

Dr Jekyll and Mr Hyde

Question Number	Indicative Content
3 (a)	<p>The indicative content is not prescriptive. Reward responses that explore the ways in which Stevenson presents fear in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> when Poole unexpectedly arrives, Mr Utterson asks a quick succession of three questions. He realises that Poole is afraid, especially as Poole looks ill: 'What ails you?' Poole does not waste any time with pleasantries and gets straight to the point in telling Mr Utterson that 'there is something wrong'. He is clearly distressed and in fear Poole draws on shared knowledge of Dr Jekyll's behaviour and repeats the point: 'how he shuts himself up', 'shut up again'. The use of a dash separates the facts from opinions: 'I don't like it, sir – I wish I may die if I like it' Poole repeats that he is afraid: 'sir, I'm afraid', 'I've been afraid for about a week'. Poole ignores Mr Utterson's questions and repeats 'I can bear it no more'. Poole's actions reflect how much he is in fear, he cannot look 'the lawyer in the face', the wine is left untasted and he stares at the floor Mr Utterson, aware of Poole's fear, is patient and sympathetic with his unexpected visitor: 'Come ... Try to tell me what it is'. He repeats 'I see' to show that he understands Poole's anguish Poole is afraid that there has been 'foul play'. The adverb 'hoarsely' succinctly describes his dry throat Mr Utterson is clearly disturbed and exclaims his words: 'Foul play!' Again, he asks Poole two more questions in rapid succession Poole's use of informal language and awareness of his position as a butler ('I daren't say, sir') contrasts with Mr Utterson's more formal manner: 'be explicit. What are you afraid of?' Poole's fear is eased when Mr Utterson does not hesitate when getting his hat and coat. There was a 'greatness of relief' in the butler's face the description of the weather provides an ominous setting that increases the fear felt by the two men. The triplet ('wild, cold, seasonable') and the personification of the moon ('lying on her back') add to the threatening atmosphere the extract, written in third-person, includes narrative and dialogue; the extract begins with the warmth and comfort of Mr Utterson's home and ends with a focus on the cold, adverse weather conditions. <p>Reward all valid points.</p>

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 3
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> The response is simple and the identification of language, form and structure is minimal. Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> The response is largely descriptive. There is some comment on the language, form and structure. Limited use of relevant subject terminology to support examples

		given.
Level 3	9–12	<ul style="list-style-type: none"> The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader. Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. Relevant subject terminology is integrated and precise.

13

Question Number	Indicative Content
3 (b)	<p>The indicative content is not prescriptive. Reward responses that explain why Mr Utterson is important elsewhere in the novel.</p> <p>Responses may include:</p> <p>What Mr Utterson says and does:</p> <ul style="list-style-type: none"> the novel begins with a detailed description of Gabriel Utterson. He is described as a dull and serious man ('lean, long, dusty, dreary') with a 'loveable' good nature. Every Sunday he regularly takes a walk with his friend and distant relative, Richard Enfield, who tells him about '<i>The Story of the Door</i>' Mr Utterson is suspicious of Hyde and realises that the compensation money Hyde paid must be from Jekyll's account: 'if I do not ask you the name of the other party, it is because I know it already'. Mr Utterson, concerned for his friend and client, Henry Jekyll, looks at his will and is alarmed with the 'obnoxious paper'. Mr Utterson decides to visit a mutual friend, Lanyon, to try to discover more about Hyde. Mr Utterson is determined to find Hyde and confront him: " 'If he be Mr Hyde,' he had thought, 'I shall be Mr Seek.' " Mr Utterson visits Jekyll, who tries to reassure him that he can rid himself of Hyde at any time. Mr Utterson reaffirms his friendship and loyalty when he tells Jekyll that he can help him, if he needed him to: 'I make no doubt I can get you out of it' Mr Utterson identifies the body of Sir Danvers Carew and suspects Hyde. He takes the police to Hyde's house, but Hyde has already gone. Jekyll shows Mr Utterson a letter from Hyde, but Mr Utterson suspects Jekyll has written it himself to protect Hyde Mr Utterson is alarmed when Jekyll becomes reclusive again. He visits Lanyon who is desperately ill following a terrible shock. After Jekyll's death, Utterson learns the full story of what happened from Lanyon's letter

