



Pearson
Edexcel

Mark Scheme (Results)

October 2020

Pearson Edexcel GCE Advanced Subsidiary
In English Language and Literature (8EL0_02)
Paper 2: Varieties in Language and Literature

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October 2020

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- 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.
- 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/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked **unless** the candidate has replaced it with an alternative response.

Specific Marking Guidance

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.
- Indicative content is exactly that – they are 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 fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Paper 2 Mark scheme

Question Number	Indicative content
1	<p data-bbox="392 297 807 365">Society and the Individual <i>The Great Gatsby</i></p> <p data-bbox="392 405 1430 472">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="392 477 1477 584">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel:</p> <ul data-bbox="400 622 1477 1025" style="list-style-type: none">• use of negatives to highlight the absence of activity Nick expects• proper nouns used to highlight the mimicry of European styles• use of 'pile' and 'hulking' and listing to show the excess of Gatsby's wardrobe• use of plurals of rooms contrasts with minimalist nature of Gatsby's apartment and the 'dull gold' accessories• Gatsby's faltering speech used to represent his intense emotional state• modifiers used to show quality and expense when listing the types of shirts• Daisy's tears used to contrast attitudes to wealth and status• could be linked to activity of parties, Tom and Daisy's mansion or contrasted with the Valley of Ashes. <p data-bbox="400 1055 1366 1122">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="400 1126 1430 1193">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="424 1227 1294 1328" style="list-style-type: none">• early 20th century attitudes to class, wealth and social norms• concept and the reality of the 'American Dream'• the frivolity and insubstantial nature of the Gilded Age. <p data-bbox="400 1473 1437 1541">These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>

Please refer to the Specific Marking Guidance when applying this marking grid.

AO1 = bullet point 1			AO2 = bullet point 2			AO3 = bullet point 3		
Level	Mark	Descriptor (AO1, AO2, AO3)						
	0	No rewardable material.						
Level 1	1–5	Recalls information <ul style="list-style-type: none"> Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses. Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer’s/speaker’s craft. Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received. 						
Level 2	6–10	Broad understanding <ul style="list-style-type: none"> Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. Gives surface reading of texts. Applies broad understanding of writer’s/speaker’s craft. Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped. 						
Level 3	11–15	Clear understanding <ul style="list-style-type: none"> Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received. 						
Level 4	16–20	Consistent application <ul style="list-style-type: none"> Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer’s/speaker’s craft. Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received. 						
Level 5	21–25	Discriminating application <ul style="list-style-type: none"> Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer’s/speaker’s craft. Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way. 						

Question Number	Indicative content
2	<p data-bbox="343 280 758 347">Society and the Individual <i>Great Expectations</i></p> <p data-bbox="343 392 1380 459">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="343 465 1492 571">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel, such as:</p> <ul data-bbox="351 616 1476 1019" style="list-style-type: none"> • contrast in formality of names between 'Mrs. Joe' and 'Joe' • use of colloquialisms and dialect to indicate social class and customs which contrasts with the narrative voice • capitalization and personification of 'Tickler' highlights its significance • violent verbs used to characterize 'Mrs. Joe' contrast with affectionate description of Joe • alliteration and hyperbole used to further emphasize Mrs. Joe's violent nature • pattern of adjacency pairs used to indicate commonality of the event • fire personified to demonstrate the violent threat of Pip's worries after encountering Magwitch • contrast with Miss Havisham's conduct in raising Estella. <p data-bbox="343 1086 1476 1120">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="343 1160 1420 1227">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="351 1272 1173 1377" style="list-style-type: none"> • effects of poverty in Victorian England • attitudes towards the use of violence in Victorian England • attitudes towards parenting in Victorian England. <p data-bbox="343 1478 1476 1545">These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>

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AO1 = bullet point 1			AO2 = bullet point 2			AO3 = bullet point 3		
Level	Mark	Descriptor (AO1, AO2, AO3)						
	0	No rewardable material.						
Level 1	1–5	<p>Recalls information</p> <ul style="list-style-type: none"> • Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses. • Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer’s/speaker’s craft. • Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received. 						
Level 2	6–10	<p>Broad understanding</p> <ul style="list-style-type: none"> • Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. • Gives surface reading of texts. Applies broad understanding of writer’s/speaker’s craft. • Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped. 						
Level 3	11–15	<p>Clear understanding</p> <ul style="list-style-type: none"> • Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received. 						
Level 4	16–20	<p>Consistent application</p> <ul style="list-style-type: none"> • Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer’s/speaker’s craft. • Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received. 						
Level 5	21–25	<p>Discriminating application</p> <ul style="list-style-type: none"> • Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. • Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer’s/speaker’s craft. • Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way. 						

