



Pearson
Edexcel

Mark Scheme (Results)

October 2020

Pearson Edexcel GCE Advanced Level
In English Language and Literature (9EL0_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>Society and the Individual Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>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 language, imagery and graphology of charity appeals is carefully crafted Candidates may speculate whether these are actually Karen’s own words or those of a professional copy writer • supporting contextual details about autism, and the emotive appeal of children and animals • candidates may discuss the individual in terms of individuals with autism and how they live in society; the role of mothers in society; the individual’s experience of being appealed to by, and giving to, charitable causes and organisations. <p>Linguistic and literary features:</p> <ul style="list-style-type: none"> • attempts from the outset to establish informality and build rapport, e.g. the addressee is hailed as ‘Dear Friend’, and the elliptical second sentence in the opening paragraph is crafted to replicate demotic speech. Further examples later include ‘It’s kind of like ...’ • multiple uses of fronted conjunction to further give the impression of conversational tone • conversational style reflected in adjectival choices to convey shock at the dramatic effect the dog had on her daughter, e.g. ‘amazing’, ‘incredible’ • graphology for emphasis of key points, principally appeals for donations • use of ‘just’ as an adverb to mitigate the cost of requested donation • positive associations, e.g. ‘gift’ compared with ‘donation’; donors compared with heroes • effective use of pronouns to directly address the reader, or to provoke pathos, encouraging them to identify with Karen as having a shared perception of the world that Skye cannot share • anaphoric patterning with emphasis on the unending nature of the family’s difficulties before Yolo’s arrival, e.g. ‘constantly terrified for your child’s safety. Constantly stressed. And constantly confronted’ • minor sentences and alliteration add to the impact • the direct quotation from Megan both mitigates the preceding anaphora, through humour, and reinforces it, through the use of ‘Another’ • apparent artlessness of the ‘I don’t know if ... but I do know this’ mitigates the repeated request for donations • rhetorical patterns, e.g. ‘you can change everything ... everything changed for us’ • reader subjected to pathos and flattery, e.g. without any government support, families depend on ‘big-hearted donors like you’ • claim that the dog was effective ‘Right from day one’ is essential to persuade donors who fear their money may go to waste. <p>These are suggestions only. Accept any valid interpretation of the writer’s/speaker’s purposes and techniques based on different literary or linguistic approaches.</p>

Please refer to the specific marking guidance on page 3 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	1-4	Descriptive <ul style="list-style-type: none"> • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer's/speaker's craft. • Describes contextual factors. Has limited awareness of significance and influence of how texts are produced and received. 						
Level 2	5-8	General understanding <ul style="list-style-type: none"> • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft. • Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received. 						
Level 3	9-12	Clear relevant application <ul style="list-style-type: none"> • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transition. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received. 						
Level 4	13-16	Discriminating controlled application <ul style="list-style-type: none"> • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received. 						
Level 5	17- 20	Critical evaluative application <ul style="list-style-type: none"> • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received. 						

Question Number	Indicative content
2	<p data-bbox="304 277 520 304">Love and Loss</p> <p data-bbox="304 315 1422 342">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="293 378 574 405">Contextual factors</p> <p data-bbox="293 412 1473 472">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="336 479 1495 663" style="list-style-type: none"> • memoir form focuses on key moments in a life. This text opens at the moment of greatest crisis, and presumably will go on to flash back to the causes of the injury • the author’s celebrity and the title’s announcement that he did recover suggests that suspense will not be central to the narrative, since the primary audience – those who love dance and admire his work in particular – will already know the outcome. <p data-bbox="304 701 782 728">Linguistic and literary features:</p> <ul data-bbox="336 734 1495 1697" style="list-style-type: none"> • the introductory declarative is short and direct, announcing the loss sustained • use of present tense to cultivate the impression of immediacy of the memories and the ongoing struggle to return to dancing at the diegetic point in time from which the speaker narrates • the structural principle informing the passage is an opposition between the idealised dancing body and the materiality of the injured body • romanticisation of the creative experience, e.g. ‘We dance as one person, one thought’; ‘a realm where nothing exists but the movement, the music, the emotions.’ A similar strategy informs the references to the ‘hypnotic Prokofiev score’ and the ‘unearthly’ atmosphere • multiple uses of asyndetic tricolon to convey the process of remembering key details, and also suggestive of wistful longing to experience them again • clichés from the language of romantic love, e.g. ‘magnetic attraction’, ‘enchancing stranger’, ‘destiny binds us’, ‘tempestuous passion’ • extensive use of sibilance to create atmosphere, e.g. ‘The audience waits in the piercing silence. The stillness, the soundless stage shrouded in dim lights’ • use of ellipsis to convey snatches of memory and intensity of feeling, e.g. ‘Erases all doubt and fear. ... It is love, I am convinced. Both real and staged’ • the opening section builds towards the climactic rhetorical question • multiple patterned minor sentences for emphasis, e.g. ‘The doubt. The sacrifice. The injuries. The scrutiny’ • use of metaphor more prominent at the end of the passage, e.g. life as a purgatorial dream; metaphor of injury as a fight with the body • rhetorical patterning to emphasise the metaphorical battle he is engaged in, e.g. ‘I’m locked in a desperate fight. A fight with my body’ • repetition to convey the length of his enforced absence from the stage, e.g. ‘setback after setback, month after month’ • syntactical parallel deployed to suggest that dancing is his true love, and the meaning of his life, e.g. ‘I no longer have the ability to be the dancer I was, the person I am meant to be’. <p data-bbox="293 1733 1430 1794">These are suggestions only. Accept any valid interpretation of the writer’s/speaker’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		
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Level 2	5-8	General understanding <ul style="list-style-type: none"> • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft. • Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received. 						
Level 3	9-12	Clear relevant application <ul style="list-style-type: none"> • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transition. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received. 						
Level 4	13-16	Discriminating controlled application <ul style="list-style-type: none"> • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received. 						
Level 5	17- 20	Critical evaluative application <ul style="list-style-type: none"> • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received. 						

