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Edexcel**

## **Mark Scheme (Results)**

**Summer 2022**

Pearson Edexcel GCSE in English Literature (1ET0)

Paper 2

Option 1: 19th-century Novel

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## **General Marking Guidance**

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

## **Marking Guidance – Specific**

- The marking grids have been designed to assess student work holistically. The grids identify the Assessment Objective being targeted by the level descriptors.
- When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.
- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the Assessment Objective described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- Indicative content is exactly that – it consists of factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfil the requirements of the question. It is the examiner's responsibility to apply their professional judgment to the candidate's response in determining if the answer fulfils the requirements of the question.

### Placing a mark within a level

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

The table below shows the number of raw marks allocated for each question in this mark scheme.

Component	Assessment Objectives				Total mark
	A01	A02	A03	A04	
Component 2: 19th-century Novel					
Questions 1a to 7a		20			20
Questions 1b to 7b	20				20

A01	Read, understand and respond to texts. Students should be able to: <ul style="list-style-type: none"> <li>• maintain a critical style and develop an informed personal response</li> <li>• use textual references, including quotations, to support and illustrate interpretations.</li> </ul>
A02	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
A03	Show understanding of the relationships between texts and the contexts in which they were written.
A04	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

## Section A – 19th-century Novel

### *Jane Eyre*

Question Number	Indicative Content
<b>1 (a)</b>	<p>The indicative content is not prescriptive. Reward responses that explore the ways in which Brontë presents Helen Burns in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Helen Burns is presented as pragmatic, tolerant, considerate, intelligent and self-deprecating. Her faith in God helps her to endure the harsh treatment that she receives at Lowood</li> <li>• Jane Eyre approaches the girl and learns that her name is Helen Burns. The girls engage in conversation and Jane feels sympathy for Helen. Jane asks Helen a number of questions</li> <li>• Helen tells Jane that she comes from the Scottish borders, but she does not reveal the exact location. Helen hopes to return some day but accepts that ‘nobody can be sure of the future’, demonstrating her pragmatic nature</li> <li>• she is accepting of her situation and values the opportunity of gaining an education. Helen considers it would be a waste to leave Lowood without one, showing her resolve and strength of character</li> <li>• Jane feels that Miss Scatcherd is cruel towards Helen. Helen exclaims that she believes otherwise, ‘Not at all!’, and demonstrates her tolerance when suggesting that the teacher is simply ‘severe’</li> <li>• Jane is incredulous that Helen is so accepting of her situation. Helen demonstrates endurance and patience. The alliterative ‘great grief’ emphasises Helen’s desire to avoid causing trouble for her relations</li> <li>• Helen’s faith in God is demonstrated when she cites the Bible: ‘the Bible bids us return good for evil’</li> <li>• she is older and wiser than Jane. She picks up on Jane’s ‘could not bear it’ and repeats how Jane should ‘bear’ the situation that they are both in. The italicised ‘<i>cannot bear</i>’ emphasises Helen’s view that it is ‘weak and silly’ not to accept it</li> <li>• Helen is self-deprecating. She lists her faults: ‘slatternly’, does not keep things in order, ‘careless’, forgets rules, reads when she should not, ‘no method’</li> <li>• the triplet is used by Helen to describe and juxtapose Miss Scatcherd’s virtues: ‘naturally neat, punctual, and particular’.</li> </ul> <p>Reward all valid points.</p>

