Tip

Part (b) There is a good focus on the question. There are a few points explored, nudging this response into Level 3 with a couple of different examples of where 'help' is referred to from different parts of the novel. This is mostly a descriptive response. Level 3, 10 marks.

In Section A, part (b), if quotations are used they do not have to be accurate. They can be paraphrased.

Question 4

Question 4 A Christmas Carol

This was the second most popular 19th-century novel.

Part (a) Ignorance and want

Part (b) Children

This proved to be a successful extract, although it was interesting that very few candidates picked up on the time scale of the extract given for part (a). The extract begins at 'three quarters past eleven' and ends 'The bell struck twelve'.

A flexible approach to the marking was adopted for part (b) and we did not penalise candidates who only wrote about one child rather than 'children'. Those who only wrote about Tiny Tim provided a full range of marks – some were detailed responses whereas others only briefly mentioned that he could not walk. As such the question was a good discriminator.

Feedback from examiners included:

"The majority of candidates were able to explore this at surface level but the extract did allow the more able candidates to identify the moral message and the hidden meaning about the impact of these two traits on society. It allowed them to respond in detail to social context, although not assessed in this Section. Quotations and textual reference were widely used."

"The majority of candidates identified only Tiny Tim or Scrooge as a boy. These were however explored at various levels and did elicit perceptive and insightful responses. There were some excellent links to the poverty-stricken society these children represented and comparisons with the way Scrooge's childhood impacted on his demeanour as an adult."

"Part (a) The extract gave great opportunity to discuss language, form and structure. Generally handled well. Some sophisticated responses which discussed how Dickens used these "children" as a lesson for Scrooge (and the reader). Less able responses were more literal. Part (b) Good responses generally and a full range of marks awarded."

Two examples are provided for this novel.

The first example is a Level 3/2 response and the second gained marks in the top level.

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

Question 4 **Question 5** **Question 6**

Question 7

Dickens presents the two children Ignorance and Want in this extract as not actual human beings.

Dickens uses language such as questions to show the children look like an animal.

"Is it a foot or a claw"

This creates an uneasy atmosphere, however it makes the audience want to know more about what is actually under the robe.

The writer also uses language such as ~~repeated~~ ~~describing words~~ onomatopoeia to describe how the children look like

"wretched, object frightful, hideous, miserable"

The word miserable shows the audience the children are in a state where ~~there~~ their in need.

Dickens also ^{compares} ~~present~~ these kids to animals
by using a Metaphore

"Wolfish" This will show the audience
Scrooge will be frightened of these children
also it shows the audience the children
look more like a wolf than humans.

Dickens also presents these children
as scruffy and poor.

It makes the audience feel sympathy
for them because the children look like they
haven't eaten in a long time.
"Wretched, Ragged"

Dickens also presents the children as being
~~and they are~~ really skinny
"Pulled them into shreds"

Dickens presents these children in a horrible
way, however it creates tension for the
audience as they want to know who

these Children in such a way that it creates a sense of shock also for the audience as well as ~~the~~ Scrooge.

Dickens shows Scrooge as being appalled after looking at these horrible children

"Scrooge started back appalled"

The audience was also appalled as well as ~~the~~ Scrooge. Scrooge had the same reaction as the audience.

Dickens is also trying to show that when you are around these horrible children, you need ~~to~~ to be careful.

"Beware them both"

~~After~~ After Scrooge looked at the children he asked the spirit

"Have they no refuge or resource?"

The spirit then ~~threw~~ threw Scrooge's own words back at him

"Are there not prisons?"

"Are there no workhouses?"

It shows the audience Scrooge is starting to feel sympathy for them and also the poor.

Children are portrayed in this novella such as Fred. Fred is showed as caring, loving and non selfish no matter what his uncle says to him. Fred is also portrayed as kind hearted, he wishes his uncle a Merry Christmas and even though his uncle replies in a rude way "~~Bob -~~ Good - afternoon" Fred still invites him over for Christmas dinner.

Dickens also portrays another child, the child who is always outside shouting "It's Christmas day" as jolly.

Dickens portrays Tiny Tim as a handicapped child. He also presents Tiny Tim dying when the ghost of Christmas future shows him Tim has died.



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Examiner Comments

Part (a) This is an example of where one response has not been discretely labelled as (a) and (b). This response just slips into Level 3 as there are some valid points. The candidate identifies the language but there is not a detailed analysis. There are some techniques identified. There is also some misuse of terms (onomatopoeia). The candidate comments on the effect on the audience and follows the PEE format. Level 3, 10 marks.

Part (b)

Note the lack of a label to show that part (b) has begun on the final page. This is a Level 2 response – there is just 'some' here as coverage is rather brief. Level 2, 5 marks.



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Examiner Tip

Please remind candidates to clearly label their responses to part (a) and part (b).

For this second response, the candidate demonstrates an assured understanding of the novel.

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

Q4a) Dickens presented the two children, Ignorance and Want by using a range of adjective. They are described as "wretched, abject, frightful, hideous, miserable." and this creates an unpleasant image for the reader as they are described as very dirty and frightening and is against ~~what~~ the stereotypical type of children we would expect.

Dickens also uses short sentence to emphasise that they are childrens as he written 'They were^a boy and girl.' The short sentence her services to highlight that theses two ~~in~~ children described as an unpleasant image are truly children. ~~This creates a~~

Dickens ~~at~~ then uses another semantic field of unpleasant adjectives to describe the ~~appearance~~ appearance of Ignorance and Want. ~~#~~ They are described as 'yellow, meagre, ragged, scowling, wolfish' and the last adjective 'wolfish' also suggests that they might attack others and hurt others so it therefore implies that they are dangerous too. These adjectives are contrasting with the children image that we would normally expect, there-fore Dickens use this shocking image to bring the readers attention towards education and poverty, which is ~~a~~ two main theme in this novella.

A contrasting ~~image description~~ image of 'graceful young' is also used by Dickens to highlight ~~the~~ the unusual characteristics of

Ignorance and Want, which they are not what normal children should look like. The condition 'should' also make it clear that Ignorance and Want are totally an opposite image of how children should be like.

Repetition of 'No' is also used in 'No change, no degradation, no preverston of humanity' to emphasise the ~~unhuman~~ ~~or~~ ~~an~~ unhuman quality of Ignorance and Want. This ~~serve~~ serves to a shocking effect on Scrooge and the reader as we might ~~interpre~~ ~~interpret~~ think that they are not human but later the spirit said 'They are Man's', making it frime that these non-human creatures are truly human.

Ignorance and Want are also described as 'monsters half so horrible and dread.' where they are described as monster to emphasises their frightening and unpleasant appearance. The intensifier 'so' also highlight how terrifying and horrible they look, creating a shocking effect.

Dickens also mentioned that it is hard for Scrooge ~~to~~ ^{to} said they were 'fine children', which tells the reader that the 'cold-hearted Scrooge is very much shocked by the two children in front of him and there is a hint that Scrooge evokes sympathy for them as he asked 'Have they no refuge or resource?', which is not what Scrooge is like in the begining of the book so it shows us the effect Ignorance and Want ~~has~~ have on Scrooge.

Q4b) In the novella, children are portrayed in many different ways.