Question Number	Indicative content
3	<p>Encounters Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Contextual factors Any reference the candidate makes to context must be relevant and appropriate to the question. References may include:</p> <ul style="list-style-type: none"> • mass market popularity of books and screen media on aliens (e.g. 'Alien', 1979; The X-Files, 1993) in this time period • scientific consensus at time of publication was against alien life forms, hence Strieber's strident assertion of the credibility of his claims • the text's genre and associated conventions combine autobiography and personal testimony. <p>Language and Literary Features</p> <ul style="list-style-type: none"> • the opening assertive declarative: 'It is a true story' and how it is subsequently modified: 'as true as I know how to describe it' • tricolon of rhetorical questions to prompt curiosity of reader • use of ellipsis for dramatic effect: 'Are there goblins or demons ... or visitors?' • use of scientific lexis to establish authorial credibility; invocation of historical precedents serves a similar purpose • metaphor of military combat to suggest alien invasion: 'the visitors marched right into the middle of the life of an indifferent skeptic' • opposition of adverbs may be interpreted as reflecting the mix of certainty and doubt in the author's mind: 'actually ... incredibly' • Similarly, the 'either ... or ... whatever it is' structure, in the same paragraph, also creates an air of the author as both knowledgeable and uncertain • anaphoric patterning for emphasis: 'I know ... I know ... I may even know' • the blunt declarative assertion that 'The scoffing has to stop' suggests the author has been personally affected by others' doubts • the concluding paragraphs see a tone shift from arguments supported by science, history and personal experience, to a more lyrical, wistful pondering as the author reflects on the darkness of the night sky and what it may contain • the inscrutability of the setting also suggestive of gothic conventions and tropes: 'there is darkness, and it draws me' • multiple meanings and associations of 'communion' • parallel phrasing for emphatic conclusion: 'it seeks the very depth of the soul; it seeks communion'. <p>These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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Question Number	Indicative content
4	<p data-bbox="292 275 603 304">Crossing Boundaries</p> <p data-bbox="292 315 1406 344">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="292 378 571 407">Contextual factors</p> <p data-bbox="292 418 1378 477">Any reference the candidate makes to context must be relevant and appropriate to the question. References may include:</p> <ul data-bbox="328 479 1477 667" style="list-style-type: none"> • increasing awareness, in recent years, of rapid environmental decline • several metaphorical boundaries are referred to in the passage: the line between survival and extinction; the need for citizens to change from ignorance to awareness of impending environmental disaster; disciplinary boundaries between various branches of science, agriculture, the arts, and other fields • the interactive and multimedia nature of the text. <p data-bbox="292 701 767 730">Language and literary features:</p> <ul data-bbox="328 732 1477 1603" style="list-style-type: none"> • use of citation from an apparently reputable source to build credibility; statistics are intended to lend scientific credibility to the manifesto's agenda, but the quotation also includes significant emotive lexis, e.g. 'threatened', 'depleted' • minor and single-adjective sentences form a tricolon: 'horrifying. Depressing. Disastrous.' • dental alliteration and consonance to create threatening mood: 'drastic destruction of our wildlife'; sibilance for similar effect: 'shocking statistics' • plural pronouns to suggest widespread culpability for the problem, e.g. 'we've grown to accept', 'to our shame' • three uses of 'we' in the final two sentences to end with the more positive message that we can unite to fix the problems we've caused • simile to emphasise how easy it is to become desensitised: 'we share these shocking statistics amongst ourselves like a vicious game of top trumps' • widespread use of syntactical patterning, especially anaphora, e.g. 'there is hope that we can hold to, and there is action we can take', 'as if ... as if ...' • multiple instances of tricolon and longer listing effects to suggest wealth of resources and skills we can draw on to save nature • idiom to connect with as wide an audience as possible, e.g. 'stop the rot', 'the bigger picture' • bracketing together of various branches of science in an elliptical noun phrase to prevent the text becoming too technical: 'all you 'ologists' • gentle humour to maintain rapport: 'another successful dormouse re-introduction is great, but ...' • allusion to wartime recruitment posters: 'our wildlife needs US – and it needs YOU ...' • downloading instructions designed to be inclusive of readers with relatively basic computer skills. <p data-bbox="277 1637 1417 1700">These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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Level 5	17- 20	Critical evaluative application <ul style="list-style-type: none"> • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received. 						