Question Number	Indicative content
3	<p data-bbox="336 286 564 349">Love and Loss <i>A Single Man</i></p> <p data-bbox="336 383 1366 450">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="336 461 1469 562">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel, such as:</p> <ul data-bbox="336 607 1469 1122" style="list-style-type: none"> • various aspects of George named: 'Uncle George', 'chauffeur-figure' and 'George' • metaphor of the 'organisation' used to highlight widespread depersonalized and efficient attack • animalistic imagery to show base nature of his emotions 'chews and chews the cud of his hate' • use of listing to show negativity conversely gives George 'vitality' • italicised verbs used to highlight essential questions • use of third person plurals and capitals to depersonalise and emphasise enormity of 'The Enemy' • description of 'slowpoke Los Angeles' and 'dazed' used to highlight the different psychological states of George • stereotypes of racial groups: 'Mexicans/flowers' and 'Negroes/cheerful' • link to other imaginary states and encounters, e.g. with Doris and Mrs Strunk. <p data-bbox="336 1155 1469 1178">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="336 1223 1469 1290">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="336 1335 1078 1435" style="list-style-type: none"> • marginalization of racial groups in 1960s America • development of psychology and concept of the self • émigré experiences. <p data-bbox="336 1547 1469 1615">These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>

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AO1 = bullet point 1			AO2 = bullet point 2			AO3 = bullet point 3		
Level	Mark	Descriptor (AO1, AO2, AO3)						
	0	No rewardable material.						
Level 1	1–5	Recalls information <ul style="list-style-type: none"> • Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses. • Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer’s/speaker’s craft. • Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received. 						
Level 2	6–10	Broad understanding <ul style="list-style-type: none"> • Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. • Gives surface reading of texts. Applies broad understanding of writer’s/speaker’s craft. • Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped. 						
Level 3	11–15	Clear understanding <ul style="list-style-type: none"> • Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received. 						
Level 4	16–20	Consistent application <ul style="list-style-type: none"> • Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer’s/speaker’s craft. • Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received. 						
Level 5	21–25	Discriminating application <ul style="list-style-type: none"> • Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. • Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer’s/speaker’s craft. • Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way. 						

Question Number	Indicative content
4	<p data-bbox="339 286 730 349">Love and Loss <i>Tess of the D'Urbervilles</i></p> <p data-bbox="339 394 1382 461">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="339 468 1449 573">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel, such as:</p> <ul data-bbox="352 580 1469 1167" style="list-style-type: none"> • extended metaphor of clergy as 'tradesman' devalues the situation • ambiguous lexis and discussion of Sorrow on the margins of religious tolerance highlight the difficulties of Tess being immoral but pitiable, enhanced through the self-declaration of 'poor me' • reassurance provided by the repeated modal auxiliary in 'It will be just the same' • Tess' use of manner of speech intensifies: 'quickly', 'warmly', 'seized' and 'burst out' • use of listing of who is buried in the graveyard highlights Sorrow's status as an illegitimate child • also highlighted through noun phrases of 'shabby corner' and 'ancient woman's shawl' • use of marmalade jar highlights Tess' poverty and the illicit nature of her activity • link to Angel's reaction to Tess being a mother and Angel's family's perception of Tess. <p data-bbox="339 1196 1477 1229">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="339 1272 1417 1339">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="352 1384 1275 1487" style="list-style-type: none"> • Victorian attitudes towards fallen women and illegitimate children • contemporary and Victorian attitudes towards religion • class differences. <p data-bbox="344 1630 1477 1697">These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>

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AO1 = bullet point 1			AO2 = bullet point 2			AO3 = bullet point 3		
Level	Mark	Descriptor (AO1, AO2, AO3)						
	0	No rewardable material.						
Level 1	1–5	<p>Recalls information</p> <ul style="list-style-type: none"> • Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses. • Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer’s/speaker’s craft. • Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received. 						
Level 2	6–10	<p>Broad understanding</p> <ul style="list-style-type: none"> • Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. • Gives surface reading of texts. Applies broad understanding of writer’s/speaker’s craft. • Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped. 						
Level 3	11–15	<p>Clear understanding</p> <ul style="list-style-type: none"> • Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received. 						
Level 4	16–20	<p>Consistent application</p> <ul style="list-style-type: none"> • Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer’s/speaker’s craft. • Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received. 						
Level 5	21–25	<p>Discriminating application</p> <ul style="list-style-type: none"> • Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. • Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer’s/speaker’s craft. • Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way. 						