The first child appeared in the book is the carol singer in front of Scrooge's office. However, Scrooge treated him badly as he is not willing to offer any money to the child, despite the fact that he is trying to bring the Christmas spirit in this cold winter weather. This makes us reflect on the life for children at Victorian era, when they need to work very hard in coal mining factories and often need to do dangerous job. This therefore evokes sympathy for the boy.

Another child presented in the book is Young Scrooge and his sister Fan. Young Scrooge was alone in school library on Christmas eve and his sister Fan comes to take him home as ~~father~~ their 'father is so much better than he used to be.' This makes us feel sorry for Scrooge as from what Fan said we learnt that Scrooge has been mistreated by his father and that is why he is isolated in the school.

Contrastingly Fan is presented as a little girl full of energy and happiness. She is referred to as 'little Fan' which the ~~sub~~ adjective 'little' implies her vulnerability and innocence as a little girl. ~~she~~ Her energy is shown through the description ~~she~~ as she comes 'darting in' to Scrooge. The verb 'darting' suggests that she is energetic and is excited to see her brother Scrooge, therefore it underpins her love for Scrooge and her desire to bring Scrooge home. Although it is not

~~Tiny Tim is also an important child~~ clear that how family life is like for Fan. From her action and ~~she~~ joyful characteristic we can see that family is a loving place for her as she shows an abundance of love to her brother, Scrooge. Family life is very important in Victorian era, especially during Christmas when everyone gathers

together to share the joy and happiness.

Tiny Tim is also a very important child in this novella. He is Scrooge's clerk, Bob Cratchit's little son. ~~From~~ The alliteration 'Tiny Tim' ~~used in his~~ in his name ~~we can hear~~ - implies his vulnerability and innocence as he is 'tiny'. Tiny Tim is disabled as Bob is described as his 'blood horse' which suggests that Tiny Tim is unable to walk for a lot and he needs to be carried by his father. However, despite his disability, he is very positive and joyful. This can be seen as he said 'God bless us, everyone!' and the exclamation emphasises the ~~emotion~~ joyous emotion that he wants everyone to be happy. This is also shown when Bob tells that 'he wants other people to see him in Church' showing that Tiny Tim is not defeated by his disability and in fact he wants to make others feel fortunate as they see his disability.

Life is hard for Tiny Tim as he suffers from his disability, and the Cratchit family is 'not a handsome family', suggesting that they are poor and this is seen by the description that 'their shoes are far from waterproof' and the ~~the~~ Christmas pudding was 'small for a big family'. However, even though their ~~life~~ living standard is not great, 'they are grateful, joyful and contented with time', showing that they have a strong, united spirit. This links to context where in Victorian era, poverty is a serious problem as many poor's live in slums and if they want a living they need to work in workhouses.

In conclusion, the children are presented differently in the novella, but things they shared in common are their vulnerability and innocent that they are ~~all~~ always joyful, except Scrooge as he is mistreated by his father.



ResultsPlus

Examiner Comments

Part (a) This response uses a range of evidence from the extract. There are some nicely developed points such as they are 'opposite images of what children should be'. This response has an air of maturity. The candidate develops a point about 'wolfish' and offers interpretations and there are references to themes. There is some complicated expression, but this candidate does demonstrate an assured understanding of the language, form and structure used in the extract, although some points could be developed further. There is a wide coverage of examples and a confident use of terms. Level 5, 17 marks.



ResultsPlus

Examiner Tip

Part (b) The first example is possibly a reference to a film version, however, the rest of the response is assured and mature. The response gains strength as the candidate explores ideas. The response has interpretations of some of the ambiguities in the text and offers perceptive comments. Textual evidence is used and this is a detailed response. The conclusion draws the response together with the comment about vulnerability and innocence. There is some weak expression, but this is literature and not language and therefore the quality of written communication is not assessed so long as meanings are made clear. Level 5, 20 marks.

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

Question 5

Question 5 *Pride and Prejudice*

Part (a) Reactions to Elizabeth's engagement to Darcy

Part (b) Letters

Responses to this question were very good and many responses gained marks in Level 3 and above. With over twenty letters in the novel there were several that candidates could refer to in their responses to part (b).

Even though the extract has a range of features, it did seem that candidates tended to struggle with identifying the language, form and structure. Candidates should be reminded to explore the language, form and structure in their responses to the extract used in part (a).

Comments include:

"Some outstanding responses here which allowed candidates to use the passage as a launch point to explore the impact of gender and marriage at the time as well as social class - although context is not assessed. Responses across all ability levels demonstrated the accessibility of the passage and allowed full and detailed responses."

"Part (b) Letters. More able candidates relished this question as it allowed them to comment on the relevance of letters and the impact they had on the audience. Some responses were assured and perceptive and demonstrated a clear understanding of the writer's use of letters to convey information to the reader. Less able candidates responded at a variety of levels but all were able to make valid and relevant comments."

"I marked a high proportion of these answers and found that candidates of all ability ranges were attempting these answers, which is unusual with this particular text. A lot of answers focused specifically on the reactions and explaining them in relation to the context of the whole novel rather than analysing the use of language, form and structure. More able answers were relevant and showed good levels of understanding. Part (b) was usually stronger for candidates as they had a lot to discuss with letters and the more able answers referred to the plot technique that the letter created and really highlighted the significance of this form of writing within the novel."

There were a number of Level 4 and 5 responses, but included here is an example of a Level 3/4 answer.

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

part 5a)

In the extract, Austen presents different views and reactions to Elizabeth's engagement. These are also emphasized by other things/events to take place.

Austen presents Miss Bingley as not being very happy with Jane and Mr. Bingley's engagement. Austen does not mention Miss Bingley's reaction to the engagement of Mr. Darcy and Elizabeth. Austen tries to emphasize Miss Bingley's reaction as it is not worth mentioning or too significant to mention. Although, Austen shows Miss Bingley's reaction to her brother's engagement, portraying it as "were all that was affectionate and insincere." This suggests that her reaction to Mr. Darcy's engagement must be at least multiple times worse.

Mr. Bennet's reaction, is shown as being mocking and goading. Austen strongly shows Mr. Bennet's character through the letter: "I must trouble you once more for congratulations." Austen uses a short sentence to emphasize his insincereness in the sentence. Mr. Bennet clearly doesn't care if he is troubling Mr. Collins which Austen makes evident with his behaviour towards Mr. Collins in the novel and in the letter. Austen portrays Mr. Bennet's character

much like Elizabeth. They are both polite but can also insult while being polite. The letter is also short. Austen tries to show that now Elizabeth and Mr Darcy is engaged, Mr Bennet now doesn't have to entertain Mr Collins in his letter. This is because the engagement ^{has} ~~been~~ provided security and Mr Bennet doesn't have to worry about his wife and daughters when Mr Collins inherits the land he owns. Overall, Austen tries to show that Mr Bennet is happy about the marriage due to the advantages.

Austen portrays Miss Darcy's reaction in direct contrast to contrast to Miss Bingley's reaction. Austen uses the adjectives "~~affected and insincere~~" "sincere". Both Miss Bingley and Miss Darcy wrote ~~a~~ a letter ~~as~~ as reactions to different engagements but they were totally opposite in their sincerity and thought.