<b>Level</b>	<b>Mark</b>	<b>Descriptor - Bullets 1 and 2 - AO2 (20 marks)</b> <b>Please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1-4	<ul style="list-style-type: none"> <li>• The response is simple and the identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5-8	<ul style="list-style-type: none"> <li>• The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	9-12	<ul style="list-style-type: none"> <li>• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13-16	<ul style="list-style-type: none"> <li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17-20	<ul style="list-style-type: none"> <li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative Content
1 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how education is explored <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>Who gains an education:</b></p> <ul style="list-style-type: none"> <li>• Jane gains an education from reading the books in the library at Gateshead Hall</li> <li>• Jane, Helen and the other girls receive an education at Lowood. They gain an education often in order for them to become teachers or governesses</li> <li>• Jane is employed as a governess at Thornfield Hall. Her pupil, Adèle Varens, is French and the illegitimate child of Rochester’s mistress, Céline Varens, who had betrayed him with another man</li> <li>• Jane is educated further when she lives with Diana, Mary and St John Rivers. The ladies enjoy studying together. Diana and Mary leave to take teaching positions</li> <li>• St John Rivers offers Jane the post of teacher at Morton School. Jane has ‘twenty scholars’ of varying ability and ages. Many of the girls are ‘unmannered, rough, intractable, as well as ignorant’</li> <li>• some candidates may consider Jane’s emotional, spiritual and moral education throughout the novel.</li> </ul> <p><b>Who teaches and what is learned:</b></p> <ul style="list-style-type: none"> <li>• as a child, Jane’s imagination and sense of adventure are aroused by her reading. She tells Mr Brocklehurst that she sometimes enjoys reading the Bible and demonstrates her knowledge of it</li> <li>• Mr Brocklehurst believes that Lowood School teaches its pupils humility. The girls are constantly reminded of their lowly status and the day is predominantly filled with Bible readings interspersed with the recitation of subjects including: French, geography, arithmetic, history, writing and grammar. The girls are taught music and needlework and each girl is assigned an area of the garden to cultivate. Miss Temple introduces Jane to wider knowledge and is an inspirational teacher</li> <li>• Jane teaches for two years at Lowood School before moving to Thornfield Hall. Adèle Varens is taught first in the library of Thornfield but, after Mr Rochester’s return, another room is set up for a school room. Jane teaches her the subjects required of a lady, which include English, music, art and sewing</li> <li>• Diana Rivers teaches Jane how to speak German and Jane shares her talents for art with Diana and Mary. St John asks Jane if he can teach her Hindustani to help his own mastery of the language</li> <li>• Jane teaches the girls of Morton, who are mostly illiterate. She hopes that she can develop their skills of ‘native excellence, refinement, intelligence, [and] kind feelings’. St John Rivers visits the school daily to teach religion</li> <li>• Jane’s character is shaped through the spiritual and moral lessons that she learns from the new situations and people she meets. Jane learns self-respect when she leaves Thornfield, fleeing from an immoral situation, and when she rejects St John’s proposal, refusing to enter a loveless marriage.</li> </ul> <p>Reward all valid points.</p>

	Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.
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In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) Please see page 4
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple with little personal response.</li> <li>• There is little evidence of a critical style.</li> <li>• Little reference is made to the content or themes of the text.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response.</li> <li>• There is some evidence of a critical style but it is not always applied securely.</li> <li>• Some valid points are made, but without consistent or secure focus.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>• The response is relevant and focused points are made with support from the text.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation.</li> <li>• Well-chosen references to the text support a range of effective points.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>• Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> </ul>



## Great Expectations

Question Number	Indicative Content
<b>2 (a)</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Dickens presents the meeting between Pip and Estella in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"><li>• the extract begins with Pip exclaiming his surprise at seeing Estella</li><li>• the noun 'majesty' describes her beauty and suggests that Estella is esteemed in Pip's view</li><li>• the sibilant 'saddened softened light of the once proud eyes' suggests how much Estella has changed. Repetition and contrast are used to compare how her eyes and the touch of her hand have altered over time</li><li>• questions and exclamations reveal Pip's surprise at meeting Estella in the same place that they first met</li><li>• Estella, at first, responds in short sentences, perhaps echoing her unhappiness and loss of vitality: 'I am greatly changed. I wonder you know me', 'I have never been here since'</li><li>• repetition of 'The moon began to rise' creates an atmosphere of calm reflection. Pip recalls Magwitch's 'placid look at the white ceiling' as he neared death and he affectionately remembers Magwitch's pressure on his hand</li><li>• an awkward silence exists between Pip and Estella. The verb 'break' suggests that the couple are struggling to relax with each other</li><li>• the exclaimed repetitive, alliterative and plosive 'Poor, poor old place!' emphasises Estella's passion and sadness at seeing Satis House destroyed</li><li>• colour imagery creates an ethereal atmosphere, 'silvery mist', which enables Pip to see that Estella is struggling not to cry. The alliterative 'touched the tears that ...' suggests that Pip has compassion for her</li><li>• the adjective 'wretched' emphasises Estella's past unhappiness</li><li>• the couple exchange a succession of questions and answers. Their dramatic dialogue is in alternating lines, or stichomythia, during their brief exchanges</li><li>• 'silent' is repeated for effect, as if to suggest that both Estella and Pip are desperate to reveal their true feelings for each other.</li></ul> <p>Reward all valid points.</p>