Question Number	Indicative content
5	<p data-bbox="392 271 722 327">Encounters <i>A Room With A View</i></p> <p data-bbox="392 353 1437 421">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="392 432 1394 533">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel, such as:</p> <ul data-bbox="403 577 1457 1088" style="list-style-type: none"> • use of hedges to politely criticize Miss Lavish: 'really almost too original' • use of interrogatives used to show Lucy's insecurity when she is alone • use of exclamatives to highlight Lucy's negative opinions: 'like a barn! And how very cold!' • use of 'who', 'no one' and 'Mr Ruskin' highlight the reliance on authority figures to shape opinions of cultural worth • patterning of sentences beginning with 'she' and dynamic verbs show the contrast in Lucy's behaviour • use of interrogative 'What could this mean?' also reflects the change in Lucy's thought processes • repeated use of short imperatives and exclamatives show Mr Emerson's condemnation of religious adulation • link to other parts of the novel, e.g. times when Mr Emerson is there to guide Lucy and the presentation of Cecil's opinions. <p data-bbox="403 1122 1414 1189">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="403 1234 1414 1301">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="403 1346 1094 1447" style="list-style-type: none"> • Forster's views in relation to Edwardian values • contemporary views of culture and artistic value • role of religion and devotion. <p data-bbox="403 1671 1437 1738">These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>

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AO1 = bullet point 1			AO2 = bullet point 2			AO3 = bullet point 3		
Level	Mark	Descriptor (AO1, AO2, AO3)						
	0	No rewardable material.						
Level 1	1–5	<p>Recalls information</p> <ul style="list-style-type: none"> • Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses. • Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer’s/speaker’s craft. • Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received. 						
Level 2	6–10	<p>Broad understanding</p> <ul style="list-style-type: none"> • Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. • Gives surface reading of texts. Applies broad understanding of writer’s/speaker’s craft. • Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped. 						
Level 3	11–15	<p>Clear understanding</p> <ul style="list-style-type: none"> • Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received. 						
Level 4	16–20	<p>Consistent application</p> <ul style="list-style-type: none"> • Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer’s/speaker’s craft. • Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received. 						
Level 5	21–25	<p>Discriminating application</p> <ul style="list-style-type: none"> • Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. • Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer’s/speaker’s craft. • Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way. 						

Question Number	Indicative content
6	<p data-bbox="379 271 678 331">Encounters <i>Wuthering Heights</i></p> <p data-bbox="379 367 1417 427">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="379 443 1460 544">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel, such as:</p> <ul data-bbox="387 591 1444 913" style="list-style-type: none"> • lexis of uncertainty used to cast doubt on situation • alliteration used to exaggerate the perceived threat • use of litotes to deflect threat before it is re-intensified • repetition to add to desperate tone of Catherine • use of depersonalisation to justify Lockwood's violence/defence • lexical field of weakness to describe Catherine contrasts with violence • contrast in presentation of Heathcliff 'half-whisper' • revenge of Heathcliff and significance of the second generation exemplify the impact of Catherine's spirit. <p data-bbox="387 949 1396 1010">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="387 1061 1460 1122">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="387 1173 997 1272" style="list-style-type: none"> • Gothic and the supernatural • Romanticism and Romantic ideals • contrast between London and rural ideals. <p data-bbox="387 1509 1417 1570">These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>

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Level	Mark	Descriptor (AO1, AO2, AO3)						
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Level 2	6–10	<p>Broad understanding</p> <ul style="list-style-type: none"> • Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. • Gives surface reading of texts. Applies broad understanding of writer’s/speaker’s craft. • Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped. 						
Level 3	11–15	<p>Clear understanding</p> <ul style="list-style-type: none"> • Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received. 						
Level 4	16–20	<p>Consistent application</p> <ul style="list-style-type: none"> • Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer’s/speaker’s craft. • Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received. 						
Level 5	21–25	<p>Discriminating application</p> <ul style="list-style-type: none"> • Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. • Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer’s/speaker’s craft. • Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way. 						

Question Number	Indicative content
7	<p data-bbox="379 266 703 327">Crossing Boundaries <i>Wide Sargasso Sea</i></p> <p data-bbox="379 367 1418 427">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="379 443 1461 544">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel, such as:</p> <ul data-bbox="391 591 1453 1059" style="list-style-type: none"> • references to flowers and snow emphasize the fragility of the environment • link between illness and 'misgiving' • use of plurals to indicate general opinions rather than fact: 'people say' and 'they' • repetition for emphasis and to highlight contrasts • use of negative morphemes to highlight uncertainty • patterning of 'Very big, very old' and 'ajoupa' highlight language barrier • lexical field of fire could foreshadow the end of the novel • use of negatives and lexis of 'alien' and 'strange' create an unsettling environment • the conversation is representative of Antoinette's ambiguous understanding of the world around her and there are many examples for this across the broader novel. <p data-bbox="379 1106 1390 1167">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="379 1218 1461 1279">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="391 1330 1437 1435" style="list-style-type: none"> • marginalisation of creoles • unfamiliar and sometimes confusing nature of territories within the Empire • patriarchal society and roles within a marriage. <p data-bbox="391 1576 1422 1637">These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>