Section part 5b)

An important letter in the novel is the letter from Mr Darcy to Elizabeth explaining his situation with Mr Wickham. This is important because it ~~totally~~ totally changed Elizabeth's opinion of Mr Darcy. It helped her realise how prejudiced she had been. [^{blind} ~~stupid~~] In this quote, Elizabeth talks about how stupid she had been to let her wounded pride lead her. Mr Darcy wounded her pride with him saying "not handsome enough to tempt me." This has led to Elizabeth's many misconceptions of Mr Darcy and her gravitation towards Mr Wickham. Mr Wickham is everything character wise that Mr Darcy isn't. [best among them all] In the novel, there is a quote which says that throughout all the officers, Mr Wickham was presented the best. This also helped towards Elizabeth's prejudiced opinion towards Mr Darcy which is why the letter was very important.

Also, another important letter in the novel is Mrs Gardener's letter ~~towards~~ to Elizabeth. It consisted of Mr Darcy's actions with helping Lydia and Mr Wickham. Austen portrays this as another shock to Elizabeth. In the 19th century, men were expected to dance at balls with women which Mr Darcy refused to do ^{to} which ~~then~~ ^{he then} he insulted Elizabeth. This ostracised Mr Darcy from the community as he ~~is~~ was not as open as every other man, portraying himself as snobby. [I am not good in the company of others]. Later in the novel, Mr Darcy explains his actions ^{of the extreme} with him being shy. Elizabeth's thoughts of Mr Darcy

were not very good until she received the letter from Mrs Gardener. It changed her perception of him which led to her accepting Mr Darcy's proposal. "My dearest, loveliest Elizabeth" This quote by Mr Darcy is a turn around from how he was at the start "My good opinion, once lost, is lost forever." Mrs Gardener's letter is a significant letter in leading to the change. Elizabeth's feelings towards Mr Darcy change [I have been blind, partial and prejudiced]. Austen tries to show that 'First Impressions' in the 19th century was very important and it set a base of how you were seen by other people. Status mattered but manners mattered more. People from different social classes mixed but manners and social rules had to be followed.



ResultsPlus Examiner Comments

Part (a) This response looks at Miss Bingley's reactions to the marriage, although there is a little confusion. There is some use of quotations to support the points made. The candidate also makes reference to Mr Bennet's reaction. This is a sound response where more could have been included. The answer is not sustained enough to qualify for a mark in Level 4 and not enough close analysis of the language or structure hinders progress. Level 3, 12 marks.

Part (b)
Some fair points are made and are supported with relevant quotations, suggesting that there is a thorough understanding of the novel - especially as it is a closed book examination. There are two well-developed examples. There is enough here for a secure Level 4 mark to be awarded. Level 4, 15 marks.



ResultsPlus Examiner Tip

Encourage the use of selective quotations (rather than using long ones or copying large areas of the extract).

Question 6

Question 6 *Silas Marner*

Part (a) Marner's obsession with money

Part (b) Secrets

A pity that there were not more responses to this novel, as those seen were a delight to read. Candidates clearly understood the novel and were able to answer both parts of the question with confidence.

Comments from examiners include:

"This question (6(a)) was less popular than the 6(b), however it did allow candidates to respond in an assured and detailed manner. They were able to comment on the effect money had on the character but also the impact on the audience of wealth and poverty."

"6(b). A range of responses which did cover a range of points across the text. Candidates made perceptive comments about the impact of secrets on each of the characters, but also the necessity of secrets in a judgmental and biased society."

"Part (a) The extract was a good choice from the novel, allowing candidates to see how Eliot's voice in the rhetorical questions allows a distance from and a comment on Marner's behaviour which makes it more complex than just describing what he does. Quite a number 'got this'. Part (b) The inclusion of 'importance' really helped the candidates to focus their responses and to not just list all the secrets. Some more able responses which referred to the fact that Silas, by keeping his past secret, had allowed an incorrect judgement by others."

"Candidates selected a range of secrets and were usually able to explain the importance of these clearly. This part of the question was answered well by those at the bottom end of the mark range. They were able to find examples. At the higher end, discussion of the effect of secrets led to some thoughtful links between the examples."

"Most often the secrets were: that of Molly and Godfrey; the secrets of both brothers and the way Silas kept his fits a secret after he moved."

One example for this novel is included here. The majority of responses were awarded marks in the higher levels. This is a rare response gaining marks in Level 2.

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

6(a) Eliot presents Silas as a character who believes that his money is precious and ~~hard~~ earned by hard work. "... strong enough to work 16 hours a day..." this shows that Silas wants to collect his money because he believes it is sacred and that it should be saved.

"The guineas, the crowns, and half-crowns grew to a heap..." this Eliot here shows that Silas has been saving his money and that he had ~~years~~ ~~of~~ many different coins. Eliot also presents Silas as obsessive because Silas is presented as a character who lost a lot before he moved to Raveloe.

During Silas' time in Lantern Yard, his best friend stole his fiancée and framed him for stealing. From these losses, Eliot presents Silas as a man who has lost his dignity, courage and wisdom. However, once Silas begins a new, fresh start in Raveloe, Eliot ~~shows~~ ^{presents} him to be obsessive with his money because Silas has to be wary of enemies and also because it is his hard earned money from 16 hours a

day of weaving.

Eliot presents Silas this way because he lost everything and his money is the only thing that keeps him company, therefore he wants to protect the money.

"... The money not only grew, but remained with him..." this shows that Silas is becoming obsessed about earning money, but is becoming over-protective of the money because it is all he cares about... until Eppie arrives.

This also shows that Silas will not let anyone get between him and his money, this may lead to Silas becoming anti-social.

6(b) Secrets are important elsewhere in the novel because it has long-lasting effects on the characters in the novel. Throughout the ~~play~~^{novel}, many ~~other~~ characters are shown to have secrets.

One of the other characters to have a secret is Godfrey. The secrets that he has are that he was also married to Molly when he was married to Nancy and that he didn't tell Nancy that they had a child from the relationship (Eppie). This will lead to having an effect on Molly who has to look after Eppie on her own while being an opium user, "demon opium". It will

also lead to having an effect on Nancy, who is losing her trust with Godfrey.

Surprisingly, Molly has been keeping a secret from her ~~near~~ husband (Godfrey). Molly has found out ~~th~~ about the relationship between Godfrey and Nancy, however Godfrey doesn't know this. This will then lead to have an effect on Godfrey when Eppie is left ~~a~~ as an orphan before Silas takes her in as Molly collapses and dies in a bush ~~a~~ while on her way to confront Godfrey.

Silas has also been keeping a secret from the Raveloe community; the secret is that nobody knows about his previous life in Lantern Yard and therefore nobody (except Eppie) has got to know him very well at all.



ResultsPlus

Examiner Comments

Part (a) This response would benefit from more exploration of extract. The answer is largely descriptive, with quite a proportion of this 'out of extract'. There is little focus on language, form and structure. More exploration of the extract is needed as well as selecting the appropriate quotations to support the points made. Level 2, 7 marks.

Part (b) The points made are not always accurate, for example the reference to Godfrey's marriage, but there are some relevant points made, such as the references about Molly or Silas' previous life in Lantern Yard.

Level 2, 7 marks.