- Mr Utterson and Enfield see Jekyll at his window and try to encourage him to take a walk with them, but are both left shocked when there is a change of expression in Jekyll of 'abject terror and despair'
- Mr Utterson goes with Poole and breaks down the door of the cabinet. The men discover the body of Hyde and the full horror of the story is revealed.

What we learn about his character:

- once Enfield has told Utterson *The Story of the Door*, Mr Utterson agrees not to talk with him about the matter again, showing that Mr Utterson values people's privacy and tries to avoid gossiping
- Mr Utterson is not only Jekyll's lawyer but he is also a good and loyal friend who is concerned for Jekyll's wellbeing
- Mr Utterson admits to Jekyll that he does not approve of Hyde, but promises Jekyll that he will help Hyde should Jekyll die, showing that Mr Utterson is honourable and trustworthy
- Mr Utterson gets his clerk, Mr Guest, to look at the letter (that Jekyll says is written by Hyde) in sworn secrecy, showing that Mr Utterson is discreet
- Mr Utterson is an important character in the novel as most events are revealed by him. As a lawyer, he is a man of integrity and the reader trusts him as a reliable narrator.

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.

14

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

Section B, Part 1 – Poetry Anthology

In responses to Questions 8, 9, 10 and 11 examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a response comparing the poems. Comparison is not directly associated with a discrete assessment objective. However, candidates must answer the question set, and provide sufficient evidence to meet the requirements of the assessment objectives through their comparison including the poets' use of language, form and structure (AO2), and the contexts in which the poems were written (AO3).

The coverage of the two poems need not be equally weighted but the second poem should have substantial treatment. Responses that are considerably unbalanced will not be able to access Level 3, where explanation of writers' ideas and perspectives is required alongside a wide range of comparisons between texts.

Examiners must reward all reasonable, valid points and comments that show an understanding and comparison of the two poems and all the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point and may be rewarded for a comparatively small number of points if they are effectively developed and supported by well-chosen textual evidence.

The following indicative content illustrates some points that candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments that are well explained and substantiated.

Question Number	Indicative Content
9 Conflict	<p>The indicative content is not prescriptive. Reward responses that compare how strong feelings are presented in <i>Cousin Kate</i> and which compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><i>Cousin Kate</i></p> <p>Form and structure (AO2):</p> <ul style="list-style-type: none"> the poem expresses strong feelings through a dramatic monologue that is addressed to Cousin Kate, referred to with the pronoun 'you' throughout the poem the poem, mostly in chronological order, is presented in six, eight-lined stanzas. The second line of each couplet rhymes, perhaps to add more drama to the story the references to 'cottage-maiden', 'Hardened by sun and air', and 'cottage-mates' provide a working-class pastoral setting and suggest the original innocence of the speaker the speaker repeats the line 'Why did a great lord find me out', perhaps to emphasise her confusion and surprise at his attention the lord's 'palace-home' contrasts with the speaker's cottage the third stanza begins with a direct address to the cousin: 'O Lady Kate, my Cousin Kate'. The lord has married the cousin and has cast the speaker away. Strong feelings are expressed through a sense of jealousy, as the speaker's cousin has been chosen instead of her 'To sit with him on high' the speaker perceives her cousin to have once been a better person when she repeats 'you were so good and pure', and believes that the speaker is now deemed 'an outcast thing' comparisons are made as the speaker sits 'and howl[s] in dust' whilst her cousin sits 'in gold and sing[s]' the final stanza makes the speaker's strong feelings of revenge and spite clear when <i>she tells her cousin that she has 'a gift you have not got'</i>. The speaker has a son by

SHE TELLS HER COUSIN THAT SHE HAS A GIRL YOU HAVE NOT GOT. THE SPEAKER HAS A SON BY the lord, but her cousin does not appear to be able to conceive: 'seem not like to get'.