<b>Level</b>	<b>Mark</b>	<b>Descriptor - Bullets 1 and 2 - AO2 (20 marks)</b> <b>Please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1-4	<ul style="list-style-type: none"> <li>• The response is simple and the identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5-8	<ul style="list-style-type: none"> <li>• The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	9-12	<ul style="list-style-type: none"> <li>• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13-16	<ul style="list-style-type: none"> <li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17-20	<ul style="list-style-type: none"> <li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative Content
2 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how Estella is important <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>What Estella says and does:</b></p> <ul style="list-style-type: none"> <li>• Estella humiliates Pip when they first meet. She is ordered to play cards with him and repeatedly comments on how Pip is common and calls him 'boy', making him cry</li> <li>• on Pip's second visit to Satis House, Estella taunts him and insists that he tells her that she is pretty</li> <li>• she allows Pip to kiss her on the cheek after he wins his fight with Herbert Pocket</li> <li>• Estella captivates Pip. Miss Havisham is delighted that Estella can 'break their [men's] hearts and have no mercy'</li> <li>• Estella is educated and accomplished. She is sent abroad for her education and her departure upsets the young Pip</li> <li>• on her return to London, she sends Pip a message and asks him to meet her at the coach office. She warns Pip about her lack of feelings and treats him with a mixture of friendship and formality. Pip escorts Estella to Richmond, where she will live with a lady who will introduce her to fashionable London society</li> <li>• Estella asks Pip to accompany her to Satis House where she and Miss Havisham quarrel. Her adoptive mother complains that Estella does not show her any affection</li> <li>• she encourages Bentley Drummle's attentions and, despite Pip's protestations, marries him. Estella is unhappily married to the controlling and brutal Drummle for a number of years. She eventually becomes a widow</li> <li>• Estella inherits Satis House but has lost her fortune to her husband, apart from the grounds that Satis House stands upon. She meets Pip in the gardens and reveals that she is going to sell the land.</li> </ul> <p><b>The effect Estella has on Pip:</b></p> <ul style="list-style-type: none"> <li>• Estella is important because she is used as a tool by Miss Havisham to seek her revenge on men. She captivates Pip but is cruel and able to make the young Pip cry</li> <li>• Estella's initial treatment of Pip has the effect of making him desire a better education and future. Pip is attracted to Estella and he often thinks about her</li> <li>• Pip is affected by Estella throughout the novel. It is later revealed that Magwitch, Pip's benefactor, is Estella's father and Molly, Jaggers' housekeeper, is her mother. Estella is important in the novel because she brings the different strands of the story together and her relationship with Pip is important from childhood into adulthood</li> <li>• Pip's affection for Estella deepens and matures. At the end of the novel, the once proud Estella has changed and has become humble. The ending is left open as we do not know whether they stay together.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>

In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

<b>Level</b>	<b>Mark (20 marks)</b>	<b>Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks)</b> <b>Please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple with little personal response.</li> <li>• There is little evidence of a critical style.</li> <li>• Little reference is made to the content or themes of the text.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response.</li> <li>• There is some evidence of a critical style but it is not always applied securely.</li> <li>• Some valid points are made, but without consistent or secure focus.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>• The response is relevant and focused points are made with support from the text.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation.</li> <li>• Well-chosen references to the text support a range of effective points.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>• Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> </ul>

## *Dr Jekyll and Mr Hyde*

Question Number	Indicative Content
<b>3 (a)</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Stevenson presents the events when Mr Utterson and Mr Enfield stop to look at Dr Jekyll's house in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"><li>• the extract begins with Enfield demonstrating some humour in his conversation with Utterson, describing himself as an 'ass' on the discovery of the 'back way to Dr Jekyll's' house</li><li>• the men stand in the court, which is described with a metonymy of doom and gloom with it being 'very cool and a little damp, and full of premature twilight'. The court is juxtaposed with the sky that, in contrast, is 'still bright with sunset'</li><li>• the lexicon of confinement and entrapment provides a sense of foreboding: 'court', 'disconsolate prisoner', 'too much indoors'</li><li>• Utterson exclaims his delight in seeing Jekyll at the window: 'What! Jekyll! He cried'. The verb 'cried' demonstrates his enthusiasm</li><li>• Jekyll repeats that he feels unwell and full of despair: 'I am very low ... very low'</li><li>• Utterson uses the imperative 'Come, now' in order to encourage Jekyll to join them outside</li><li>• the triple 'no, no, no' expresses Jekyll's fear of venturing outside and his resignation that he must stay isolated as the 'place is not fit' for visitors</li><li>• despite his fears for Jekyll, Utterson remains undeterred. Utterson's good nature contrasts with Jekyll's 'infinite sadness of mien'</li><li>• Utterson and Enfield briefly observe Jekyll's transformation. The sibilant metaphor, 'the smile was struck out of his face', emphasises the suddenness and brutality of the transformation</li><li>• hyperbole is used to describe the effects the transformation has on Utterson and Enfield: 'froze the very blood'</li><li>• 'glimpse' is repeated to emphasise the brevity of the moment</li><li>• Utterson and Enfield are shocked by what they have witnessed. The extract is structured to provide contrasts: it begins with Enfield's and Utterson's humour and ends with their horror.</li></ul> <p>Reward all valid points.</p>