ResultsPlus

Examiner Tip

Remember that for Section A, part (a), candidates should focus solely on the extract. Points made outside of the extract are not assessed.

Question 7

Question 7 *Frankenstein*

Part (a) The creature's experiences

Part (b) Loneliness

A full range of marks was awarded for this question. Both parts were mostly answered well by candidates of all abilities.

"This question was highly popular and the extract presented itself fully to exploration. Candidates at all levels were able to comment on how the creature felt and why. References were analysed in full and the relevance of them in society was fully covered."

7(b). "This question was answered with a wide range of events and characters. Many had explored not only why they were lonely but who was responsible for the loneliness. Candidates had a strong and insightful knowledge of the whole text which did allow them to use a wide range of textual references. More able candidates produced some very insightful and perceptive comments which made comment on the impact of loneliness within society and the characters in the novel."

"(a) Some good responses on a well-chosen extract. Many could see that it was a more educated creature reflecting on his first encounter with the world. (b) Generally well answered - most responses covered all possible examples of loneliness. The more able discussing how not only the "why" of their loneliness but the terrible consequences."

Two examples for this novel have been included in this report. This first example is a Level 3/Level 4 response.

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

2d) In this extract Shelley presents the creature's experiences in a number of ways one being the use of negative adjectives and how the creature uses them to describe its self. "I was a poor, helpless, miserable wretch." This makes the reader relate to the creature and feel sorry for it, presenting feelings of worthlessness making the creature relatable.

Shelley also in this extract uses, in contrast to the negative, positive descriptions for example the creature says "winged animals" and that gave "a pleasant sound". This makes the reader relate to the creature as many give animals other names such as "winged animal" forcing the reader to see curiosity and respect for the world in the creature which again makes the reader feel sorry for the creature's mistreatment later in the novel.

Lastly Shelley uses "the orb of night" as a metaphor and a ~~symbol~~ symbol of hope for the creature so despite the negativity the reader sees around the creature the reader can ~~see~~ also see that the creature does have hope and that the creature does also have a chance for a better life.

Overall Shelley uses imagery and descriptive descriptions to show that the creature is in a balanced place, although the creature feels negativity he also sees hope giving the overall impression of a balanced start to the creature's life.

76)

In the novella 'Frankenstein', loneliness is one of key themes as it is a catalyst for many of the events in the novel.

At the start the reader needs a series of letters from Robert Walton to his

sister where he ~~is~~ wright he wants
a person who can 'sympathise' with
him meaning he wanted a friend whilst
travelling the cold and desolate arctic.
This reflects the Romanticism ideas
of Relationships between people as
important and interesting.

Another interesting feature of the novel
is how the structure reflects the
feelings. The epistolary form starts and
ends with Robert Walton which houses
Frankenstein's story which in turn houses
the creature's story. This interesting structure
reflects how each ~~part~~ character has
there place in the play and how since
everyone has a place that is where they
shall stay causing loneliness.

During the novel the characters
place ~~themselves~~ themselves in isolated
places, for example the creature had
his 'home' and the forest, Frankenstein
travels to Scotland and Walton
was in the northen circle. All these
places ~~are~~ ~~other~~ house an unpleasant event

of reflect the events that have happened, ~~these~~ This reflect the ~~the~~ Romantic idea that of remote places being etching as well as reflecting the feelings, thoughts and emotions of the character in the setting around them.

Overall loneliness is important as it become a ~~catalyst~~ catalyst of many of the events in the play as well as it reflecting the Romantic ideas of Shelley.



ResultsPlus Examiner Comments

Part (a) This is a sound response. The candidate refers to the use of adjectives, contrasts and the metaphor to symbolise hope. More examples would have benefited the response, but the candidate demonstrates an understanding for the language in the extract. The lack of structural points keep this from gaining full marks in the level. Level 3, 11 marks.

Part (b) The candidate makes some insightful comments on the structure and setting. This is a thoughtful response and is better than the response to part (a). The candidate focuses on isolation and abandonment as links to loneliness. Level 4, 13 marks.



ResultsPlus Examiner Tip

Remind candidates that for Section A, part (b), they need to explore areas 'elsewhere' in the novel. Points about the extract are not credit-worthy in this part of the question.

To conclude Section A examples, we have a full marks response.

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

Shelley uses the atmosphere and setting throughout the extract as parallel to the creature's internal thoughts. At the opening of the extract, the setting is described as "dark" and the symbolism of the "night" reflects the creature's dark and frightened responses, therefore Shelley uses the dismal and frightening atmosphere as a reflection of the creature's initial confusion.

Furthermore, Shelley uses the simile, "I was a poor, helpless, miserable wretch" in order to emphasize the suffering and pain felt by the creature and the lack of control he has over his sensations. This is further emphasized by "I knew, and could distinguish nothing", which highlights the helplessness of the creature's situation, as he is not only confused but is even unable to process the world around him.

Throughout the extract, Shelley presents the creature's thoughts as being like that of a child. The creature states that "I was delighted when I first discovered that pleasant sound", which implies he is innocent and views ~~the~~ his surroundings like a

young child would as the slightest new experiences around him delight him.

Shelley emphasises the creature's situation as being incredibly challenging and disorientating by showing how all of his senses were overwhelmed by the new experiences. The creature states "I felt light, and hunger, and thirst, and darkness; innumerable sounds rung in my ears", which highlights the fact that he is not simply alone or confused, but is rather bombarded with an array of disorientating sights and sensations.

Throughout the extract, Shelley emphasises the revitalating and comforting powers that nature has on the creature through imagery and the creature's excited reactions towards nature. He describes the moon as "enlightened my path" and the "only object I could distinguish", which emphasises the creature's happiness found from nature and suggests that nature is a guiding force to combat his confusion.

In the extract, Shelley also emphasises the importance of communication and the implication of the creature being left alone. When the creature attempts to replicate the birds, he states that the "uncouth and inarticulate sounds which broke from me frightened me into silence again". Here, Shelley emphasises the longing the creature has to be part of the world around him. It also implies he already starts to link himself

to nature and the world around him, thus implying that he is beginning to understand his place within the world around him.

The creature's experience changes throughout the extract, as in the beginning he states he "could distinguish nothing", yet by the end of the extract his sensations had "become distinct", which shows how he is gradually receiving a greater understanding of the world around him.

b) Throughout the novel, Shelley emphasises the dangers and consequences of isolation ^{and} the catastrophic effects of being alone or unable to communicate.

At the start of the novel, Shelley expresses the importance of loneliness through Walton's desire to find a friend. Walton states that he "bitterly feels the want of a friend", which suggests that finding a friend is one of his main ambitions and needs. Walton also describes the absence of a friend as being a "severe evil", which implies that a lack of companionship and loneliness can have evil or devastating consequences. This is portrayed throughout the creature's experience with isolation, as it is the creature's loneliness that ultimately leads to a "severe evil", and the creature's murdering Frankenstein's loved ones.