The poet's language and ideas (AO2):

- the speaker is unaware of her beauty, when commenting that she is 'Not mindful I was fair' and is surprised when a 'great lord' praises her fair 'flaxen hair'
- the verb 'lured' suggests that the lord entraps her
- the oxymoron 'shameless shameful life' suggests that the speaker is unaware of how her reputation can be damaged by the relationship. She does not realise that he will not marry her; she comes to understand that she is simply a 'plaything' for him, 'an unclean thing'
- strong feelings of disappointment are expressed through the similes 'He wore me like a golden knot' ('silken knot' in some versions of the poem) and 'He changed me like a glove', suggesting that she is simply a clothing accessory to the lord

- the speaker suggests that her cousin's love is metaphorically 'writ in sand' and that Cousin Kate is immoral because she has been 'bought' with 'his land', which is something the speaker claims she would not have done. If their roles were to be reversed and the lord were to treat her cousin as he did her, she would reject him and 'spit into his face'
- the speaker's son is described with an oxymoron: 'my shame, my pride'
- alliteration and repetition in 'Cling closer, closer yet' suggest that the speaker knows how much the lord wants an heir, 'To wear his coronet', and perhaps the speaker and her son will eventually triumph over the lord and her cousin.

Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities:

- Christina Rossetti (1830–1894) is an English poet who wrote romantic and children's poems. She was the daughter of the exiled Italian poet, Gabriele Rossetti and her brother was the famous poet, Dante Gabriel Rossetti
- the Victorian era was a harsh time to live. There was a vast difference between the lives of the wealthy and those of the poor. At the time, social mobility was difficult, as it was expected people would marry someone of suitable class and reputation; it would have brought shame to a family if someone married below their class
- from 1859, Rossetti became involved with a charity at the St Mary Magdalene Penitentiary in Highgate, London, for 'fallen women'. It is possible that her voluntary work with the charity inspired the writing of *Cousin Kate*.

Reward all valid points.

The second poem:

For the second poem, candidates may choose ANY ONE other appropriate poem from the Conflict anthology collection for comparative treatment. The chosen poem must allow the candidate to explore how strong feelings are presented in a relevant way. For example, if candidates choose the poem *A Poison Tree* by William Blake, they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses. **(These are purely illustrative, since other poems may well be selected.)**

- Both poets write about strong feelings and emotions. Rossetti voices the speaker's jealousy and revenge towards her Cousin Kate, whereas Blake says, 'I was angry with my friend'. Both poets use pronouns and first-person narrative (AO2).
- Rossetti and Blake use a regular structure in their poems. Both poems have a rhyming pattern and regular stanzas. Blake's poem is in four quatrains each with a pair of rhyming couplets, whereas Rossetti's poem is in six eight-lined stanzas (AO2).
- Blake's poem is an extended metaphor of the speaker growing a poison tree, representing his growing anger, which results in death. Rossetti's poem uses similes and comparisons when exploring the speaker's and cousin's lives. Both poems end with a form of revenge (AO2).

Writing for Revision (AO2).

- Rossetti and Blake both wrote romantic poetry and both lived in London. Rossetti was born three years after Blake's death in 1827. Blake did not gain recognition until after his death, whereas Rossetti gained popularity during her lifetime and was considered by some as the best female poet of all time (AO3).