Question Number	Indicative content
5	<p>Society and the Individual</p> <p>Texts available for discussion: ANCHOR: <i>The Great Gatsby</i> and/or <i>Great Expectations</i></p> <p>Other texts:</p> <p>FICTION: <i>The Bone People</i> DRAMA: <i>Othello</i> or <i>A Raisin in the Sun</i> POETRY: <i>The Wife of Bath's Prologue and Tale</i> or <i>The Whitsun Weddings</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis. Candidates will be expected to identify a range of examples in which individuals are contented and/or discontented with their place in society. They will identify connections between texts in terms of similarities and differences in the feelings analysed.</p> <p>Relevant examples of contentment or discontentment might include:</p> <p><i>The Great Gatsby</i>: Nick's justification for moving from the mid-west to New York; Gatsby's desire to escape the social restrictions of his North Dakota upbringing; Daisy's discontentment within the institution of marriage; Tom's smug arrogance at his place in society, but his sense of vulnerability also from the changes taking place in society; the green light as a symbol of yearning.</p> <p><i>Great Expectations</i>: contrast between Pip, who achieves success, and Miss Havisham, who possesses property and has money, and Bidley and Joe, who achieve a contentment that others can only dream of; competing attractions of Estella and Bidley highlight Pip's inability to realise where contentment might lie; Mrs Joe's frustration.</p> <p><i>The Bone People</i>: each of the three principal characters is discontented with their place in society: Simon's refusal to speak and his criminality are interpreted as responses to his separation from his family and his inability to settle into the new world he has washed up in; Kerewin is estranged from her family and from society generally – she isolates herself in a tower until Simon arrives; Joe's violence proceeds from grief at the loss of his wife and son; in the second half of the novel the characters emerge from isolation and find a degree of contentment in each other.</p> <p><i>Othello</i>: Iago's discontentment with his position and within his marriage is manifested to the audience in his soliloquies; he is determined to destroy the apparent contentment of Othello and Desdemona; Roderigo's discontentment at Desdemona's unavailability; Cassio's demotion and the concept of preserving reputation as essential to contentment.</p> <p><i>A Raisin in the Sun</i>: Walter's frustration at his lowly status and low-paid work; Beneatha's frustrations leading to her getting involved in the nascent civil rights movement; Mama's desire for a garden, symbolic of her desire to nurture her family in a more conducive environment; Lindner's smug contentment and his determination to preserve his whites-only community.</p>

5 contd

The Wife of Bath's Prologue and Tale: the Wife announces that she will tell of the woes of marriage; her ambition and social climbing lead to discontentment with several husbands; the final husband is married for love not money, and the Wife announces their mutual loyalty to each other; the Tale includes a long reflection on poverty as the most fertile ground for contentment to flourish – presumably referring to her decision to stop chasing money and 'maistrie' in her own marriages.

The Whitsun Weddings: various types of discontent pervade the poems: meaninglessness of life, e.g. in 'Ambulances', 'Days', 'A Study of Reading Habits'; the delusion of love, e.g. in 'The Whitsun Weddings', 'Ambulances', 'An Arundel Tomb'; regret at wasted youth and approaching dotage, e.g. in 'Love Songs in Age', 'Send no Money', 'Mr Bleaney'; frustrations with work and commodity culture, e.g. in 'Toads', 'Sunny Prestatyn', 'Essential Beauty'.

Candidates will be expected to identify and comment on linguistic and literary techniques and make connections between texts such as:

The Great Gatsby: first-person unreliable narrator; Nick's literary pretensions, which may shape his narrative and his representation of the dialogue that is central to the text's key interactions; drunken dream sequence alluding to homosexual liaison; extensive use of symbolism and imagery.

Great Expectations: first-person retrospective, focalised narrative and Pip's evolving experience; analysis of character through dialogue, including forms of address, vocabulary choices, implicature; rhetorical features of dialogue and first-person narrative.

The Bone People: linguistic alternations between English and Maori; linguistic features of interactions between adults and children; Kerewin's voice changed by her use of hallucinogenic drugs, lending the writing a surreal quality; relationship between speech/voice and power.

Othello: Shakespeare's use of soliloquy to reveal Iago's discontentment and the ways Iago will interact with Othello; rhetorical features of Iago's and others' speech; changing nature of Othello's interactions with Desdemona as a revelation of his changing behaviour, motivated by increasing discontentment; manipulation of blank verse and prose.

A Raisin in the Sun: change in Walter's voice after interaction with Karl Lindner; expression of dreams and hopes of finding contentment in the Younger family dialogues; use of stage directions and staging to structure the interactions; language features of Beneatha's very different interactions with George and Asagai.

