GCSE
ENGLISH LITERATURE
8702/2

Paper 2 Shakespeare and unseen poetry

Mark scheme

June 2021

Version: 1.0 Final

2 1 6 G 8 7 0 2 / 2 / M S

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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Statement of importance

GCSE English Literature is the study of how writers communicate their ideas about the world, and how readers might respond to these ideas. It aims to develop a critical understanding of the ways in which literary texts are a reflection of, and exploration of, the human condition, the study of which develops empathic understanding of human nature. High-quality English literature is writing which displays recognisable literary qualities and, although shaped by particular contexts, transcends them and speaks about the universality of the human condition. GCSE English Literature aims to enable students to appreciate these qualities, developing and presenting informed, critical responses to the ideas in literary texts and the ways writers present these ideas. It aims to enable students to make links between a variety of written texts and between the text and the context within which it was shaped.

Principles of mark scheme construction

Each mark scheme is driven by the task and by the statement of importance about GCSE English Literature. It aims to do two things:

- to describe typical features of response in order to decide on a mark
- to identify typical features of proficiency in order to aid discrimination between levels of performance.

Each long form answer mark scheme is constructed using six levels. This is to reflect the ability level of the whole cohort. There are four or five marks within each level to allow for levels of proficiency and to allow for discrimination between levels of cognitive ability across the whole cohort.

Each mark scheme places assessment objectives AO1 and AO2 as the key skills. This is driven by the statement of importance of the subject, in that the study of great literary texts is the study of the interrelationship between the reader and the writer of the text and that the communication and reception of these ideas is an inherent feature of English literature. It is also driven by the acknowledgement that GCSE English Literature assesses cognitive levels of ability; the level of response to ideas will have parity with the level of response to the methods of communicating those ideas.

How to apply the mark scheme

The mark scheme is constructed using six levels of attainment that span the whole range of ability at GCSE. The descriptors of attainment reference the assessment objectives for that particular question. Examiners are required to use the mark scheme to consider the whole response and decide upon the most appropriate level. The mark scheme provides two descriptors: a description of typical features of a response in each level, and a description of the kinds of skills candidates in that level will be proficient in. This is in order to support examiners in making their judgement of the extent to which the qualities and skills being demonstrated merit a particular level of attainment. As each response being marked is a response to a particular task, examiners are assessing the extent to which the candidate has responded to the task, and also the level of skill that the candidate has demonstrated.

Each level has four or five marks available and four or five skills descriptors. Fair application of the mark scheme to all candidates is driven by the descriptors in the mark scheme, and therefore examiners are required to make a judgement about the extent to which a candidate achieves every descriptor in that particular level in order to warrant a mark at the top of that level. If a candidate achieves everything in a level, they should be awarded the mark at the top of that level.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after one or two years of study on the GCSE course and in the time available in the examination.

If a candidate does not address a particular defining feature of a task, examiners are required to make a judgement about the extent to which other skills can place the response in a particular level, and where the response should be placed.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level; ie if the response is predominantly Level 3 with a small amount of Level 4 material it would be placed in Level 3 but be awarded a mark near the top of the level because of the Level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will also help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is of the same standard, better or worse than the example.

You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Rubric infringements

GCSE English Literature is a skills-based subject and, as such, best-fit is the most appropriate means by which the candidature can be fairly and equitably rewarded for their achievements at the end of their course of study. However, a mark scheme also has the function of assessing the extent to which each response meets the requirements of the relevant elements of the particular specification.

Therefore, where a response is judged *not* to have addressed a defining feature of a particular task, such as:

Paper 2 Shakespeare and unseen poetry – response to extract and whole text

then this would be classed as a rubric infringement and could, as referenced in the mark scheme, be 'capped' at the top of Level 2. Cases of rubric infringement will always be referred to a senior associate who will review the response in order to make a judgement about the totality of the response and therefore the validity of cap application.

Supporting documentation

Standardising scripts would provide exemplification of attainment in order to guide examiners towards the process of discerning between levels of attainment and to aid judgement about the positioning of each response in terms of a final mark.

Exemplification documents, including indicative content, definitions of key descriptors in the mark scheme and exemplification of these descriptors, provide more detailed guidance to examiners on how to judge the relative qualities and skills being demonstrated by each candidate.