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Level	Mark	Descriptor (AO1, AO2, AO3)						
	0	No rewardable material.						
Level 1	1–5	Recalls information <ul style="list-style-type: none"> • Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses. • Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer’s/speaker’s craft. • Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received. 						
Level 2	6–10	Broad understanding <ul style="list-style-type: none"> • Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. • Gives surface reading of texts. Applies broad understanding of writer’s/speaker’s craft. • Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped. 						
Level 3	11–15	Clear understanding <ul style="list-style-type: none"> • Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received. 						
Level 4	16–20	Consistent application <ul style="list-style-type: none"> • Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer’s/speaker’s craft. • Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received. 						
Level 5	21–25	Discriminating application <ul style="list-style-type: none"> • Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. • Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer’s/speaker’s craft. • Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way. 						

Question Number	Indicative content
8	<p data-bbox="347 309 676 367">Crossing Boundaries <i>Dracula</i></p> <p data-bbox="347 416 1390 479">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="347 488 1458 591">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel, such as:</p> <ul data-bbox="357 636 1477 1070" style="list-style-type: none"> • references to myth, e.g. 'no shadow on the floor' and 'blood' • liminality of 'moonlight' and 'dreamy' enhance feelings of otherness • imperatives used to empower the women in contrast to Harker's inertia • sexual nature of women highlighted through lexis of seduction • animalistic behaviour emphasised through 'lapped' and 'sharp teeth' • use of oxymorons by Harker to describe the women • references to eyes highlight lack of control by Harker • focus on lips as a motif for sexuality • Harker's use of uncomfortable truth to add validity to the narrative • could link to descriptions of Lucy as the Bloofer lady • there are many opportunities to comment on sexuality based on gender and societal values across the novel as a whole. <p data-bbox="347 1151 1481 1182">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="347 1227 1422 1294">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="357 1339 1203 1442" style="list-style-type: none"> • generic conventions of Gothic literature • Vampiric legend • Victorian concepts of female sexuality and gender dynamic. <p data-bbox="352 1626 1485 1693">These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>

Please refer to the Specific Marking Guidance when applying this marking grid.

AO1 = bullet point 1			AO2 = bullet point 2			AO3 = bullet point 3		
Level	Mark	Descriptor (AO1, AO2, AO3)						
	0	No rewardable material.						
Level 1	1–5	<p>Recalls information</p> <ul style="list-style-type: none"> • Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses. • Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer’s/speaker’s craft. • Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received. 						
Level 2	6–10	<p>Broad understanding</p> <ul style="list-style-type: none"> • Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. • Gives surface reading of texts. Applies broad understanding of writer’s/speaker’s craft. • Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped. 						
Level 3	11–15	<p>Clear understanding</p> <ul style="list-style-type: none"> • Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received. 						
Level 4	16–20	<p>Consistent application</p> <ul style="list-style-type: none"> • Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer’s/speaker’s craft. • Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received. 						
Level 5	21–25	<p>Discriminating application</p> <ul style="list-style-type: none"> • Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. • Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer’s/speaker’s craft. • Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way. 						

Question Number	Indicative content
9	<p>Society and the Individual</p> <p><i>The Great Gatsby</i> Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of the significance of reputation might include:</p> <ul style="list-style-type: none"> • Jordan and allegations of cheating • Tom and his mistresses • building of new identities • distancing from Gatsby after death. <p>Candidates will be expected to identify and comment on the writer’s use of linguistic and literary features, such as:</p> <ul style="list-style-type: none"> • contrasts in setting and associated behaviour • use of imagery, symbolism and motifs • the deconstruction of the identity of Jay Gatsby. <p>Candidates will be expected to comment on relevant contextual factors: Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • social class expectations • old versus new money • Prohibition • the American Dream. <p><i>Great Expectations</i> Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of the significance of reputation might include:</p> <ul style="list-style-type: none"> • significance of public opinion: Mrs Joe and Estella • Magwitch’s benevolence in opposition to his reputation as a criminal • contrast with characters who aren’t interested in society’s opinion. <p>Candidates will be expected to identify and comment on the writer’s use of linguistic and literary features, such as:</p> <ul style="list-style-type: none"> • variations in characterisation and their attitudes to reputation • narrative descriptions of behaviour • extensive use of metaphor and symbolism. <p>Candidates will be expected to comment on any relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • divisions in social class • views on crime and punishment • views on status.