The Wife of Bath's Prologue and Tale: point of view of the Wife as first-person narrator, then omniscient narration in the Tale; extensive use of rhetorical features of argument and persuasion; extensive use of metaphor and simile to reveal character in her own life and in those of the characters in her Tale.

The Whitsun Weddings: use of various poetic techniques to convey discontentment: poetic structures, e.g. stanzaic regularity, colloquial language, tone of frustration/resignation, prominent use of phonological effects.

5 contd

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. References may include:

The Great Gatsby: 1920s and post-war decadence/hedonism; the American Dream and commodity capitalism; new opportunities for interaction for and with women in context of the changing status of women in society; American Dream and looming crisis.

Great Expectations: 19th-century ideas about fate and free will; the criminal personality and its punishment; changing ideas about social mobility and the self-made man; different social values in countryside and city; use of dialect and sociolect.

The Bone People: New Zealand as a complex site of miscegenated identities; differing attitudes to property, domesticity, and familial violence between the different communities; environments as shapers of character: tower, hut, bush.

Othello: the separate spheres of the sexes, especially the power attributed to fathers and husbands, and Desdemona and Emilia's challenges to it; Queen Elizabeth I's Royal Proclamations on Africans in England as an aspect of the growing mood of hostility to Africans in London; changing status of, and attitudes towards, the Ottoman Empire.

A Raisin in the Sun: lack of opportunity for many African-Americans in mid-20th century United States; the beginning of the civil rights movement, of which Beneatha is an early supporter; growing importance of pan-Africanism; segregation in mid-century Chicago.

The Wife of Bath's Prologue and Tale: the role of women in the late Middle Ages, female dominance and anti-feminist tracts; the power of the Church and challenges to it; the chivalric code and ideas of nobility.

The Whitsun Weddings: the notion of everyday life as a suitable subject for poetry; Larkin's ideas of predestination and character formation; Larkin's sense of England's degeneration post-Second World War; working and lower-middle class attitudes and values in an age of austerity.

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Level 1	1-6	Descriptive <ul style="list-style-type: none"> • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer's/speaker's craft. • Limited reference to contextual factors. Has limited awareness of significance and influence of how texts are produced and received. • Approaches texts as separate entities. 			
Level 2	7-12	General understanding <ul style="list-style-type: none"> • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft. • Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received. • Gives obvious similarities and/or differences. Makes general links between the texts. 			
Level 3	13-18	Clear relevant application <ul style="list-style-type: none"> • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transition. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received. • Identifies relevant connections between texts. Develops an integrated connective approach. 			
Level 4	19-24	Discriminating controlled application <ul style="list-style-type: none"> • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received. • Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis. 			
Level 5	25-30	Critical evaluative application <ul style="list-style-type: none"> • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received. • Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification. 			

Question Number	Indicative content
6	<p>Love and Loss</p> <p>Texts available for discussion: ANCHOR: <i>A Single Man</i> and/or <i>Tess of the D'Urbervilles</i></p> <p>Other texts:</p> <p>FICTION: <i>Enduring Love</i> DRAMA: <i>Much Ado About Nothing</i> or <i>Betrayal</i> POETRY: <i>Metaphysical Poetry</i> or <i>Sylvia Plath Selected Poems</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis. Candidates will be expected to identify a range of examples in which a temporary or permanent separation in a relationship occurs. They will identify connections between texts in terms of similarities and differences in the separations analysed.</p> <p>Relevant examples of separations might include:</p> <p><i>A Single Man</i>: the entire text centres on George's attempts to deal with Jim's death; George's contemplation of suicide; his liaison with Kenny as the inspiration for renouncing suicide and deciding to live on; irony of heart attack at the moment he pledges himself to carry on living; the novel's anatomy – as its title suggests – of man as a single autonomous being, as opposed to one half of a couple.</p> <p><i>Tess of the D'Urbervilles</i>: Tess's separation from Alec ends in a number of literal and symbolic ways – his rejection of her after the seduction/rape, the death of the baby that follows, and Tess's act of murder; the separation from Angel occurs due to his puritanical moralising; Hardy's allusions point to Tess's death as the sacrifice of a Christ-like innocent whose example will live on.</p> <p><i>Enduring Love</i>: Jed Parry as the cause and catalyst of the breakdown of Joe and Clarissa's relationship; McEwan's anatomisation of the stages of the breakdown, through mistrust and doubt, lies and the crossing of moral and spatial boundaries such as looking through her drawers, reading her private correspondence; Jed's relationship with Joe is fantastical but their connection appears to be severed after the shooting; however as the title implies, this separation is not the end for Jed, as we learn from the appendicised correspondence from the asylum where he is detained.</p> <p><i>Much Ado About Nothing</i>: Beatrice alludes to an earlier separation from Benedick; the dramatic collapse of Claudio and Hero's wedding; her feigned death as a trick to extract remorse from Claudio; Leonato would willingly separate from his beloved Hero if the rumours prove true; the half-brothers Don Pedro and Don John are separated, 'you have of late stood out against your brother'.</p> <p><i>Betrayal</i>: the play focuses on the ending of a number of relationships; the marriage of Emma and Robert ends when her affair with Jerry is exposed after five years of secrecy; the reverse chronology allows the audience to know that in Robert's own mind his trust in Emma had ended four years earlier when he first discovered the truth; friendships struggle to survive in this nexus of romantic betrayals and separations, but artistic relationships are terminated.</p>