<b>Level</b>	<b>Mark</b>	<b>Descriptor - Bullets 1 and 2 - AO2 (20 marks)</b> <b>Please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1-4	<ul style="list-style-type: none"> <li>• The response is simple and the identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5-8	<ul style="list-style-type: none"> <li>• The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	9-12	<ul style="list-style-type: none"> <li>• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13-16	<ul style="list-style-type: none"> <li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17-20	<ul style="list-style-type: none"> <li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative Content
3 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how friendship is important <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>Which characters are friends:</b></p> <ul style="list-style-type: none"> <li>• Utterson’s friendships with Enfield, Lanyon and Dr Jekyll. All the friendships in the novel are between bachelors</li> <li>• Lanyon’s friendship with Dr Jekyll</li> <li>• Jekyll’s seemingly close friendship with Hyde.</li> </ul> <p><b>What these friends say and do:</b></p> <ul style="list-style-type: none"> <li>• Utterson is loyal to his friends. At the beginning of the novel, we are told that his ‘affections, like ivy, were the growth of time’. Richard Enfield is a ‘distant kinsman’ to Utterson and both men are known about the town. ‘It was a nut to crack for many’ to understand how Utterson and Enfield are such good friends as they have little in common. The two men enjoy their regular Sunday walks together and it is on one of these walks that Enfield establishes Utterson’s interest in Hyde when he tells him the story of the door</li> <li>• Utterson’s loyalty to Jekyll prevents him from realising the reality of the situation. When Utterson meets Hyde, Utterson suggests that they have ‘common friends’ and comes to fear for Jekyll’s life, believing that Hyde is blackmailing Jekyll. Utterson tries to persuade Jekyll to change his will and to break his association with Hyde</li> <li>• Utterson helps Jekyll’s butler, Poole, break down the door of the cabinet in order to save Jekyll. Some may consider that Utterson shows friendship towards Poole when he goes to Utterson for help</li> <li>• Lanyon’s close friendship with Jekyll has been strained because of Jekyll’s persistent interest in ‘scientific balderdash’. The rational Lanyon will not accept the direction of Jekyll’s experimentation as he believes that he has become ‘too fanciful ... wrong in the mind’</li> <li>• Lanyon’s lack of friendship towards Jekyll eventually costs Lanyon his life. Jekyll involves Lanyon when he asks him, as one of his oldest friends, to collect the contents of a drawer from Jekyll’s cabinet. Later, Hyde goes to Lanyon and it is here that Lanyon observes his transformation to Jekyll. The shock of what he observes, which conflicts with his scientific beliefs, leads to Lanyon’s death</li> <li>• it appears to others that Jekyll has formed a strong friendship with the mysterious Hyde. To onlookers, such as Utterson, the friendship is concerning. Jekyll’s will suggests that Hyde is central to his life as he has made him the heir to his ‘quarter of a million sterling’. Following the Danvers Carew murder, Jekyll vows to Utterson that he will ‘never set eyes on him [Hyde] again’ and that Jekyll is ‘quite done with him’. Jekyll even shows Utterson a letter, allegedly written by Hyde, suggesting that Hyde has left and will not return. It is not until the end of the novel that Utterson realises the truth.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>

In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

<b>Level</b>	<b>Mark (20 marks)</b>	<b>Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks)</b> <b>Please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple with little personal response.</li> <li>• There is little evidence of a critical style.</li> <li>• Little reference is made to the content or themes of the text.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response.</li> <li>• There is some evidence of a critical style but it is not always applied securely.</li> <li>• Some valid points are made, but without consistent or secure focus.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>• The response is relevant and focused points are made with support from the text.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation.</li> <li>• Well-chosen references to the text support a range of effective points.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>• Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> </ul>



## ***A Christmas Carol***

Question Number	Indicative Content
<b>4 (a)</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Dickens presents Scrooge's visit to the churchyard in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"><li>• Scrooge's visit to the churchyard fills him with shock and horror. The profound effect on him makes Scrooge vow to change</li><li>• the extract begins with Scrooge looking at the grave of a 'wretched man'. The adjective 'wretched' is ironic, as Scrooge does not realise that he is looking at his own grave</li><li>• the ironic use of the phrase 'a worthy place' is repeated to emphasise the unkempt condition of the churchyard</li><li>• the overgrown churchyard is personified: 'fat with repleted appetite'</li><li>• the Spirit is also called a Ghost and Phantom, perhaps to suggest how Scrooge is unsure of exactly what his companion is</li><li>• an emphasis is placed on the capitalised modal verbs 'Will be' and 'May be'</li><li>• Scrooge's name is in block capitals on the tombstone so that it is plain to see who the 'wretched man' is</li><li>• the italicised '/' stresses Scrooge's incredulity when he realises that he is looking at his own 'neglected grave'</li><li>• exclamations and the repeated 'no, no!' reflect Scrooge's shock</li><li>• the Past, Present and Future are personified, giving status to their importance</li><li>• strong verbs and participles are used to express Scrooge's fear: 'trembling', 'cried', 'clutching'</li><li>• the structure of the extract is an exchange of communication, with the silent Spirit only using gestures in response to Scrooge's questions</li><li>• throughout the extract, the Spirit remains 'immovable'. It is only Scrooge who is animated. There is a focus on hands throughout the extract, giving the scene a foreboding atmosphere: 'pointed downwards', 'following the finger', 'finger pointed', 'hand appeared to shake', 'kind hand trembled', 'spectral hand', 'Holding up his hands in a last prayer'</li><li>• the triplet 'shrunk, collapsed and dwindled' to describe the Spirit's departure suggests that it disappears quickly.</li></ul> <p>Reward all valid points.</p>