Question Number	Indicative content
9 contd	<p><i>The Bone People</i> Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of the significance of reputation might include:</p> <ul style="list-style-type: none"> • views on Joe as alleged alcoholic and abuser • Kerewin’s reputation as a loner • clash of Maori and New Zealand cultures • rumours within the community. <p>Candidates will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • use of conversations and aspersions • what is unsaid by characters • revelations influenced by alcohol. <p>Candidates will be expected to comment on relevant contextual factors: Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • poverty as a contributing factor for drug and alcohol abuse • presumptions about race and skin colour • corruption of Maori culture and attempts to preserve its heritage. <p><i>Othello</i> Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of the significance of reputation might include:</p> <ul style="list-style-type: none"> • Cassio’s lost reputation • relationships founded on reputation • reputation related to power and status • status of women based on their reputation. <p>Candidates will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • use of imagery and motif • dramatic device of soliloquy to aid characterisation • use of repetition to highlight motivations. <p>Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • status conferred by military position • contemporary attitudes to race and faith • patriarchal society and its commodification of women.

Question Number	Indicative content
9 contd	<p><i>A Raisin in the Sun</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of the significance of reputation might include:</p> <ul style="list-style-type: none"> • Walter Jnr’s naivety leading to investment • differing views of who Beneatha’s suitor should be • Mama’s pride and reluctance to leave the community. <p>Candidates will be expected to comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • expression of Walter Jnr’s frustration • silences developed through guilt and thoughts of shame • presentation of Beneatha’s defiance towards being assimilated. <p>Candidates will be expected to comment on relevant contextual factors:</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • racism and efforts to defeat it, especially in relation to employment and prospects • the legacy of the American Dream • changing roles of women and their attitudes to education. <p><i>The Wife of Bath’s Prologue and Tale</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of the significance of reputation might include:</p> <ul style="list-style-type: none"> • WoB’s defiance of societal expectations • fears of the Knight in the Prologue • reactions of Pilgrims in accordance with their perceived status. <p>Candidates will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • use of metaphor to create vivid pictures • use of coarse language to shock • WoB’s use of rhetoric.

Question Number	Indicative content
9 contd	<p>Candidates will be expected to comment on relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • Courtly Love and expectations of marriage • roles of women and their status • contemporary views on reputation. <p><i>The Whitsun Weddings</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Candidates may choose individual poems for discussion or the work as a whole.</p> <p>Examples of the significance of reputation might include:</p> <ul style="list-style-type: none"> • commercial reputation presented in advertisements • professional reputation in 'Naturally the Foundation will bear your expenses' • religious credibility in 'Faith Healing'. <p>Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • devices to establish a variety of perspectives on reputation • colloquial and everyday phrasing contrasts with more elevated poetic forms • ranges between distant/global standpoint and specific/personal. <p>Candidates will be expected to comment on relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • Larkin's own views on the significance of the reputation of others • advent of post-war commercialism • living conditions and aspirations in the north of England. <p>These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>

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	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Descriptor (AO1, AO2, AO3)	
	0	No rewardable material.	
Level 1	1–5	Recalls information <ul style="list-style-type: none"> • Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses. • Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer’s/speaker’s craft. • Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received. 	
Level 2	6–10	Broad understanding <ul style="list-style-type: none"> • Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. • Gives surface reading of texts. Applies broad understanding of writer’s/speaker’s craft. • Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped. 	
Level 3	11–15	Clear understanding <ul style="list-style-type: none"> • Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received. 	
Level 4	16–20	Consistent application <ul style="list-style-type: none"> • Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer’s/speaker’s craft. • Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received. 	
Level 5	21–25	Discriminating application <ul style="list-style-type: none"> • Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. • Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer’s/speaker’s craft. • Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way. 	

Question Number	Indicative content
10	<p>Love and Loss <i>A Single Man</i> Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of separation might include:</p> <ul style="list-style-type: none"> • immigrant experience of George and Charley • Jim’s death and how his absence is presented to the outside world • George’s lack of personal integrity and his multiple selves • barriers George faces when attempting to interact with others <p>Candidates will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • movement between first and third person narration and dialogue • critical tone of third person narrator to emphasise separation • the variety of time frames and situations to unsettle. <p>Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • attitudes towards homosexuality in America in the 1960s • contrast in cultures and values between California and England • émigré experience. <p><i>Tess of the D’Urbervilles</i> Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of separation might include:</p> <ul style="list-style-type: none"> • Tess’ vulnerability when separated from her family • loss of Sorrow • complications arising from Angel’s departure. <p>Candidates will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • third person omniscient narrator to present the emotional state of the characters • extensive use of symbolism, imagery and allegory • fluctuation in tension and how this is achieved narratively. <p>Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • contemporary attitudes to women, sexuality and virginity • the significance of religion in Victorian society • struggles of rural workers and the threat to traditional ways of life.