6 contd

Metaphysical Poetry: the separation – actual, or imagined – of lovers, e.g. Donne, 'Woman's Constancy', and 'A Valediction Forbidding Mourning'; Felltham, 'The Vow Breach'; Marvell, 'To His Coy Mistress'; relationships that are ended by the death – actual, or imagined – of one or both of the partners, e.g. Donne, 'The Relic'; Marvell, 'Damon the Mower', 'The Nymph Complaining on the Death of her Fawn'; a breakdown – temporary or permanent – in one's relationship with God, e.g. Herbert, 'The Collar'; Donne, 'Batter my Heart'.

Sylvia Plath Selected Poems: separation of child and parent, e.g. in 'Daddy', 'By Candlelight', 'Edge'; end of life, e.g. in 'Full Fathom Five', 'Suicide off Egg Rock', 'The Bee Meeting', 'Poppies in July'; marital separation, e.g. 'Wuthering Heights'.

Candidates will be expected to identify and comment on linguistic and literary techniques and make connections across texts such as:

A Single Man: unusual narrative perspective with the voice of the protagonist in the third person; present tense narrative voice with some flashback; variety of sentence types and structures to capture shifting and complex emotions in an unstable mind.

Tess of the D'Urbervilles: use of third-person omniscient narrator; dialogue to reveal character; predominance of figurative language; symbolism and settings suggestive of isolation and separation, e.g. Stonehenge.

Enduring Love: use of personal letter as device for expression of strong emotion; use of allusion, e.g. to Keats, to reveal concealed feelings of characters; pathetic fallacy; use of varied sentence lengths, speech patterns, to capture feelings about separations.

Much Ado About Nothing: Beatrice's use of figurative language to hint at deep sadness at separation from Benedick; extravagant metaphor to express restored love; Leonato's use of apostrophe, ellipsis, exclamation in regretting his daughter's birth and upbringing following the wedding revelations; language of the epitaph.

Betrayal: reverse chronology; economic dialogue to hint at characters' hidden emotions and veiled motivations leading to separations; allusions to romanticism of Yeats to indicate the discrepancy between romantic ideals and emotional depth v comparative emotional stuntedness of characters in 1970s.

Metaphysical Poetry: emotions prompted by separations are conveyed by a variety of poetic techniques including: strong, sensuous style and imagery; paradoxes, ironies, importance of wit and satire; rhetorical questions and other rhetorical devices in poems of urgent persuasion; the varied tone of religious poems in which horror of guilt is followed by joy of redemption.

Sylvia Plath Selected Poems: significance of separations suggested by a variety of poetic techniques including: diversity of form, sudden shifts of tone and cadence; direct and veiled historical allusions, e.g. to Hamlet and suicidal despair; extravagant metaphor; phonological features.

6 contd

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:

A Single Man: background of changing attitudes in 1960s Southern California; changing attitudes to homosexual love and to mortality; consumerism; the prospect of imminent nuclear catastrophe.

Tess of the D'Urbervilles: the socio-historical context of the long depression of the 1870s; the destruction of traditional ways of life; social attitudes to women and sexuality.

Enduring Love: Jed's suffering from de Clerambault's syndrome; conflicting attitudes to homosexual love/obsession; intellectual debates about scientific and sentimental interpretations of human action and emotion; postmodern dismantling of truth/authority.

Much Ado About Nothing: patriarchal society; attitudes to love, gender and sexuality; power of parents, especially fathers, in making marriage choices.

Betrayal: autobiographical element; background of permissive 1970s society; changing social class values.

Metaphysical Poetry: social, cultural and intellectual changes; implications and impact of recent scientific and philosophical advances; changing religious beliefs.

Sylvia Plath Selected Poems: autobiographical influences, especially relationships with father, husband and children; use of myth and legend; associations with the 'Confessional' school of poets.

These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

Please refer to the specific marking guidance when applying this marking grid.

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3	AO4 = bullet point 4
Level	Mark	Descriptor (AO1, AO2, AO3, AO4)			
	0	No rewardable material.			
Level 1	1–6	Descriptive <ul style="list-style-type: none"> • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer’s/speaker’s craft. • Limited reference to contextual factors. Has limited awareness of significance and influence of how texts are produced and received. • Approaches texts as separate entities. 			
Level 2	7–12	General understanding <ul style="list-style-type: none"> • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s craft. • Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received. • Gives obvious similarities and/or differences. Makes general links between the texts. 			
Level 3	13–18	Clear relevant application <ul style="list-style-type: none"> • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transition. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received. • Identifies relevant connections between texts. Develops an integrated connective approach. 			
Level 4	19–24	Discriminating controlled application <ul style="list-style-type: none"> • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer’s/speaker’s craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received. • Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis. 			
Level 5	25–30	Critical evaluative application <ul style="list-style-type: none"> • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer’s/speaker’s craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received. • Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification. 			