Furthermore, isolation is also portrayed within the location of Walton's expedition. Walton references ~~Coleridge's~~ Coleridge's 'Rime of the Ancient Mariner' in stating that the pole is a "land of mist and snow", and it is in this cold and desolate place that Walton chooses to isolate himself, ~~not~~ because ^{which could be an externalization of his isolation} ~~far~~ away from his crew members, his expedition is in a bleak and desolate environment. Walton's sister views his journey with "evil forebodings", ~~not~~ yet Walton views it as a "region of beauty and delight", perhaps emphasising how Walton's lack of companionship and communication causes him to view a lonely and desolate place - a symbol~~ism~~ of isolation - with a positive light.

Furthermore, Shelley presents ~~Frankenstein~~ the importance of isolation through Frankenstein's pursuit of knowledge. Frankenstein describes ~~the~~ his attempt to create life in "a solitary chamber, or rather cell". The noun "cell" implies that he is not only ~~not~~ carried away with ~~the~~ ^{the prospect of creating life} ~~his pursuit of science~~, but is entrapped in his pursuit of discovery, even isolating himself from society in order to complete his experiment. Furthermore, isolation and loneliness could be ~~not~~ emphasised through Frankenstein's abandonment of his creation. Frankenstein's illness and fever after ~~creating the man~~ abandoning his creation is described as "his limbs shaking with "an excess of sensitiveness", which may be synonymous with ~~another~~ the physical symptoms associated with a mother's post-partum after having given birth. This ~~may~~ emphasises the importance of the bond between

Frankenstein and his creation; in causing the loneliness and isolation of the creature, Frankenstein is disrupting the natural bond a parent should have towards their child, thus causing the reader to feel more sympathy towards the creature's unnatural ~~isolation~~ isolation from society as a result of Frankenstein.

Furthermore, isolation is presented as the cause of the creature's suffering. The creature is so lonely and barred from society that he "refers to the De Lacey family as "my friends", despite never having previously spoken to them. Here, Shelley emphasises the debilitating and ~~the~~ miserable consequences of loneliness, because the creature is forced to rely on people that don't know he exists as a response to his isolation.

Another issue raised by isolation in Shelley's novel is the structure of the novel itself and the reliability of the novel. Walton's loneliness and want of a friend causes him to misjudge Frankenstein, as Walton refers to him as a "divine wanderer" and seems to revere him or even "love him as a brother"; when in reality Frankenstein is the opposite of saintly. Therefore, Walton's isolation may cause unreliability in the novel because his loneliness changes his perception of Frankenstein, thus making ^{the reader see Frankenstein's story as} ~~the novel~~ more unreliable.

In conclusion, Shelley uses Frankenstein as a cautionary tale against isolating yourself and emphasises the importance of communication. ~~isolation~~



ResultsPlus

Examiner Comments

Part (a) Even though more focus on language, form and structure would benefit, this is still an assured response. The candidate includes a wide range of examples and uses terminology confidently. Words and phrases are explored in some detail and the candidate maintains focus on the question. Level 5, 20 marks.

Part (b) Again, this is a full mark response. The candidate explores the isolation and loneliness experienced by Walton, Frankenstein and the monster. There is consideration how the locations have impact on their loneliness. This is assured and a critical style is developed with maturity. Level 5, 20 marks.



ResultsPlus

Examiner Tip

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

Question 8

Section B, Part 1, Anthology:

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

Some rare, but unusual and unexpected scenarios occurred:

candidates comparing with another poem in a different collection (either given or named in another collection - treated as rubric infringements)

candidates writing more about the chosen poem rather than the one given

several 2in1s, where candidates had used the Anthology answer space for Q11 as well.

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

One examiner summarised: *"Candidates either engaged well with the task or appeared 'scared' by it. Sometimes, candidates failed to focus on the named poem or did not use it for quotations. In the **Conflict** cluster candidates were generally accurate with regards to context and used their knowledge to discuss its relevance. However, in the **Relationships** cluster they often suggested that Duffy being a 'feminist lesbian' meant she hated love or that John Cooper Clarke being a 'punk' and a 'heroin addict' made him look at love in an unconventional way. The context was either inaccurately discussed or irrelevant."*

Overall, the majority of poetry responses were very successful.

Question 8 Relationships

Named poem: *Valentine*

Question: Strong feelings

The most popular poem used for comparison was *i wanna be yours*, although all other poems were seen. The question was accessible and gave candidates a wide option to choose from in order to compare.

Candidates responded using a wide range of other poems from the Anthology. On the whole, most candidates had analysed both language and structure. The more able responses were those who compared the poems alongside each other as it facilitated more detailed comparisons. Most responses were balanced in their evaluation of both poems and a large number were able to quote (and comment on the structure of) from the 'other' poem."

"Many chose to compare 'i wanna be yours' by John Cooper Clarke, as an appropriate choice. They were able to write about the use of 'everyday' objects, and did this quite well for the second poem. There was a wide range among the others, with a few choosing the older poems, such as 'Sonnet 43' and 'A Child to his Sick Grandfather'. The main issue with the poetry was that some candidates were unable to discuss the rhythm and rhyme, structure and also the terminology. Many could name similes, personification, alliteration and a few knew enjambment, but some failed to recognise them, or if they did, were unable to say WHY they had been used."

This first Anthology example is a borderline script. It gained a mark at the top of Level 2.

Chosen question number: Question 8 Question 9 Question 10

In the poem valentine strong feelings are presented. The language used helps us feel those strong feelings for example when she says "possessive and faithful as we are, for as long as we are." This means they are faithful to each other and they know they are each others and no one else's. Also it means that they will be like that until the day they die (for as long as we are) meaning as long as were alive.

Another way it expresses strong feelings is by saying "It's platinum loops shrink to a wedding-ring, if you like. Lethal." This means that he has ~~eng~~ proposed to her and would like to be engaged if she does to. The structure of the poem helps to ~~expres~~^{express} feelings too. The short sentences are helpful, because they're abrupt and they get the point across faster.

In Nettles ~~xxxx~~ strong feelings are also presented. Vernon Scannell does this by

This response demonstrates some understanding of the poe

basing the whole poem on the war. Vernon was a soldier himself and now makes everything to his son, war related. The nettles at the back of the shed he calls it a battlefield. He also says that when his son hurt himself on the nettles he said he would learn from it and not go near them again.

The language used in nettles shows that he had strong feelings for the war, because he says about how he lost his friends to the war and how they'll never be coming back.



ResultsPlus Examiner Comments

ms and had there been more accurate comment in relation to *Nettles* the candidate could have qualified for a mark in a higher level. The use of the word 'also' implies some comparison has been made.

There are some fair points, with contextual comment about Scannell's life and his link to war. In the poem *Nettles*, Scannell makes the point that the nettles will return and the boy will get hurt again, but the candidate has misinterpreted this part of the poem. There is not a great deal of coverage and a few 'grey' areas. The response needs to include more coverage and more close analysis of language, form and structure. There is implied comparison. Level 2, 8 marks.



ResultsPlus Examiner Tip

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

Question 9

Question 9 Conflict

Named poem: *Belfast Confetti*

Question: the experience of conflict

Examiners were very mindful of the content and nature of this poem, particularly in light of the terrible events in Manchester earlier in the week when the examination was sat. We had asked examiners to review any responses that were cause for alarm. Fortunately, as far as I am aware, we did not have any instances where these dreadful events had affected candidates' responses or where we suspected a candidate distressed.