Question Number	Indicative content
10 contd.	<p><i>Enduring Love</i> Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of separation might include:</p> <ul style="list-style-type: none"> • Clarissa and Joe’s absence/distance from each other • portrayals of grief • separation feeding Jed’s De Clerambault’s • Jed’s separation from mainstream society and stability. <p>Candidates will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • various narrative perspectives highlighting the effects of separation • Joe’s unreliability as a narrator and conscious storyteller • variety of references, e.g. religious, scientific and literary. <p>Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • post-modern style • modern psychological diagnoses • exploration of different ways of finding meaning, e.g. faith, science, literature. <p><i>Much Ado About Nothing</i> Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of separation might include:</p> <ul style="list-style-type: none"> • physical separations that lead to the gullings • ‘death’ of Hero • separation of powers between Don Pedro and Don John • later distancing of Benedick from his peers. <p>Candidates will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • use of gulling • contrast in language and atmosphere between the two Dons • use of mockery and condescension • manipulation of prose and verse forms. <p>Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • Elizabethan patriarchal society and expected roles of women • threat of illegitimacy to inheritance and social order • concepts of loyalty and allegiance amongst soldiers.

Question Number	Indicative content
10 contd.	<p><i>Betrayal</i> Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of separation- might include:</p> <ul style="list-style-type: none"> • deterioration of friendships/relationships • long absences typify the nature of the affair • reverse chronology adding distance to the narrative. <p>Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • reverse chronology gradually reveals growing separation • economical use of dialogue creates a barrier to the characters' emotions and motivations • narrative gaps add to depth of separation. <p>Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • the Absurdist nature of the play as a technique to present separation • contemporary attitudes to marriage and extramarital affairs • professional, affluent nature of characters situated in a city environment. <p><i>Metaphysical Poetry</i> Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Candidates may choose individual poems for discussion or the work as a whole.</p> <p>Examples of separation might include:</p> <ul style="list-style-type: none"> • separation of lovers for myriad reasons • distance from God and quest to address this • meditations on death and its implications. <p>Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • elaborate conceits demonstrate complexity of feelings • direct address adds intensity • range of poetic devices and forms create wit and satire. <p>Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • contrast to other poetic styles of the age • developments in science, philosophy and exploration • significance of religion.

Question Number	Indicative content
10 contd.	<p><i>Selected Poems: Sylvia Plath</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Candidates may choose individual poems for discussion or the work as a whole.</p> <p>Examples of separation might include:</p> <ul style="list-style-type: none"> • absence of father in 'Daddy' • suicidal feelings and disconnection from the world • troubled relationships • aspects of self and conflicting feelings towards motherhood. <p>Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • variety of tone and expression, some lively but most sombre • use of imagery to unsettle and disturb the reader • irregular verse and metre but strong use of phonological features. <p>Candidates will be expected to comment on relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • autobiographical nature and attitudes to mental instability • advances in healthcare and cosmetic surgery • allusion to literary traditions and myth. <p>These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>

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	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Descriptor (AO1, AO2, AO3)	
	0	No rewardable material.	
Level 1	1–5	Recalls information <ul style="list-style-type: none"> • Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses. • Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer’s/speaker’s craft. • Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received. 	
Level 2	6–10	Broad understanding <ul style="list-style-type: none"> • Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. • Gives surface reading of texts. Applies broad understanding of writer’s/speaker’s craft. • Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped. 	
Level 3	11–15	Clear understanding <ul style="list-style-type: none"> • Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received. 	
Level 4	16–20	Consistent application <ul style="list-style-type: none"> • Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer’s/speaker’s craft. • Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received. 	
Level 5	21–25	Discriminating application <ul style="list-style-type: none"> • Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. • Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer’s/speaker’s craft. • Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way. 	

Question Number	Indicative content
11	<p>Encounters <i>A Room with a View</i> Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of the significance of setting on encounters might include:</p> <ul style="list-style-type: none"> • influence of Santa Croce in encouraging Lucy’s independence of thought • descriptions of Cecil in enclosed spaces • effect of the pond on Mr Beebe, George and Freddie. <p>Candidates will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • third person narrator, with some level of intrusion of Forster’s irony and judgements • allusions to highlight different attitudes to specific settings, e.g. the church • use of contrasts to align characters with different reactions to settings. <p>Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • Forster’s implied criticism of snobbery and class behaviour • Edwardian attitudes towards social class, behavioural norms and travel • significance of art and setting in relation to social status. <p><i>Wuthering Heights</i> Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of significance of setting on encounters might include:</p> <ul style="list-style-type: none"> • contrast of the two houses and expectations of behaviour within them • significance of the moors • Lockwood’s inability to read the setting he is in. <p>Candidates will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • structure of the narrative and the multiple narrators to distance the reader from events • use of setting to reflect social status • use of dialect to contrast with Lockwood’s elevated language.