Question Number	Indicative content
7	<p>Encounters Texts available for discussion: ANCHOR: <i>A Room with a View</i> and/or <i>Wuthering Heights</i></p> <p>Other texts:</p> <p>FICTION: <i>The Bloody Chamber</i> DRAMA: <i>Hamlet</i> or <i>Rock 'N' Roll</i> POETRY: <i>The Waste Land and Other Poems</i> or <i>The New Penguin Book of Romantic Poetry</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis. Candidates will be expected to identify a range of examples in which an encounter captures or prompts excitement or disappointment. They will identify connections between texts in terms of similarities and differences in the encounters analysed.</p> <p>Relevant examples of encounters that are exciting or disappointing (either to a reader, character or persona) might include:</p> <p><i>A Room with a View</i>: the first encounter with the beauties of Florence; witnessing the murder at the Palazzo Signoria; Mr Beebe's hearing Lucy play piano so passionately prompts him to comment on how 'exciting' it will be if she lives her life with the same passion as she plays; various encounters with George Emerson excite a variety of feelings as Lucy's rigidity softens and she accepts his worthiness; encounters with Cecil prove deeply underwhelming.</p> <p><i>Wuthering Heights</i>: many encounters may excite the reader, for a variety of reasons: accept all relevant examples. Encounters that excite characters include Lockwood's interest in 'Mrs Heathcliff', who is in fact Cathy II; Cathy I's response to Heathcliff's return; Isabella's introduction to, and elopement with, Heathcliff; Cathy II's encounter with the moors, mirroring her mother's taste for escapism.</p> <p><i>The Bloody Chamber</i>: the newlywed narrator's eagerness to consummate her marriage at the start of the title story; her husband's 'suppressed excitement ... sombre delirium' on discovering her trespassing; discovery of his trading in opium gives her a 'thrill of distaste'; the reaction of the 'Bride' to the 'sweet thunder' of the Tiger's purr; the Erl-King prompts desire and terror.</p> <p><i>Hamlet</i>: the excitement generated by the Ghost's appearance and its vivid account of Claudius's crimes; Hamlet's early encounters with Ophelia lack passion, intensity, or feeling; later, his antic disposition leads to many hectic, excitable encounters, e.g. with Rosencrantz and Guildenstern, Polonius; Hamlet's excitement in telling Horatio about what the Ghost revealed; Claudius's reaction to encountering the dramatic representation of his crimes.</p> <p><i>Rock N Roll</i>: Jan's encounters, in late 1960s Czechoslovakia, with the thrilling rock music of Western Europe and America opens his eyes to the different political and cultural values of the West; his excitement at working with like-minded underground activists to bring down communism; his initial intellectual excitement in studying under Max at Cambridge University and later disappointment at his refusal to adapt his philosophy to the changing times.</p>

7 contd

The Waste Land and Other Poems: The 'Waste Land' depicts a world with no passion, which makes everything, even sex and death, seem mundane and underwhelming; the clerk and the typist who is too uninterested to stop his sexual advances; the lifeless image of a waste land and the wasted lives of its people, who 'connect/Nothing with nothing'; the 'dry sterile thunder' offers illusion of renewal but it too is infertile; the non-consummation of Elizabeth and Leicester; only the encounter with a type of the risen Christ is a truly positive encounter.

The New Penguin Book of Romantic Poetry: encounters with one's own creative power or that of another, e.g. 'To a Skylark', 'The Tyger', 'The Solitary Reaper'; encounters with exotic worlds, real or imagined, e.g. 'Kubla Khan', 'Rime of the Ancient Mariner'; erotic encounters, e.g. 'The Maid of Athens', 'La Belle Dame Sans Merci', 'Christabel', 'Stanzas Written Between Dover and Calais'.

Candidates will be expected to identify and comment on linguistic and literary features and make connections across texts such as:

A Room with a View: the third-person omniscient narrative; the diversity of characters; extensive use of figurative language; linguistic features of dialogue to establish character and reveal responses to encounters with new people, places and emotions.

Wuthering Heights: the structural features of narrative: dual first-person unreliable narrators, complex use of prolepsis/analepsis to capture a variety of encounters over time; symbolism; gothic elements; rhetorical features to create moments of heightened emotion and dramatic climaxes.

The Bloody Chamber: narrative strategies include a range of narrative perspectives; linguistic features of narrative reporting, and direct and indirect speech, to establish encounters and attitudes towards them; use of metaphor and simile to capture the intensity of encounters.

Hamlet: use of soliloquy and asides; contrasting use of blank verse and prose to increase/reduce tension; figurative language; play within a play.

Rock 'N' Roll: rhetorical speeches about the Czech and British political systems; intertextual references to rock bands and music underpin the whole play; specific linguistic features in dialogue to convey excitement; sociolect of youth and radical cultures.