The poem is rich with material for candidates to discuss and, as such, was very successful. Many compared the given poem with *The Charge of the Light Brigade* and made links with the Crimean War and the street names mentioned in *Belfast Confetti*. Clearly, centres had prepared their candidates well.

Examiners commented:

"Belfast Confetti was well received by all candidates and allowed them to explore both language and structure - albeit at a variety of levels. A wide range of poems were used in comparison. Not all comparison was highly relevant but comments about both were made. At times the social context of the poet dominated the response - particularly when candidates were slightly less confident."

The question on conflict was very broad which was good as it meant candidates could compare against any poem in the conflict section of the anthology. Mostly candidates compared either against 'What were they like?' or 'Poison Tree'. Some made simple comparisons but most candidates were able to compare very well. However, the key deficit was the links to contexts which was sometimes slightly obscure. Many candidates showed their real engagement with the poems which was a really positive aspect of this question."

"More candidates managed to discuss the context in this question, although often only of the given poem. They were unsure however, as to whether or not Ciaran Carson was male or female. A popular choice for comparison seemed to be 'The Man he Killed,' or 'War Photographer'. An unusual one was 'Cousin Kate,' which was not compared as well. Terminology seemed to be a problem here, as those that could spot a wide range were not always able to say WHY it had been used, or what the effect was. Many candidates were confused as to whether it was a poet or writer, or a poem or piece of text/extract. Therefore the form was a problem. Often, candidates merely stated the obvious, 'there are 3 stanzas in this poem, and 5 in the other. Each has 7 lines, and this one has 5 lines', type of answer, with no further analysis. Many got the punctuation within the poem, and why it had been used, but failed to use the punctuation in the second poem to compare."

"Limited analysis of the structure was evident throughout, as although candidates could say it was in however many stanzas, they couldn't go into more detail, such as the use of short sentences, or if they could discuss 'enjambment,' were not able to discuss 'caesura.' Language level analysis was lacking in many, as was providing more than one example of each of the techniques. Much of the poetry seemed to take the same format; they discussed the first poem, and then made some comparisons with the second, rather than a detailed comparison throughout. Where the comparison was made throughout, it was usually of much better quality, and flowed, receiving higher marks."

For this *Conflict* collection, three examples have been provided as it was the most popular collection studied.

This first example is provided to show an example of a rubric infringement.

Chosen question number: Question 8 Question 9 Question 10

~~the~~ In his extract the poet uses language features to make the poem more interesting to the reader and to make them carry on reading.

The poet says 'suddenly', as if it's just happened, like a riot has happened this very second in the pouring down rain.' They are also trying to say that the explosion ~~was~~ was like an air strike and nobody knew what to do. There were nuts and bolts and nails and a few car keys flying flying round all over the place, then all of a sudden an outburst of rapid fire from guns.

People were hardly able to think and couldn't hear them ~~set~~ selves think with all the loud explosions going on and they were all stuttering and not being able to say what they want to say



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Examiner Comments

This is an example of a **Rubric Infringement**.

The candidate has only explored one poem and so has infringed on the rubric where two poems must be selected and compared. This will limit the candidate's mark to a maximum of 8 marks if the coverage of one poem is sustained or assured.

In this case, if a second poem of similar quality had been selected, this response would likely have been Level 2. There is very little there and it is simple in its approach. In this case, the response has been reduced by a full level. If it was possibly 7 marks (with a second poem of similar standard) then we can only award 3 marks. In effect the response is reduced by 4 marks. Level 1, 3 marks.



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Examiner Tip

If a candidate writes about only one poem, the mark cannot progress beyond Level 2 (8 marks maximum).

The second example is a Level 3 response.

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

Belfast Confetti was written by Ciaran Carson and it based on the war and riots that ~~was~~^{was} happening in the late nineties in Ireland.

The poem The Charge of the Light Brigade written by Alfred, Lord Tennyson was focused on the Crimean war.

Carson uses of adjectives and gives the reader the ~~engag~~ engagement for them to feel like they are actually there watching it as it unfolds. The word 'explosion' makes every word suddenly feel ten times bigger. Given the poem the sense of urgency and impact that it should have. Also the word 'stuttering' makes it seem ~~to~~ is not only him but everyone else in shock wondering what to do or what's going to happen next.

However Lord Tennyson in The Charge of the Light Brigade ~~to~~ uses repetition to suggest the soldiers will fight to the death to serve their country. "rode, rode, rode the ~~six~~ six hundred." His use of 'rode' shows that the soldiers won't stop until they prevail and shows that in war you have to be brave and not have second thoughts.

Belfast Confetti is written in a first person perspective to give the insight of the upfront conflict. The writer uses short sentences because sometimes making sentences smaller makes it seem that it is actually longer suggesting that the war or fighting is too

~~Contrast~~ Contrasting to the Charge of The Light Brigade where that is written in stanzas and a third person perspective. Tennyson also using the ABAB rhyme scheme which sounds like the horses galloping towards the battle.

Both poems are presented through war conflict and the experiences that the people and soldiers have to. Also they both link through the general context of the two poems.



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The candidate makes reference to context in the introduction. Two poems are offered and a paragraph is used for each poem. The candidate discusses content and then some of the techniques, especially the use of language, the perspective from which both poems are written from and their effect. Quotations have been used to support the comments made. More examples would benefit this response further; however, the candidate does compare poems. There is only a little on context, but there is some analysis. There is not enough exploration of either poem to take it further, but it does move into Level 3. There are some sound points focusing on language, form and structure. Level 3, 10 marks.



ResultsPlus Examiner Tip

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

The final example for this question is a Level 5 response.

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

Both poets present ~~conflict~~ experiences of conflict in a way that shows battle to be glorified. Carson has a very modern free verse poem ~~for~~ poetic form to do this. ~~The~~ ^{The} ~~stress~~ ^{uses} the lineation he shows a very chaotic way of presenting war. The non regular pattern ~~and~~ shows the complete mess that a war can have and leave. Carson uses metaphors to get across the message that the war the narrator is stuck in is ~~exaggerate~~ glorified. 'Hself - an asterisk on a the map' this is taking about the bombs that where set off in Ireland at the time of the protestant and Catholic, religious war. ~~Similarly~~ Differently ~~to~~ Tennyson presents 'The Charge of the Light Brigade' ~~as a~~ ^{in a} ~~very~~ very strict poetic form that doesn't change at all. This is due to when it was written. It is an old poem which in society at the time poets had to follow a very strict rhyme and rythem scheme to just be known as an accomplished poet of the era. He shows battle to be good and how it should be. He uses the stressed, ~~unstres~~ unstressed, unstressed syllables to create the need for war and Glorify war in a good way 'Half a league'. The 'half' is stressed so this shows the little ~~time~~ distance that the army ~~and~~ had to go to accomplish everything. Both poets present the glory of war one in a negative way as Carson didn't like the idea of war to solve problems. And Tennyson in a positive way to show how society where at the time.