Level	Mark (20 marks)	Descriptor Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> There is little or no comparison of the two poems. Identification of form and structure is minimal. There is little awareness of the language used by the poets. Little evidence of relevant subject terminology. There is little awareness of context and little comment on the relationship between poems and context.
Level 2	5–8	<ul style="list-style-type: none"> There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems. There is some comment on the form and structure of the poems. Some awareness of the poets' use of language is shown, but without development. Limited use of relevant subject terminology to support examples given. There is some awareness of relevant context and some comment on the relationship between poems and context. <p>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</p>
Level 3	9–12	<ul style="list-style-type: none"> The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. The response shows a sound understanding of form and structure and links them to their effect. There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader. Relevant subject terminology is used to support examples given. There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.
Level 4	13–16	<ul style="list-style-type: none"> The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems. Analysis of form and structure and their effect is sustained. The candidate comments effectively on the poets' use of language and its effect on the reader. Relevant subject terminology is used accurately and appropriately to develop ideas. There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.
Level 5	17–20	<ul style="list-style-type: none"> The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered. There is perceptive grasp of form and structure and their effect. The response offers a cohesive evaluation of the poets' language and its effect on the reader. Relevant subject terminology is integrated and precise. There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.

Question Number	Indicative Content
11. Unseen Poetry	<p>The indicative content is not prescriptive. Reward responses that compare the ways the writers present the month of May in Poem 1: <i>The Month of May</i> and Poem 2: <i>British Weather</i>.</p> <p>Responses may include:</p> <p>The ideas in the poems:</p> <p>Poem 1: The Month of May</p> <ul style="list-style-type: none"> the poet is inspired to write the poem from an earlier poem written by Thomas Dekker: '<i>O! the month of May, the merry month of May ...</i>'; the alliterative sentence is repeated throughout the poem to mirror Dekker's ideas the poet suggests that the month of May is 'quickly past' and needs to be enjoyed while it lasts the month of May is described as being full of beauty, colour and life: 'I saw a hundred shades of green', 'everything that Man made was outclassed', 'hello pink and white and farewell grey' the month of May has made the poet feel happy and optimistic: 'spirits are no longer overcast', 'The world is glorious' the poet compares the beauty of May with the month of December and urges everyone to go out and enjoy the moment. <p>Poem 2: British Weather</p> <ul style="list-style-type: none"> the poet states that the month of May 'is cold and grey' and wet he suggests that life in the month is 'like a long disease' the month of May is described as being drab and dull and a pessimistic view of the month is presented; the flowers try to be 'optimistic' but they are 'beaten down' by the bad weather he suggests that 'nothing seems to be much fun' the poem ends with sarcasm and irony: 'this is the marvellous British Spring!'. <p>The poets' use of language:</p> <p>Poem 1: The Month of May</p> <ul style="list-style-type: none"> antithesis is used to emphasise the quickly passing month of May: 'So long awaited, and so quickly past', 'summers come, the summers go' hyperbole is used to emphasise how green everything is: 'I saw a hundred shades' colour imagery is used to present the bright colours of May: 'green', 'pink' and 'white' that are contrasted with the 'grey' of winter 'Fa la la la la' emphasises the sing-song effect of the poem
	<ul style="list-style-type: none"> imperative verbs are used in the triplet: 'So <i>carpe diem</i>, gather buds, make hay' the use of repetition and italics emphasises the determination to enjoy the month of May while it lasts: 'make hay' (an adage normally completed by 'while the sun shines'), 'now <i>is</i> the time'. <p>Poem 2: British Weather</p> <ul style="list-style-type: none"> alliteration is used in the opening line ('merry month of May') to introduce the subject of the poem and this is juxtaposed in the second line with the opposite description

- dull colour imagery is used to describe the month of May: 'cold and grey', 'watery sun'
- onomatopoeia is used to reflect the sound of the rain: 'dripping'
- similes are used throughout the poem to enhance the feeling of negativity: 'life is like a long disease', 'like ghouls', 'exciting as a piece of string'
- the 'storm clouds', birds and flowers are personified as if nature is in battle with the elements: 'hover round', 'they're fools', 'optimistic flowers'
- the use of a dash and exclamation in the final stanza conveys the poet's disappointment in the weather and the month when he once again ironically states it is 'the marvellous British Spring!'.