The Waste Land and Other Poems: vivid imagery to establish encounters; significant phonological features are used to vary tone and mood; deliberate use of line breaks to signal shifts in time/place; foregrounding of adverbs and conjunctions for emphasis; intertextual strategies for shifting locations and time frames dramatically.

The New Penguin Book of Romantic Poetry: the use of verse forms, poetic techniques and other rhetorical features to capture and prompt excitement; first-person lyric and narrative voices for a variety of responses to encounters; use of medievalism and archaism and the supernatural to create unfamiliar and thus potentially more exciting encounters.

7 contd

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. References may include:

A Room with a View: implied social criticism of middle-class snobbery, class conflict and social conventions of Edwardian society; narrow-minded/traditional v open-minded/modern views of life.

Wuthering Heights: the use of the Gothic genre to create excitement and anti-climax; changing social attitudes lead to new possibilities for encounters with people of previously distinct classes; encounters that are exciting because they challenge social codes of sexual morality.

The Bloody Chamber: encounters prove exciting when they challenge conventional codes of sexual desire; use of tension, climax, and anti-climax in presenting issues relating to gender and sexuality; the adaptation/modernisation of folk and fairy tale injects new life into old stories.

Hamlet: religious beliefs in relation to encounters in sacred settings, e.g. the chapel, the graveyard; seventeenth-century attitudes to revenge and justice underpin the excitement or disappointment felt by audiences as the revenge plot unfolds.

Rock 'N' Roll: the legacy of earlier rock and roll bands in the emergence of the socialist movement in Czechoslovakia; the events of the 'Prague Spring' in 1968 and the excitement of encounters that may lead to another revolution; Stoppard's personal connections, e.g. to Czechoslovakia, and his evolving political commitments over time.

The Waste Land and Other Poems: changing circumstances of post-First World War society; attitudes to Jews in the early twentieth-century; relevant biographical contexts, including Eliot's struggles with mental illness.

The New Penguin Book of Romantic Poetry: new ideas about nature formed in reaction to Enclosure Acts, rural depopulation, industrialism; the nostalgia for earlier, 'simpler' societies, especially in the Gothic medievalism of Keats and Coleridge; the romantic notion of the imagination as a world of infinite excitement v prosaic reality.

These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

Please refer to the specific marking guidance when applying this marking grid.

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3	AO4 = bullet point 4
Level	Mark	Descriptor (AO1, AO2, AO3, AO4)			
	0	No rewardable material.			
Level 1	1–6	<p>Descriptive</p> <ul style="list-style-type: none"> • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer’s/speaker’s craft. • Limited reference to contextual factors. Has limited awareness of significance and influence of how texts are produced and received. • Approaches texts as separate entities. 			
Level 2	7–12	<p>General understanding</p> <ul style="list-style-type: none"> • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s craft. • Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received. • Gives obvious similarities and/or differences. Makes general links between the texts. 			
Level 3	13–18	<p>Clear relevant application</p> <ul style="list-style-type: none"> • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transition. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received. • Identifies relevant connections between texts. Develops an integrated connective approach. 			
Level 4	19–24	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer’s/speaker’s craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received. • Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis. 			
Level 5	25–30	<p>Critical evaluative application</p> <ul style="list-style-type: none"> • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer’s/speaker’s craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received. • Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification. 			

Question Number	Indicative content
8	<p>Crossing Boundaries Texts available for discussion: ANCHOR: <i>Wide Sargasso Sea</i> and/or <i>Dracula</i></p> <p>Other texts:</p> <p>FICTION: <i>The Lowland</i> DRAMA: <i>Twelfth Night</i> or <i>Oleanna</i> POETRY: <i>Goblin Market</i>, <i>The Prince's Progress</i>, and <i>Other Poems</i> or <i>North</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis. Candidates will be expected to identify a range of examples in which transformations occur as a result of a literal or metaphorical boundary crossing. They will identify connections between texts in terms of similarities and differences in the transformations analysed.</p> <p>Relevant examples of transformations that follow from the crossing of a boundary might include:</p> <p><i>Wide Sargasso Sea</i>: multiple boundaries are crossed, life/death, human/supernatural, reason/unreason, Caribbean/England, and there are multiple crossings of the boundaries of language and culture; the changes that follow are spatial but more profoundly psychological, e.g. the many boundaries Antoinette is forced to cross lead to psychological damage and acts of violence.</p> <p><i>Dracula</i>: Jonathan is changed by his visit to Transylvania; many characters are altered by Dracula's arrival in England; the radical transformation of vampirised women from the passive stereotype to malevolent sexualised agents; the blood transfusion has a profound effect on all who participate in it; Renfield's transformation at the arrival of his master.</p> <p><i>The Lowland</i>: various aspects in the plot involve boundary crossings that result in profound change: cross-caste desire, violence in support of radical insurgency, emigration to America, holiday in Ireland and the parallels of Ireland and India as riven nations, doomed to conflict by partition and the erecting of borders; Udayan underwater as a motif for multiple boundaries crossed.</p> <p><i>Twelfth Night</i>: loss of a sibling has powerful effects on many characters: Sebastian, Viola, Olivia; transformative effects of changes in costume; Viola experiences unforeseen benefits as well as problems from this change; however, Malvolio's hopes for a change in his social standing are dashed; Maria, a waiting woman, gets the social elevation that Malvolio hoped for when she marries Sir Toby.</p> <p><i>Oleanna</i>: both John and Carol are profoundly affected by changes in their lives that result from the various boundaries crossed in the course of the plot; moral, physical and professional lines being crossed result in John's disgrace and the empowerment of Carol; role reversal as she in effect becomes the instructor; changes in audience perception at various points as sympathies shift.</p>