Both poets present bad decisions made by people in charge in their poems. Carson introduces the 'labyrinth' which he says he knows so well when in fact the juxtaposition shows something different. Labyrinth suggests something you don't know how to get out of and don't know what to expect while you're in there. The rhetorical questions the narrator asks himself further support the unknown feeling. 'Why can't I escape?' This question is also a cry out about this civil war, about how it will never solve anything to be at war, and he blames the leaders of people and his Government for allowing his home to become unknown to him. Carson wanted to show the world that war isn't better than peace and how war doesn't get anything changed by the area surrounding where you live. Tennyson hides the fact a general made a wrong decision with his repetition that war is great and war should happen. Historically the general made this decision based on wrong intel he thought he could deal with and sent 'six hundred' soldiers to die. The repetition of 'Half a league' 'all through the valley of death' and the anaphora of 'cannon' to the right of them' all show a trapped sense that their own general got them into so much trouble that they have no way of getting out. Both poets show the lack of good leaders through their complete defiance of their time period. Carson is Irish so should feel elated that religion was being bandied about and that they were getting a say yet because of his morals he doesn't believe in war. Tennyson was the poet Laureate of England at the time he wrote that poem so he

had to write for the amusement of others whilst leaving his political print secretly in.

Both poems have certain aspects that make the reader think in Belfast Confetti punctuation is used as words to show how ~~pe~~ Carson can't justify words for war 'This hyphenated line,' a burst of rapid fire' and similarly in Charge of the light brigade 'theres not to reason why' 'theres not to do but die' suggest the complete complexity of war and the devastation it has on other people though Tennyson presents it as a necessity.



ResultsPlus Examiner Comments

This response is demonstrating an excellent understanding of the two poems. There are some insecurities regarding the contextual references with *The Charge of the Light Brigade* and a couple of generic comments have been made. There is a mature understanding of both poems and an integrated and seamless discussion of comparison and links between both texts. The candidate has used relevant and well-chosen quotations to support comments. The response also has strong comments on technique and effects. This is focused and well-structured with an introduction and conclusion. A secure Level 5 but not quite full marks. Level 5, 18 marks.



ResultsPlus Examiner Tip

More able responses will end with a short conclusion that explicitly answers the question.

Question 10

Question 10 *Time and Place*

Named poem: *Presents from my Aunts in Pakistan*

Question: senses

The performance of this question was a little disappointing, as candidates had taken a broad view of 'senses' – which we anticipated at Standardisation. We allowed for various interpretations of the word and saw answers that either explored the use of the five senses or explored the 'sense of emotions or feelings'. By allowing for a broad interpretation, this gave candidates more scope to achieve, although there has been some mixed feedback. Of the three sections, even though a broad stance was taken with the question, this was where the less able responses were sometimes seen, although some examiners had very few of these questions to mark and perhaps saw a run of less able responses. It is interesting to look at statistical data for this question – as overall it performed well, and a greater percentage of candidates gained full marks (20) when compared with the other Anthology questions – which is reflected in the first comment received below.

This poem proved a little tricky for the less able candidates. They were able to respond but at times the understanding was muddled. However, more able candidates were able to integrate the response - particularly with 'Nothing's Changed' - and demonstrate their knowledge in a succinct and mature way."

"There were fewer responses for this question. Alienation was often dealt with quite well, although the comments on anger tended to be more narrative. 'Nothing's Changed' was a popular second choice, as was 'Hurricane Hits England'."

The final poetry example is for Question 10. This is a Level 4 response, which means that an example for all levels has been provided for the Anthology Poetry section. This should help centres see the progression through each of the levels.

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

Presents from my Aunt in Pakistan appeals to the reader's senses because of the vivid imagery the speaker uses, 'glistening like an orange split open, embossed slippers, gold and black paints curling'. ~~The uses of it~~ The use of colour enables the reader to picture her bright culture and ~~that~~ this description is appealing to the senses. This compares with 'To Autumn' by ~~John~~ John Keats because he also used a description of colour to appeal to the reader's senses 'seasons of mists and mellow fruitfulness'. ~~The uses of~~ The word 'fruitfulness' suggests vivid imagery because it enables the reader to picture bright colours, ~~and~~

Moniza Alvi talks about things changing, 'fashions changed in Pakistan'. She talks about change ~~of~~ ^{over} time. ~~It~~ ~~reflects~~ ~~how~~ In 'To Autumn' Keats also describes how the season of Autumn is coming to an end. The use of change in both these poems shows us how things progress over time. This relates to senses because we can sense a change that takes place and how that change makes us feel. As Alvi describes, she feels ~~at~~ like an 'alien' because she's constantly fighting between these two cultures, trying to find an identity for herself. At the end of the poem she also talks about being of 'no fixed

'nationality' which repeats the point of feeling alienated.

Alvi uses personification to describe how she felt in Pakistani clothing, 'rise up out of its fire'. This personifies her feelings and appeals to the reader's senses because we can imagine a bright-coloured costume that she feels suffocated in because she has no identity. Keats also talks about how senses limit Autumn because 'she's sat ^(careless) on a granary floor'. Both these descriptions show how the speakers are talking about something being compelled and limited to do anything. This relates to senses because the speakers have used personification to give the reader an idea of their feelings.

Monizal Alvi uses juxtaposition to describe and ~~remember~~ remember why she's migrated, 'shade... colours'. The juxtaposition appeals to the reader's senses because it's ~~as~~ as though it's questioning the reader about why she's juxtaposing her feeling and why she's moved to England. This is later repeated when she says 'the three of us sailed to England', this means that the experience was not a good one because she still remembers it. Alvi moved in 2000 when Pakistan became unsafe for her to live.

This poem is written in the form of a dramatic monologue because the speaker is ~~speaking~~ speaking to someone but not getting a reply. This creates effect because she's fighting with herself and her

Identify identity.

The poem ~~it~~ has also got an irregular rhyme scheme - so it's not written in a specific structure but it does tell a story so an interpretation of this could be that it's written in the form of a ballad.



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Examiner Comments

As we read through this response, it feels like a Level 4 response as there is a thorough understanding being demonstrated and there is some thoughtful comment being made. There are some effective comparisons, but the candidate appears to 'run out of steam'. Explicit discourse markers highlight the comparisons. There is reference to imagery and a comparative reference to the use of colour. The candidate refers to the feeling of being alienated and suffocated.

There is some contextual reference and some structural comment, but more could be included. This is a sustained and thorough response. Level 4, 16 marks.



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Examiner Tip

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

Question 11

Section B, Part 2, Unseen Poetry:

Question 11 *Cat and Cats*

Question: Compare the ways the writers present cats in Poem 1: *Cat* and Poem 2: *Cats*.

The vast majority of feedback has been exceptionally positive for the unseen poems. Examiners have generally commented on how all abilities could find at least one thing to comment on, even if it was to say that the poems had the same title, except one is singular and the other plural. Candidates did extremely well with the unseen poems.

The poem allowed all candidates - regardless of ability - to make an informed response. This question prompted delightful responses and some alternative interpretations. More able candidates proved their poetic analysis prowess commenting on structure, rhyme, form and language. Extraordinary responses were seen in which a candidate had made comment on the implied social context of the sphinx and how its composition could be interpreted to show how a cat is the perfect blend of both animal and human."

"A few of the higher mark answers managed to relate the structure of the poems to the writer's opinion, and it was nice to see that some of the more able candidates could give a clear explanation of the references to the 'fist of pins' or use of 'Sphinx' and 'Scimitar.'"