<b>Level</b>	<b>Mark</b>	<b>Descriptor – Bullets 1 and 2 – AO2 (20 marks)</b> <b>Please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple and the identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative Content
4 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how being kind is portrayed <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>Who shows kindness to others:</b></p> <ul style="list-style-type: none"> <li>• Scrooge’s nephew, Fred</li> <li>• the charity collectors</li> <li>• Marley’s ghost and the Spirits</li> <li>• Scrooge’s sister, Fan</li> <li>• Fezziwig</li> <li>• Belle</li> <li>• the Cratchit family</li> <li>• Scrooge.</li> </ul> <p><b>How kindness is demonstrated:</b></p> <ul style="list-style-type: none"> <li>• Scrooge’s nephew, Fred, shows kindness towards his uncle when he visits him at the beginning of the novel. Fred remains cheerful, despite his uncle’s rebuff. Fred invites his uncle to Christmas dinner, but the invitation is declined. Later, when with the Spirit, Scrooge observes Fred and his family playing games, Fred insists on toasting his uncle</li> <li>• the charity collectors demonstrate kindness for others when collecting for the poor and destitute, informing Scrooge that ‘hundreds of thousands are in want of common comforts’</li> <li>• it can be argued that Marley’s ghost demonstrates kindness when he visits Scrooge to warn him that he must change to give him hope of escaping Marley’s fate. The Spirits demonstrate kindness by warning Scrooge of his fate should he not change</li> <li>• in the past, Scrooge’s sister, Fan, shows her love and kindness towards her brother when she visits him at boarding school; she embraces and kisses him. She suggests that their father is ‘much kinder than he used to be’ and encourages her older brother to come home</li> <li>• also in the past, Fezziwig demonstrates his kindness when he orders his apprentices, including Scrooge, to clear the workspace and prepare for a Christmas party. When other guests arrive and the feast begins, Fezziwig’s generosity and kindness are shown</li> <li>• Belle shows kindness when she releases Scrooge from their engagement and wishes him happiness in the future</li> <li>• all members of the Cratchit family are kind to each other. The Ghost of Christmas Present takes Scrooge to see the family who, despite their hardships and difficulties, show kindness, even when Bob Cratchit raises a toast to Scrooge. Tiny Tim is the epitome of kindness when he tells his father that he hopes that others have seen him in church as it would remind them of ‘who made lame beggars walk and blind men see’. Tiny Tim cares about others and, despite his poor health, asks for God’s blessing on everyone</li> <li>• Scrooge finally demonstrates kindness to others at the end of the novel. Not only does he provide the Cratchit family with the biggest turkey he can buy, but also shows kindness to the boy he sends to get it. Scrooge shows kindness to Bob by giving him a pay rise and by becoming a second father to Tiny Tim.</li> </ul> <p>Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>

In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

<b>Level</b>	<b>Mark (20 marks)</b>	<b>Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) Please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple with little personal response.</li> <li>• There is little evidence of a critical style.</li> <li>• Little reference is made to the content or themes of the text.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response.</li> <li>• There is some evidence of a critical style but it is not always applied securely.</li> <li>• Some valid points are made, but without consistent or secure focus.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>• The response is relevant and focused points are made with support from the text.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation.</li> <li>• Well-chosen references to the text support a range of effective points.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>• Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> </ul>