Question Number	Indicative content
11 contd	<p>Candidates will be expected to comment on relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • the slave trade and the docks in Liverpool as a gateway for migrants • concepts of setting in Gothic and Romantic literature • patriarchal society and class barriers. <p><i>The Bloody Chamber</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of significance of setting on encounters might include:</p> <ul style="list-style-type: none"> • enclosed spaces and environment that restrict expression • wintry landscape fundamental to the exploration of some stories, e.g. 'The Courtship of Mr Lyon' • exploration of cultural differences and their impact on encounters. <p>Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • variety of genres and styles, ranging from Gothic to folk tale • various narrative perspectives and techniques employed to demonstrate the influence of setting • reflective evaluation of narrative events. <p>Candidates will be expected to comment on relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • Carter's perceived alliance with feminist and Marxist standpoints • contemporary attitudes to gender, women's roles, sexuality and difference • social settings of the original tales and their subversion. <p><i>Hamlet</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of significance of setting on encounters might include:</p> <ul style="list-style-type: none"> • foggy environment that precipitates the encounter with the ghost • castle as a symbol of political significance • grave of Yorrick prompts meditations on life and death • use of Mousetrap to create an uncomfortable environment.

Question Number	Indicative content
11 contd	<p>Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • use of dramatic devices to establish a variety of settings, e.g. pathetic fallacy • change in dramatic tensions between battles and contemplations of madness • use of blank verse and prose to indicate contrasts and create tension. <p>Candidates will be expected to comment on relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • conventions of Revenge tragedy • contemporary attitudes to women and marriage • contemporary attitudes to religion, responsibility and sovereignty. <p><i>Rock 'N' Roll</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of significance of setting on encounters might include:</p> <ul style="list-style-type: none"> • the musicality of the garden in Cambridge • dwellings under threat in Czechoslovakia • relative political freedom in Cambridge. <p>Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • range of allusions • dual perspective of settings, e.g. Cambridge and Prague • interrogatives to question beliefs, actions and interpretations. <p>Candidates will be expected to comment on relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • contrast between the significance of Communism in England and the Eastern Bloc • autobiographical similarities between Stoppard and Jan • incorporation of key contemporary figures and writings from Czechoslovakia during the fall of Communism.

Question Number	Indicative content
11 contd	<p><i>The Waste Land and Other Poems</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Candidate may choose individual poems for discussion or the work as a whole.</p> <p>Examples of significance of setting on encounters might include:</p> <ul style="list-style-type: none"> • spiritual encounters in dismal surroundings • wide range of settings to prompt meditations on the human condition • use of different time periods to force comparisons and contrasts. <p>Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • use of varied verse forms and phonological features of alliteration and consonance • class represented by speech patterns • fragmentary nature of structures. <p>Candidates will be expected to comment on relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • place of the texts within the Modernist movement • post-WWI apathy and air of dissatisfaction; nostalgia for past order • changes in social structures, in particular the decline of religion and the changing role of women. <p><i>The New Penguin Book of Romantic Poetry</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Candidates may choose individual poems for discussion or the work as a whole.</p> <p>Examples of significance of setting on encounters might include:</p> <ul style="list-style-type: none"> • mankind's interactions with nature • travels abroad and acts of heroism • contrasting portrayals of London • destructive nature of industrial landscapes.

Question Number	Indicative content
<p>11 contd</p>	<p>Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • range of poetic forms, e.g. ode; ballad; sonnet; lyric • first person perspectives on social status • use of apostrophe, figurative language, phonological features and allusion. <p>Candidates will be expected to comment on relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • rejection of industrialism and the Age of Reason in favour of a natural and emotional response to the world • social and political unrest concerning slavery and working conditions in industrialised trades • destruction of the landscape and traditional ways of life in favour of progress. <p>These are suggestions only. Accept any valid alternative response.</p>

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	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Descriptor (AO1, AO2, AO3)	
	0	No rewardable material.	
Level 1	1–5	Recalls information <ul style="list-style-type: none"> • Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses. • Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer’s/speaker’s craft. • Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received. 	
Level 2	6–10	Broad understanding <ul style="list-style-type: none"> • Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. • Gives surface reading of texts. Applies broad understanding of writer’s/speaker’s craft. • Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped. 	
Level 3	11–15	Clear understanding <ul style="list-style-type: none"> • Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received. 	
Level 4	16–20	Consistent application <ul style="list-style-type: none"> • Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer’s/speaker’s craft. • Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received. 	
Level 5	21–25	Discriminating application <ul style="list-style-type: none"> • Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. • Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer’s/speaker’s craft. • Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way. 	