Defining context (AO3)

AO3 is the understanding of the relationship between the ideas in the text and the contexts of the text. The range of contexts and relationships that is most relevant as part of AO3 will depend on the text, the author and the task. In teaching and assessing AO3, teachers and students can consider context in a flexible way, depending on the text itself and whichever contexts are the most relevant for that particular text. These contexts may relate to the relationship between the text and the context in which it was written. However, the contexts may also relate to the context within which the text is set: location, social structures and features, cultural contexts, and periods in time. Context, where relevant, may also apply to literary contexts such as genres, and also the contexts in which texts are engaged with by different audiences, taking the reader outside the text in order to inform understanding of the meanings being conveyed. Acknowledgement of the universality of a literary text is an integral part of relating to it contextually.

Context is assessed throughout the paper. The strand in the mark scheme related to AO3 references 'ideas/perspectives/contextual factors'. However, if a question requires a student to think about the text in its context, this is also reflected inherently through the response to task.

Assessment objectives (AOs)

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Assessment of AO4

AO4 will be assessed on **Section A** and **Section B (question 07.1 only)**. The performance descriptors are provided below.

Performance descriptor	**Marks awarded**
High performance: In the context of the level of demand of the question, learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.	4 marks
Intermediate performance: In the context of the level of demand of the question, learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.	2–3 marks
Threshold performance: In the context of the level of demand of the question, learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.	1 mark

Where a candidate writes nothing or fails to meet threshold performance they should receive 0 marks.

Section A: Shakespeare – Questions 01–06 (30 marks – AO1=12, AO2=12, AO3=6)

Mark	AO	Typical features	How to arrive at a mark
Level 6 *Convincing, critical analysis and exploration* **26–30 marks**	AO1	• Critical, exploratory, conceptualised response to task and whole text. • Judicious use of precise references to support interpretation(s).	**At the top of the level**, a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of methods supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations. **At the bottom of the level**, a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writer's methods and /or contexts.
	AO2	• Analysis of writer's methods with subject terminology used judiciously. • Exploration of effects of writer's methods to create meanings.	
	AO3	• Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task.	
Level 5 *Thoughtful, developed consideration* **21–25 marks**	AO1	• Thoughtful, developed response to task and whole text. • Apt references integrated into interpretation(s).	**At the top of the level**, a candidate's response is likely to be thoughtful, detailed and developed. It takes a considered approach to the full task with references integrated into interpretation; there will be a detailed examination of the effects of methods supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings. **At the bottom of the level**, a candidate will have Level 4 and be starting to demonstrate elements of thoughtful consideration and/or examination of writer's methods and/or contexts.
	AO2	• Examination of writer's methods with subject terminology used effectively to support consideration of methods. • Examination of effects of writer's methods to create meanings.	
	AO3	• Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task.	

<table>
<tr><td rowspan="3">Level 4

Clear understanding

16–20 marks</td><td>AO1</td><td>• Clear, explained response to task and whole text.
• Effective use of references to support explanation.</td><td rowspan="3">At the top of the level, a candidate’s response is likely to be clear, sustained and consistent. It takes a focused response to the full task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer’s methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors.

At the bottom of the level, a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer’s methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• Clear explanation of writer’s methods with appropriate use of relevant subject terminology.
• Understanding of effects of writer’s methods to create meanings.</td></tr>
<tr><td>AO3</td><td>• Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task.</td></tr>
<tr><td rowspan="3">Level 3

Explained, structured comments

11–15 marks</td><td>AO1</td><td>• Some explained response to task and whole text.
• References used to support a range of relevant comments.</td><td rowspan="3">At the top of the level, a candidate’s response is likely to be explanatory in parts. It focuses on the full task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer’s methods supported by some relevant terminology. Explanation of some relevant contextual factors.

At the bottom of the level, a candidate will have Level 2 and be starting to explain and/or make relevant comments on writer’s methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• Explained/relevant comments on writer’s methods with some relevant use of subject terminology.
• Identification of effects of writer’s methods to create meanings.</td></tr>
<tr><td>AO3</td><td>• Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task.</td></tr>
</table>

<table>
<tr><td rowspan="3">Level 2

Supported, relevant comments

6–10 marks</td><td>AO1</td><td>• Supported response to task and text.
• Comments on references.</td><td rowspan="3">At the top of the level, a candidate's response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from the text. There will be identification of deliberate choices made by writer with some reference to subject terminology. Awareness of some contextual factors.