## ***Pride and Prejudice***

Question Number	Indicative Content
<b>5 (a)</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Austen presents Wickham in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"><li>• Wickham appears to be very knowledgeable and informed about Darcy's estate, describing it as 'noble'. He wishes to impress Elizabeth by informing her of his close connections with Darcy's family</li><li>• the use of dashes suggests a short pause in Wickham's thoughts</li><li>• the modal verb 'may' is used by Wickham to encourage Elizabeth's increasingly negative view of Darcy: 'You may well be surprised'</li><li>• Wickham stresses the poor reception he received from Darcy by describing it as 'very cold'</li><li>• he appears to be unassuming. Italics are used for emphasis: 'I have no right to give <i>my</i> opinion'. Wickham appears humble, claiming that he is 'not qualified' to give his opinions</li><li>• he claims to have known Darcy for 'too long and too well'. The repeated use of the adverb places emphasis on the monosyllabic words</li><li>• Wickham accepts he is biased: 'impossible for <i>me</i> to be impartial'. The use of alliteration and italics places emphasis on his view</li><li>• he enjoys hearing Elizabeth's negative views of Darcy: 'I cannot pretend to be sorry'</li><li>• he appears self-important and bitter, as is shown by the emphasised pronouns: '<i>my</i>', '<i>me</i>', '<i>he</i>', '<i>him</i>'</li><li>• despite claiming he has no right to express his views about Darcy, Wickham is only too happy to do so: 'after a short interruption', 'at the next opportunity of speaking'</li><li>• Wickham is envious of Darcy's reputation when he claims that 'the world is blinded by his [Darcy's] fortune and consequence'</li><li>• he is in agreement with and encourages Elizabeth's negative view of Darcy: 'Wickham only shook his head'</li><li>• he is curious to know how long Darcy will be 'in the neighbourhood'. He admits that he and Darcy are 'not on friendly terms' and appears to be proud and confident when he exclaims: 'Oh! no – it is not for <i>me</i> to be driven away'.</li></ul> <p>Reward all valid points.</p>

<b>Level</b>	<b>Mark</b>	<b>Descriptor – Bullets 1 and 2 – AO2 (20 marks)</b> <b>Please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple and the identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative Content
5 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how pride is explored <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>Who demonstrates pride:</b></p> <ul style="list-style-type: none"> <li>• Elizabeth</li> <li>• Darcy</li> <li>• Lady Catherine de Bourgh</li> <li>• Mr Collins</li> <li>• Mrs Bennet.</li> </ul> <p><b>When pride is shown:</b></p> <ul style="list-style-type: none"> <li>• Elizabeth’s pride prevents her from seeing Darcy’s qualities and true nature, as well as affecting her judgement, as she initially admires Wickham. Ultimately, after learning of Wickham’s actions, she realises the error in her view of him and recognises the role pride has played: ‘I, who have prided myself on my discernment!’</li> <li>• Elizabeth’s pride is hurt by Darcy at the ball, which has the effect of turning her against him as she is protective of her family</li> <li>• Mr Darcy’s pride stems from his high social status and this makes him aloof and unapproachable. He looks down on the Bennets and his naturally reserved nature makes him appear even more distant: ‘his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud; to be above his company’</li> <li>• Lady Catherine’s pride is overwhelming and results in her inflated view of her own power and importance. She simply cannot understand why Darcy would choose Elizabeth over her own daughter, Anne. She asks Darcy: ‘Heaven and earth! – of what are you thinking?’</li> <li>• Mr Collins is proud of his position under the patronage of Lady Catherine and boasts of their relationship whenever the opportunity arises. His pride is restricted, however, as in the company of his social superiors he becomes humble</li> <li>• Mrs Bennet’s pride leads her to the foolish obsession with marrying off her daughters at all costs. The approach she takes to this end has the effect of alienating the very people she seeks to attract as potential suitors for her daughters. Her pride in the knowledge of Lydia’s popularity with the officers illustrates her poor parenting and short-sightedness, as she allows Lydia to spend too much time with them. She is proud of Lydia’s marriage to Wickham, despite the circumstances. At the end of the novel she is proud of her well-married daughters, Elizabeth and Jane: ‘With what delighted pride she afterwards visited Mrs Bingley, and talked of Mrs Darcy, may be guessed’.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>

In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

<b>Level</b>	<b>Mark (20 marks)</b>	<b>Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks)</b> <b>Please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple with little personal response.</li> <li>• There is little evidence of a critical style.</li> <li>• Little reference is made to the content or themes of the text.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response.</li> <li>• There is some evidence of a critical style but it is not always applied securely.</li> <li>• Some valid points are made, but without consistent or secure focus.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>• The response is relevant and focused points are made with support from the text.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation.</li> <li>• Well-chosen references to the text support a range of effective points.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>• Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> </ul>