Question Number	Indicative content
12	<p data-bbox="363 264 692 297">Crossing Boundaries</p> <p data-bbox="363 338 667 371"><i>Wide Sargasso Sea</i></p> <p data-bbox="363 376 1406 445">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="363 450 1257 483">Examples of dangers of crossing boundaries might include:</p> <ul data-bbox="395 488 927 629" style="list-style-type: none"> • loss of power and status • loss of personal integrity and sanity • alienation • physical dangers. <p data-bbox="363 663 1449 732">Candidates will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul data-bbox="395 736 1302 831" style="list-style-type: none"> • shifting narrative perspectives and reactions • environments that are narrated by outsiders • use of memory, dreams and shifting time to create uncertainty. <p data-bbox="363 864 1366 934">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="363 945 1334 1014">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="395 1019 1195 1113" style="list-style-type: none"> • post-colonialism and marginalisation • patriarchal society and the rights of women in marriage • the Gothic genre. <p data-bbox="363 1180 488 1214"><i>Dracula</i></p> <p data-bbox="363 1218 1406 1288">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="363 1292 1257 1326">Examples of dangers of crossing boundaries might include:</p> <ul data-bbox="363 1330 826 1509" style="list-style-type: none"> • succumbing to Dracula’s threat • loss of identity and self • descent into madness • new world dangers • threat from female sexuality. <p data-bbox="363 1543 1449 1612">Candidates will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul data-bbox="395 1617 1370 1744" style="list-style-type: none"> • range of narrative devices, e.g. diaries, letters, phonograph records, newspaper reports • development of oppositions presents boundaries to be crossed • field of religious belief highlights threats of crossing boundaries.

Question Number	Indicative content
12 contd	<p>Candidates will be expected to comment on relevant contextual factors:</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • changing social order in contemporary society • changing roles of women • role of religion as a controlling factor. <p><i>The Lowland</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of dangers of crossing boundaries might include:</p> <ul style="list-style-type: none"> • risk to life in the Naxalite rebellion • estrangement from family and culture • threat to identity and how characters are perceived • threats to career progression and values. <p>Candidates will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • epic nature contrasts with individual betrayals • elliptical chronology and narrative gaps create feelings of uncertainty • omniscient third person narration with a mixture of dramatic voices. <p>Candidates will be expected to comment on relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • the Naxalite movement in West Bengal in the 60s and background context of Partition in the 40s • Bengali Hindu customs and traditions • comparative freedoms offered by an American lifestyle and education. <p><i>Twelfth Night</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of dangers of crossing boundaries might include:</p> <ul style="list-style-type: none"> • imprisonment and confinement • loss of status • embarrassment • social confusion. <p>Candidates will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • dramatic conventions of soliloquies, dramatic irony and gulling to show alienation between characters/situations • use of disguise as a dramatic device • presentation of a range of emotional states and reactions.

Question Number	Indicative content
12 contd	<p>Candidates will be expected to comment on relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • generic features of Shakespearean comedies • patriarchal societies and the role of women • contemporary attitudes towards social status and its influence on characterisation. <p><i>Oleanna</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of dangers of crossing boundaries might include:</p> <ul style="list-style-type: none"> • risk to Jerry’s position through behaviour and acts of violence • threat to status quo and society’s values • uncertainty and lack of stability • threat to freedom of speech. <p>Candidates will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • intrusion of the phone calls as a dramatic device • incremental non-fluency in John’s speech • confrontational and challenging language used by Carol. <p>Candidates will be expected to comment on relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • contemporary debates about political correctness and challenging stereotypes • changing nature of education • attitudes towards censorship and freedom of speech. <p><i>Goblin Market, The Prince’s Progress, and Other Poems</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Candidates may choose individual poems for discussion or the work as a whole.</p> <p>Examples of dangers of crossing boundaries include:</p> <ul style="list-style-type: none"> • threat of social exclusion for becoming a fallen woman • death • loss of identity • abandonment • religious persecution.

Question Number	Indicative content
12 contd	<p>Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • frequent first person perspective giving access to emotional states • rich and detailed imagery to convey the emotional impact of crossing boundaries • language and imagery of conflict. <p>Candidates will be expected to comment on relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • Victorian attitudes to women and desire/sexuality • significance of religion and honour • allusion to myth and folklore. <p>North</p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Candidates may choose individual poems for discussion or the work as a whole.</p> <p>Examples of dangers of crossing boundaries might include:</p> <ul style="list-style-type: none"> • physical dangers of crossing border/Troubles • persecution of women for perceived infidelities • lack of sovereignty and power. <p>Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • use of kennings and archaic lexis to highlight cultural abandonment • complex metaphors and images, many violent in nature • incorporation of different voices. <p>Candidates will be expected to comment on relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • political 'Troubles' in Northern Ireland • discovery of historical artefacts, bog bodies • Ireland's historical, linguistic and geological background and how it resonates in contemporary society. <p>These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>

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