At the bottom of the level, a candidate's response will have Level 1 and be starting to focus on the task and/or starting to show awareness of the writer making deliberate choices and/or awareness of contexts.</td></tr>
<tr><td>AO2</td><td>• Identification of writers' methods.
• Some reference to subject terminology.</td></tr>
<tr><td>AO3</td><td>• Some awareness of implicit ideas/contextual factors.</td></tr>
<tr><td rowspan="3">Level 1

Simple, explicit comments

1–5 marks</td><td>AO1</td><td>• Simple comments relevant to task and text.
• Reference to relevant details.</td><td rowspan="3">At the top of the level, a candidate's response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. Simple comments/responses to context, usually explicit.

At the bottom of the level, a candidate's response will show some familiarity with the text.</td></tr>
<tr><td>AO2</td><td>• Awareness of writer making choices.
• Possible reference to subject terminology.</td></tr>
<tr><td>AO3</td><td>• Simple comment on explicit ideas/contextual factors.</td></tr>
<tr><td>0 marks</td><td colspan="3">Nothing worthy of credit/nothing written.</td></tr>
</table>

Macbeth

Question 01

Starting with this conversation, explore how Shakespeare presents the relationship between Macbeth and Lady Macbeth.

Write about:

- how Shakespeare presents their relationship in this extract
- how Shakespeare presents the relationship between Macbeth and Lady Macbeth in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- details of Lady Macbeth taking control of the situation in the extract and elsewhere
- Lady Macbeth's determination that Macbeth should be king – would go to any lengths
- Macbeth's shielding Lady Macbeth from the planned murder of Banquo/Fleance
- the relationship drifting apart towards the end

AO2

- contrast between language of Macbeth/Lady Macbeth in the extract
- before he returns to the castle, language showing the strength of Lady Macbeth's determination that Macbeth should be king
- relevant exploration of methods in the persuasion scene [1.7]
- tracking the change in the relationship – almost switching roles

AO3

- gender issues/roles within their relationship: shifts of power/control
- ideas about conscience in relation to Macbeth and Lady Macbeth – maybe connected to religion
- ideas about marriage/stereotypical roles
- role of love in their relationship.

Romeo and Juliet

Question 02

Starting with this conversation, explore how far Shakespeare presents Juliet as a female character with strong emotions.

Write about:

- how Shakespeare presents Juliet in this extract
- how far Shakespeare presents Juliet as a female character with strong emotions in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- details of her mixed feelings about Romeo and his actions/defends him against the Nurse's comments
- strength of her love to Romeo shown in various ways
- details of her defiance of her parents' wishes, eg to marry Paris
- capable of secrecy/deception – but realistic about her relationship

AO2

- use of oxymoronic images to describe Romeo, eg 'damn'd saint' 'dove-feathered raven'
- language used to defend Romeo to the Nurse
- referred to as 'disobedient wretch' 'headstrong'
- use of contrast between attitude to the relationship of Romeo/Juliet, eg Juliet 'too rash, too unadvis'd, too sudden' compared to Romeo's more impulsive/risky attitude

AO3

- Juliet's position in society – only daughter of a noble family/expectations
- ideas about gender – Juliet defies conventional expectations of girls at the time
- fate v free will
- ideas about romantic love.

The Tempest

Question 03

Starting with this moment in the play, explore how Shakespeare presents the difficult relationship between Prospero and Caliban.

Write about:

- how Shakespeare presents their relationship in this extract
- how Shakespeare presents the difficult relationship between Prospero and Caliban in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Prospero's anger towards Caliban
- Caliban's betrayal of Prospero's kindness
- Prospero's anger at Caliban's betrayal, perhaps linked to other types of betrayal
- Prospero's control of other characters on the island

AO2

- bestial language used by Prospero to describe Caliban
- use of commands to show power over Caliban
- possible contrast between language used to speak to Caliban and to Ariel
- use of words/language as metaphorical idea for civilization/decency

AO3

- ideas about savagery
- any valid treatment of ideas about colonialism, eg revisionist treatment compared with contemporary
- ideas about the relationship between master and servant
- ideas about education/learning.