## Silas Marner

Question Number	Indicative Content
<b>6 (a)</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Eliot presents the search for Lantern Yard in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"><li>• the extract follows Silas's and Eppie's difficult search for Lantern Yard. The extract is full of directions that the couple take: 'many turnings', 'third turning on the left', 'way we must go', 'left again', 'straight for'ard', 'next to the o'erhanging window'. The setting has changed beyond recognition since Silas was last there. Getting near to Lantern Yard has been difficult with many wrong turns taken</li><li>• the pair first reach Prison Street. The prison walls are described with the negative adjective 'grim' but, in contrast, Silas is cheered by the sight of the walls as they help him to get his bearings</li><li>• Eppie is shocked by the drab setting and exclaims her negative view of it, 'O, what a dark ugly place!', and compares the prison to the Workhouse</li><li>• Silas draws comparisons between Prison Street and Lantern Yard, telling Eppie that Lantern Yard is not a big street. He says that the shops in Prison Street have changed and are unfamiliar</li><li>• the dialogue throughout the journey is colloquial: 'I never was easy i' this street', 'nick in the road', 'I couldn't ha' thought as any folks lived i' this way'</li><li>• Eppie describes the stifling atmosphere and comments on how close people live together. She contrasts the squalid, overcrowded town with how pretty the Stone-pits will look on their return</li><li>• Eliot draws on olfactory senses when Silas remarks: 'smells bad. I can't think as it usened to smell so'</li><li>• negative adjectives describe the people looking out from 'gloomy' doorways, 'sallow, begrimed', suggesting how impoverished they are</li><li>• we are given the exact time that Eppie and Silas approach Lantern Yard: 'week-day noon'</li><li>• rather than their finding the chapel, a factory stands in its place. The verb 'streaming' describes the people coming out of it, suggesting a large number</li><li>• Silas is shocked to see how Lantern Yard has changed. Eppie has to 'speak again and again' before the agitated Silas can answer her.</li></ul> <p>Reward all valid points.</p>

<b>Level</b>	<b>Mark</b>	<b>Descriptor – Bullets 1 and 2 – AO2 (20 marks)</b> <b>Please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple and the identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative Content
6 (b)	<p>The indicative content is not prescriptive. Reward responses that explain the importance of change <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>What changes occur:</b></p> <ul style="list-style-type: none"> <li>• changes for Silas are both emotional and physical. Silas changes when he leaves Lantern Yard and goes to live at Raveloe</li> <li>• country life is resistant to change and the Raveloe community stick to their traditions. Initially, the newcomer, Silas, is viewed with suspicion; however, once they learn about the theft of Silas's gold, their attitudes to him change. Silas, who was once ignored by the villagers, eventually becomes admired and respected by them</li> <li>• Molly Farren wants change. She travels to Raveloe to reveal herself as Godfrey's wife</li> <li>• Silas changes once Eppie comes into his life. Silas believes that his lost gold has been transformed into Eppie</li> <li>• Godfrey Cass changes throughout the novel. His feelings for Molly Farren have changed and he now desires to marry Nancy Lammeter. On his discovery of Eppie, he does not reveal that he is her biological father and rejects her, yet sixteen years later he tells the truth and tries to persuade her to live with him. Godfrey decides that his lies and secrets should be revealed and he eventually tells Nancy the truth</li> <li>• Eppie refuses to accept the offer from Godfrey Cass to live with him and his wife, Nancy: 'I don't want any change ... I should like to go on ... just as we are'</li> <li>• towards the end of the novel, Silas and Eppie go to find Lantern Yard, but the area has changed beyond recognition and Lantern Yard has disappeared, brought about by the effects of the Industrial Revolution.</li> </ul> <p><b>The effects of change:</b></p> <ul style="list-style-type: none"> <li>• Silas's experiences have the effect of changing him from being a friendly, trusting man to one who is bitter and lonely. Silas leaves Lantern Yard after being falsely accused of theft by his best friend, William Dane. He learns that his fiancée, Sarah, has been unfaithful and is in a relationship with Dane</li> <li>• a once pious man, Silas loses his faith in God when he is expelled from his chapel, but this faith is regained once his trust in others is re-established. One of the villagers, Dolly Winthrop, is instrumental in reintroducing Silas to the church</li> <li>• Silas's loss of faith affects him. He becomes obsessed with weaving and hoarding gold. Rather than giving money to the church, he keeps it hidden and enjoys counting it</li> <li>• Molly Farren dies en route to the Cass family following an opium overdose, with the effect that her child, Eppie, wanders into Silas's cottage</li> <li>• Eppie's arrival changes Silas's life for the better. Silas feels blessed by having the child living with him and this leads to his regaining his faith in God</li> <li>• Godfrey Cass comes to believe that he has lost Nancy owing to past mistakes and faults; it is only when Molly dies that he is free to marry her. Molly's death has a profound effect on Godfrey and his life gradually improves. Once he reveals his past secrets to Nancy, he can have a clear conscience and he learns that money cannot buy everything.</li> </ul> <p>Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>

In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

<b>Level</b>	<b>Mark (20 marks)</b>	<b>Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) Please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple with little personal response.</li> <li>• There is little evidence of a critical style.</li> <li>• Little reference is made to the content or themes of the text.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response.</li> <li>• There is some evidence of a critical style but it is not always applied securely.</li> <li>• Some valid points are made, but without consistent or secure focus.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>• The response is relevant and focused points are made with support from the text.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation.</li> <li>• Well-chosen references to the text support a range of effective points.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>• Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> </ul>