The poets' use of form and structure:

Poem 1: *The Month of May*

- the poem is a villanelle consisting of 19 lines of five tercets and a quatrain; there are two refrains and two repeated rhymes
- 'The month of May' is repeated throughout the poem to emphasise the joy that the month brings
- brackets (parentheses) are used to provide an aside when the poet talks directly to the reader in a more relaxed and humorous way: '(Tried to be modern but it didn't last)'
- the use of caesura in the final stanza places emphasis on the bold statement 'The world is glorious'.

Poem 2: *British Weather*

- the poem is written in three quatrains, each one consisting of two pairs of rhyming couplets; there is a regular rhythm (iambic tetrameter)
- 'the merry month of May' is used as a cliché and reasons are given to explain why the month is not 'merry' at all; the first and last lines include ironic positive phrases ('merry month of May', 'Marvellous British Spring!')
- the poem is written in one sentence punctuated with commas and a dash to convey the poet's spontaneous trail of thoughts about the month and the weather

- the poet conveys his negative thoughts about the month and adopts a cynical viewpoint throughout the poem, perhaps reflecting his negative view of life.

Comparative points:

Many of the points above may be used to show the contrasting ways in which the poets present the month of May. Some specific comparisons that may be made (which are not exhaustive) are the following. In all cases, candidates must provide evidence to meet both AO1 and AO2 in responses:

- both poets present their thoughts about the 'merry month of May' and both draw on the line of a famous poem by Thomas Dekker; the line is a cliché
- Cope presents an optimistic and happy view of the month ('spirits are no longer overcast') whereas Ewart is pessimistic ('life is like a long disease')
- both poets use colour imagery: Cope refers to the bright colours of May ('green', 'pink', 'white') but Ewart sees everything as 'grey'; both poets refer to the colour of 'grey', but one uses it for winter and the other for May

- both poets use formal structure and form in their poems: Cope writes a villanelle with five tercets and a quatrain which is in iambic pentameter; the villanelle and its antiquity as a form might be seen as appropriate to echo Dekker's poem. Cope's final stanza has two poetic references from the past: Horace ('*carpe diem*') and Herrick ('Now is the time'). Ewart has chosen to use three quatrains with pairs of rhyming couplets in iambic tetrameter. The iambic tetrameter is a short, punchy line, which perhaps works well for brief ironic statements.

Reward all valid points.

Level	Mark (20 marks)	Descriptor – Bullet 1 (Comparison), Bullets 2 and 3– AO1 (8 marks), Bullets 4, 5 and 6 – AO2 (12 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> There is little or no comparison of the two poems. The response is simple with little personal response and little relevant supporting reference to the text. There is little evidence of a critical style and little relevant supporting reference to the text. Identification of form and structure is minimal. There is little awareness of the language used by the poets. Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> There are some underdeveloped comparisons and contrasts presented, with obvious similarities and differences, supported with some ideas from the poems. The response may be largely narrative but has some elements of a personal response; there is some reference to the text without consistent or secure focus. There is some evidence of a critical style. There is some reference to the text without consistent or secure focus. There is some comment on the form and structure of the poems. Some awareness of the poets' use of language is shown, but without development. Limited use of relevant subject terminology to support examples given. <p>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered.</p>
Level 3	9–12	<ul style="list-style-type: none"> The response compares and contrasts a range of points and considers some similarities and differences between the poems. The response shows a relevant personal response, soundly related to the text with focused supporting textual references. There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. The response shows a sound understanding of form and structure and links them to their effect. There is clear awareness, with sound examples, of how the poets use language and of its effect on the reader. Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> The response compares and contrasts the poems effectively, considering a wide range of similarities and differences, and ideas are supported throughout with relevant examples from both poems and contrasting a wide range of points. The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. Analysis of form and structure and their effect is sustained. The candidate comments effectively on the poets' use of language and its effect on the reader. Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and differences between the poems considered.

		<ul style="list-style-type: none">• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text.• A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text.• There is perceptive grasp of form and structure and their effect.• The response offers a cohesive evaluation of the poets' language and its effects on the reader.• Relevant subject terminology is integrated and precise.
--	--	---