The Merchant of Venice

Question 04

Starting with this conversation, explore how Shakespeare presents the relationship between Portia and Bassanio.

Write about:

- how Shakespeare presents their relationship in this extract
- how Shakespeare presents the relationship between Portia and Bassanio in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Portia desperately wants Bassanio to choose the right casket/he is 'upon the rack'
- details of Bassanio's speech to Antonio about her wealth and his love for her
- Bassanio's reaction after he chooses the right casket
- Portia's role in the court scene shows her love for Bassanio

AO2

- repetition of 'yours' and of 'rack'
- dramatic device of the exchange of rings/what it symbolises
- references to wealth in Bassanio's first speech about Portia
- in contrast, Bassanio also says 'The world is still deceived by ornament'
- Portia's exaggerated language after Bassanio chooses the right casket, eg 'trebled twenty times myself'

AO3

- ideas about gender roles in relationships
- the importance of wealth in relationships
- as a female, Portia sometimes assertive, sometimes acquiescent to Bassanio
- ideas about power/control in relationships.

Much Ado About Nothing

Question 05

Starting with this conversation, explore how Shakespeare presents characters plotting to affect romantic relationships in *Much Ado About Nothing*.

Write about:

- how Shakespeare presents Hero and Ursula plotting in this extract
- how Shakespeare presents characters plotting to affect romantic relationships in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- details of the plotting by Hero and Ursula
- some plotting is light-hearted/some malevolent
- details of Don John's plotting/effects
- details of the plot to fool Benedick/effects

AO2

- gentle nature images of Hero and Ursula
- unpleasant/nasty images used by Don John and Borachio as they plot
- humour in both plotting and in its effects
- trickery/plotting drives the plot and brings about a happy ending

AO3

- ideas about romance/love and the sincerity of love
- frivolity of life in Messina
- what plotting reveals about relationships/gender
- different motivations for plotting.

Julius Caesar

Question 06

Starting with this speech, explore how far Shakespeare presents Caesar as a weak leader.

Write about:

- how Shakespeare presents Caesar in this extract
- how far Shakespeare presents Caesar as a weak leader in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- details of Cassius's views about Caesar as physically weak/a coward
- commoners'/others' views of Caesar: 'applauses'/'new honours'
- ambitious/arrogant
- ignores advice/omens/warnings
- Mark Antony's support of Caesar

AO2

- language used to describe Caesar, eg 'coward lips' 'as a sick girl'
- significance of 'bear the palm alone' and reference to 'Aeneas' 'Anchises' – prophetic?
- foreshadowing/use of omens
- rhetoric used by Mark Antony to describe Caesar

AO3

- ideas about leadership/leadership qualities
- ideas about tyranny/dictatorship/democracy
- ideas about power/misuse of power/ambition.

Section B: Unseen poetry – Question 07 (24 marks – AO1=12, AO2=12)

Mark	AO	Typical features	How to arrive at a mark
Level 6 *Convincing, critical analysis and exploration* **21–24 marks**	AO1	• Critical, exploratory conceptualised response to task and text. • Judicious use of precise references to support interpretation(s).	**At the top of the level**, a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the task supported by a range of judicious references. There will be a fine-grained and insightful analysis of methods supported by judicious use of subject terminology. **At the bottom of the level**, a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writers' methods.
	AO2	• Analysis of writer's methods with subject terminology used judiciously. • Exploration of effects of writer's methods to create meanings.	
Level 5 *Thoughtful, developed consideration* **17–20 marks**	AO1	• Thoughtful, developed response to task and text. • Apt references integrated into interpretation(s).	**At the top of the level**, a candidate's response is likely to include be thoughtful, detailed and developed. It takes a considered approach to the task with references integrated into interpretation; there will be a detailed examination of the effects of methods supported by apt use of subject terminology. **At the bottom of the level**, a candidate will have Level 4 and be starting to demonstrate elements of thoughtful consideration and/or examination of writers' methods.
	AO2	• Examination of writer's methods with subject terminology used effectively to support consideration of methods. • Examination of effects of writer's methods to create meanings.	