"Nearly every candidate was able to access these poems and made many comparisons. Some were a bit "good cat/bad cat."

Three examples for Question 11 have been provided. This first example is a Level 2 response.

Question 11

~~## Poem 1~~ ~~##~~ ~~##~~

Poem 1 is structured completely different compared to Poem 2. Poem 1 has only two stanzas which are very short and snappy which is simple for the reader. Poem 2 has four stanzas which is slightly longer.

In Poem 1, the writer links the ~~beginning~~ beginning to the end has it starts with "unfussy lodger, she knows what she wants and gets it:" At the end it says "To the fondness she purrs assent." ~~##~~ From ~~##~~ the start, it talks about the cat and at the end it refers back ~~##~~ to the cat. ~~##~~

Poem 1 describes the feelings of the cat whereas, Poem 2 describes the appearance of the cat. ~~##~~ Compared to poem 1, in poem two the writer uses a more advanced vocabulary.



ResultsPlus

Examiner Comments

In this response there is a basic comparative focus and structure with a couple of quotations to support ideas. The candidate does apply the use of a discourse marker, 'however', but the response does lack examples of language analysis and much more could be included. There are undeveloped comments, but some of these are quite thoughtful. There is some comment on structure and some use of quotations to support comments. Level 2, 6 marks.



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Examiner Tip

A brief plan or mind map would help to keep ideas focused when answering the question.

This second example is a Level 3 mark.

Question 11

Poem 1: Cat is about the poet Michael Hamburger's personal opinion of cats and his relationship with one. In the first line the poet uses the phrase: 'unsuspecting lodger' this shows that Hamburger thinks of the cat as an uncaring guest that does whatever it wants, whenever it wants to do it.

Poem 2: Cats is about what cats are, where they are from and what they have come to do.

The titles of the two poems have a common theme cats, but one of the poems talks about one specific cat while the other talks about a variety of cats. The first poem talks about one cat's attitude and habits, while the other talks about cats' appearances and their history.

The second poem talks about cats as if they are a higher being. This is shown on line 12 'cats have come

to rest upon the cushioned west' The phrase 'have come to rest' suggests they have been a long journey and have come to rest for a short while. The noun 'west' infers that they have journeyed there for a reason. Unlike poem 2 where the cat only stays in one location choosing only to rest sleep and eat when it feels like it.

In the second poem cats are talked about mythical beings such as a 'sphinx' while in the first poem it's just an ordinary cat.

From lines 8-14 in the second poem the cats are described beings with a gothic appearance.



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This response offers some personal opinion and the candidate shows an understanding of the two poems. There are links and comparative comments supported with examples from both poems. The candidate makes some language points, but there is limited use of terminology. There is a tentative reference to the context of the poems, one about being on a journey whereas in the other poem the cat stays where it is, but context is not assessed in this part of the paper. One text looks at a particular cat and the poet's relationship and the second text looks at cats in general. The candidate compares mythical and ordinary animals. There is no comment on structure and form. This is a good example of a mid-Level 3 response. More coverage and examples would have benefited this response further. Level 3, 10 marks.



ResultsPlus Examiner Tip

Context is not assessed in Question 11, Unseen Poetry. This part of the paper only assesses Assessment Objective 2: language, form, structure and the use of terminology.

Our final example is a response that just slips into Level 5.

Question 11

The two poets write about the same animal: a cat. Yet they present the cats in different ways.

Poem 1, 'Cat', ^{Portrayal} ~~shows~~ how cats are ~~quite~~ able to manipulate their owner in order to get what they want. The quotation 'grimly let her in' shows how the owner has become accustomed to the way the cat behaves. The word 'grimly' can infer the unpredictability of the cat as it awakes the owner; ^{to let him/her in} getting what it wants. However, in contrast to 'Cat', Hesketh has used a description of the cats to portray their prominent features. An example of this is 'velvet padded; Snowflake - gentle paw', I think that this description of the cats implies that the animal is quite sensual and is very elegant as 'snowflake's move quite gently and calmly.

Poem 2 has a large amount of stanzas, all with a constant rhyme ^a scheme which creates a predictability and smoothness of the poem, I feel that by doing this it is helping to describe the way the cat moves and how it behaves. However, Hamburger has no rhyme scheme and there is no natural flow to the poem, the use of caesura can help to emphasise this and I feel that the poet has done this on purpose to show that cats are unpredictable. The title 'Cat' can suggest that Hamburger is ~~also~~ writing about a cat of his own whereas Hesketh is writing about all of the cats and how they are all traditionally seen to behave.

I feel that poem 2 has shown the nature of how the cat has become part of the typical pet that people choose to own. The quotation

'they lap up bottled milk - not that of human kindness' shows that cats are still wild animals ~~and~~ and perhaps do not possess the loving characteristics that humans think they have. I feel that both of the poems portray that each cat is selfish, poem 1 ~~too~~ includes 'outwits me' which can also show that they are clever too. I feel that this quotation creates a comedic aspect and helps to create a happier and brighter tone, whereas poem 2 seems more factual and an example of this is 'Cars are of the East'

'Car' is a more personal poem about the relationship that the owner has with his car an example where this is shown is 'that fondness she purns'. I feel this quotation uses ~~isn't~~ loving imagery as the car has built a relationship with the owner and this is shown by the cars affection. I feel that ~~the~~ Car as the poem title is quite unusual as dogs are traditionally seen as mans best friend, perhaps the poet is trying to break the traditional stereotype of pets and show that cars can build the same relationship as dogs do.

Overall the writers portray cats in different ways, I feel that the poem Cats was about the more factual side and ~~was~~ ^{was} talking about the species as a whole whereas Car was a more personal poem about their per car.



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Comparisons are immediately tackled with an introductory sentence and this is sustained throughout the response. There are comments on how one poem is more about a personal relationship with the animal whereas the other looks at cats in a 'more factual way'. This is a personal response and interpretation, which is supported by textual references. There is some comment on structure, form and effect. Closer analysis would have benefitted the response even further. This is an effective and sustained response which is assured at times. The candidate does express their personal opinion, 'I think', 'I feel'. This is assured but close analysis is not sustained enough for the top of the level. There are some really nice, thoughtful and sensitive comments which moves the response just beyond Level 4 and nudges into the higher level. There is just enough to put into Level 5. A borderline and best fit example. Level 5, 17 marks.



ResultsPlus Examiner Tip

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

Section A

There are no examples for this, as answers in this section are where candidates have not identified the question number on their response. There were 585 candidates who had forgotten to identify the question they were responding to and a general reminder to candidates to do so would be appreciated.

Section B

As with Section A above, there are no examples for this area as these are responses where candidates had forgotten to identify the question number attempted in Section B, Part 1 (Anthology). 2090 candidates did not identify which question they were answering or had started their Q11 (Unseen Poetry) response in the wrong area of the answer booklet and therefore left the question number blank.

Some candidates also crossed the incorrect question number or wrote responses in the wrong area. Basic reminders to check the correct question number has been selected and use the correct areas in the answer booklet would assist examiners. Thank you.

Paper Summary

Based on their performance on this paper, centres are offered the following advice:
Section A, part (a) of the question, candidates must explore the language, form and structure of the extract

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

Grade Boundaries

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

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