## Frankenstein

Question Number	Indicative Content
<b>7 (a)</b>	<p>The indicative content is not prescriptive. Reward responses that explore how Shelley presents Frankenstein's return to Geneva in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"><li>• Frankenstein repeats 'My country', adding the qualifier 'beloved'. His love and enthusiasm for his home country are clearly evident and he speaks directly to it</li><li>• he lists three of the country's virtues: 'thy streams, thy mountains ... thy lovely lake'</li><li>• a sense of foreboding is evoked as 'grief and fear' increase. Dark colour imagery supports his increasing fear: 'Night also closed around', 'dark mountains', 'gloomily', 'dim scene of evil'</li><li>• Frankenstein's restlessness is contrasted with the sky that is 'serene'</li><li>• the lightning is personified: 'I saw the lightnings playing on the summit'</li><li>• adverbs 'rapidly', 'slowly' and 'quickly' describe the different aspects of the approaching weather</li><li>• the onomatopoeic 'crash' and 'echoed' accentuate the violence of the approaching storm</li><li>• the lake is described with the simile 'like a vast sheet of fire'</li><li>• the alliterative 'faint flashes' and 'darkened ... disclosed' describe other storms in the distance</li><li>• Frankenstein is in awe of the power of nature, describing it with the metaphor 'This noble war in the sky', which elevates his spirits</li><li>• various locations are referred to and listed throughout the extract, suggesting an assured geographical knowledge</li><li>• the extract concludes with Frankenstein exclaiming his thoughts, professing both his love for William and his lamentation: 'William, dear angel! this is thy funeral, this thy dirge!'</li></ul> <p>Reward all valid points.</p>

<b>Level</b>	<b>Mark</b>	<b>Descriptor – Bullets 1 and 2 – AO2 (20 marks)</b> <b>Please see page 4</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple and the identification of language, form and structure is minimal.</li> <li>• Little evidence of relevant subject terminology.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response is largely descriptive. There is some comment on the language, form and structure.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> </ul>

Question Number	Indicative Content
7 (b)	<p>The indicative content is not prescriptive. Reward responses that explain the importance of fear <b>elsewhere</b> in the novel.</p> <p>Responses may include:</p> <p><b>Which characters are afraid:</b></p> <ul style="list-style-type: none"> <li>• Robert Walton and his crew</li> <li>• Victor Frankenstein</li> <li>• Henry Clerval</li> <li>• Elizabeth Lavenza</li> <li>• the creature.</li> </ul> <p><b>Why they are afraid:</b></p> <ul style="list-style-type: none"> <li>• Walton initially believes that he will conquer all fears of danger or death as he embarks on his voyage, but he later confesses that he is 'half fearful' of the adventure. He is afraid that his sister will not believe the story that he is about to relate. Walton is also fearful for Frankenstein's health. Walton's crew are afraid for their safety when they are trapped by the ice and Walton fears a mutiny</li> <li>• Frankenstein becomes increasingly afraid of seeing his creation. He fears that it will pursue him in the streets when going to meet Clerval, 'My heart palpitated in the sickness of fear', and he is even more fearful of Clerval seeing the creature</li> <li>• Frankenstein's apprehension of what the creature will do increases as he fears for the safety of his family. He contemplates taking his own life following William's murder to escape the torment the creature instils in him</li> <li>• in revenge for Frankenstein's destroying his companion, the creature murders Clerval. Frankenstein's fear intensifies as the creature threatens that he will be there on the night of Frankenstein's wedding to Elizabeth. Following the deaths of William, Clerval and Elizabeth, Frankenstein seeks vengeance and becomes intent on destroying the creature</li> <li>• Clerval is fearful for Frankenstein's health and encourages him to enjoy time walking with him and enjoying the beauty of nature. When Frankenstein journeys to the Orkneys to create a companion for the creature, Clerval pleads with him to return</li> <li>• Elizabeth is fearful for Justine and the outcome of the trial, but Justine places her faith in God and is not afraid to die. Elizabeth also fears for Frankenstein's health and helps him to recover</li> <li>• the creature, repulsed by his own reflection, is fearful that he be seen whilst taking refuge in a hovel at the De Laceys'. The creature admits that he fears the idea of death and existing without relations or friends. Felix beats the creature and, in revenge for the ill-treatment he has received, the creature is intent on creating fear for others: 'If I cannot inspire love, I will cause fear!'</li> </ul>

	Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.
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In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) Please see page 4
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• The response is simple with little personal response.</li> <li>• There is little evidence of a critical style.</li> <li>• Little reference is made to the content or themes of the text.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response.</li> <li>• There is some evidence of a critical style but it is not always applied securely.</li> <li>• Some valid points are made, but without consistent or secure focus.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>• The response is relevant and focused points are made with support from the text.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation.</li> <li>• Well-chosen references to the text support a range of effective points.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>• Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> </ul>