Level 4 *Clear understanding* **13–16 marks**	AO1	• Clear, explained response to task and text. • Effective use of references to support explanation.	**At the top of the level**, a candidate's response is likely to be clear, sustained and consistent. It takes a focused response to the task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer's methods supported by appropriate use of subject terminology. **At the bottom of the level**, a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer's methods.
	AO2	• Clear explanation of writer's methods with appropriate use of relevant subject terminology. • Understanding of effects of writer's method to create meanings.	
Level 3 *Explained, structured comments* **9–12 marks**	AO1	• Some explained response to task and text. • References used to support a range of relevant comments.	**At the top of the level**, a candidate's response is likely to be explanatory in parts. It focuses on the task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer's methods supported by relevant use of subject terminology. **At the bottom of the level**, a candidate will have Level 2 and be starting to explain and/or make relevant comments on writer's methods.
	AO2	• Explained/relevant comments on writer's methods with some relevant use of subject terminology. • Identification of effects of writer's methods to create meanings.	

<table>
<tr><td rowspan="2">Level 2

Supported, relevant comments

5–8 marks</td><td>AO1</td><td>• Supported response to task and text.
• Comments on references.</td><td rowspan="2">At the top of the level, a candidate’s response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from text. There will be identification of deliberate choices made by the writer with some reference to subject terminology.

At the bottom of the level, a candidate will have Level 1 and be starting to focus on the task and/or show awareness of the writer making deliberate choices.</td></tr>
<tr><td>AO2</td><td>• Identification of writers’ methods.
• Some reference to subject terminology.</td></tr>
<tr><td rowspan="2">Level 1

Simple, explicit comments

1–4 marks</td><td>AO1</td><td>• Simple comments relevant to task and text.
• Reference to relevant details.</td><td rowspan="2">At the top of the level, a candidate’s response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology.

At the bottom of the level, a candidate’s response will show some familiarity with the text.</td></tr>
<tr><td>AO2</td><td>• Awareness of writer making choices.
• Possible reference to subject terminology.</td></tr>
<tr><td>0 marks</td><td colspan="3">Nothing worthy of credit/nothing written.</td></tr>
</table>

Section B: Unseen Poetry

Question 07.1

In ‘A London Thoroughfare. 2 A.M.’ how does the poet present the speaker’s feelings about the city at night?

[24 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- ideas about the dangers of city life at night
- ideas about the impersonal nature of life in a city at night
- ideas about the ways in which a manmade construction takes over the natural world
- ideas about fear/threat/distance from humanity

AO2

- possible treatment of structure to influence movement, eg effect of short lines in first stanza, use of enjambment to create sense of river flowing, use of punctuation to affect pace
- use of natural world imagery to impact on ideas of impersonal living, eg river/moon
- possible impact of use of alliteration, eg to enhance idea of danger in first stanza
- any treatment of the metaphorical idea of movement/journeys/light and dark
- use of internal rhyme to add emphasis to particular ideas.

Question 07.2

In both 'November Night, Edinburgh' and 'A London Thoroughfare. 2 A.M.' the speakers describe attitudes towards the city at night.

What are the similarities **and/or** differences between the methods the poets use to present these attitudes?

[8 marks]

Mark	AO	Typical features of response
Level 4 **7–8 marks**	AO2	• Critical, insightful comparison of poems. • Analytical comparison of the effects of writers' methods to create meanings.
Level 3 **5–6 marks**	AO2	• Thoughtful comparison of poems. • Clear comparison of the effects of writers' methods to create meanings.
Level 2 **3–4 marks**	AO2	• Clear comparison of poems. • Comments on the similarities/differences between the effects of methods used to create meanings.
Level 1 **1–2 marks**	AO2	• Simple comment on one or both poems and/or simple connection between poems. • Identification of method(s).
0 marks	Nothing worthy of credit/nothing written	

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO2

- use of imagery of the natural world in both poems to emphasise harshness/danger
- possible contrast between perspective of speaker in both poems, eg more direct compared to more distant and removed in 'London Thoroughfare. 2 A.M.'
- possible comparison between different types of imagery used to present cities, eg personification, metaphor, simile
- any valid comparative treatment of presentation of light/dark
- possible comparison of different types of language/word choices to present positive/negative visual images eg moon/chrysanthemums contrasted with brown/grey
- any valid treatment of word choices to affect presentation, eg negative language of bitter/scraped/harsh/die compared with cuts/coldly/sinister.