8 contd

Goblin Market, The Prince's Progress, and Other Poems: In 'Goblin Market', exchanging the safe domestic sphere for the perilous marketplace is transformative; death is transformative both for the dead, and for the lyric speakers who survive them, e.g. in 'After Death', 'An End', 'Echo', 'Shut Out'; transition from innocent courtship to entrapment in marriage profoundly alters the bride's perspective in 'Love from the North'; each of two cousins in 'Cousin Kate' who cross class boundaries with the 'Lord' are changed by the encounter; the loss of freedom afflicts the nun who regrets entering holy orders in 'The Convent Threshold'.

North: the discovery of the long-buried bog bodies connects transformative violent acts across boundaries of space and time, e.g. 'Bog Queen', 'Grauballe Man'; the young Heaney is profoundly affected by an RUC officer crossing the threshold of the family home in 'A Constable Calls'; Ireland envisioned as a young woman who had dreams of freedom, but who is raped, psychologically damaged, and exterminated by English forces in 'Ocean's love to Cynthia'; use of Greek mythology as an allegory for the terrible transformations that will afflict Ireland when invaded by the English in 'Hercules and Antaeus'.

Candidates will be expected to identify and comment on linguistic and literary features and make connections across texts such as:

Wide Sargasso Sea: first-person intradiegetic narrative with some shift of point of view to Daniel in Part 2; intertextuality with *Jane Eyre*, a tale in which transformations are central to the narrative; use of various language, registers, tones; power of naming.

Dracula: fragmented narrative and altered language in multiple genres allowing for a variety of perspectives to be communicated; Stoker employs evocative descriptive writing, metaphor and melodrama to convey characters' changing use of language and ability to communicate.

The Lowland: an epic narrative spanning three generations of transformed lives; symbolism of transformed settings, e.g. the lowland's flooding by seasonally converging rivers; shifts in tone and mood from epic to mundane to convey a variety of changed relationships in a variety of language contexts.

Twelfth Night: significant shifts between prose and verse, e.g. in Malvolio; disturbance of iambic pentameter for effect; asides and soliloquies as responses to boundaries crossed; imagery generated by metaphor, puns; use of music and song; gendered language of masculinity and femininity.

Oleanna: use of pauses, ellipsis, revealing vocabulary to establish power relations between John and Carol at the start; minor sentences, taboo language and derogatory insult are increasingly common in John as his authority diminishes.

8 contd

Goblin Market, The Prince's Progress, and Other Poems: transformations are conveyed by poetic techniques including varied stanzaic patterns, descriptions rich in erotic and violent imagery, harsh dynamic verbs; allusions, e.g. to Adam and Eve/forbidden fruit.

North: transformations are explored using poetic techniques including use of compound words, dialect words, onomatopoeia, allusion; images of disorder, nightmare, violence and instability; cliché, extravagant metaphor, allegory.

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. References may include:

Wide Sargasso Sea: the consequences of an inbred, decadent expatriate society; slave mythologies and superstitions; the oppressive patriarchal and racially unequal societies; illusory opportunities for newly-freed slaves.

Dracula: the movement away from patriarchal dominance to female emancipation; technological innovation and the questioning of gender roles; Dracula's racial identity as a foreign 'other'.

The Lowland: the Naxalite cause in West Bengal as a response to cultural and religious divisions; immigration and cultural expectations; USA, with its very different culture of language and communication, represents a land of opportunity; Ireland paralleled with India, e.g. politically, linguistically, relationship of the past to the transformed present.

Twelfth Night: the crossing of class boundaries; gender in Elizabethan patriarchal society; changing reactions over time of theatre audiences to the gulling of Malvolio and the comic treatment of 'madness'.

Oleanna: the loss of economic and social privileges accorded to male-dominated professions; conflicting audience sympathies towards the suffering of the characters; the politics of higher education in the USA.

Goblin Market, The Prince's Progress, and Other Poems: moral ambiguities towards female suffering reflecting those in Victorian society and literary traditions; transgression of Victorian social mores; colonial trade and the opportunities and dangers it brings.

North: political and religious issues including the Troubles and segregation of communities in Northern Ireland; wide range of allusions to personal memories, rites of passage, ceremonies that involve or prevent communication across borders.

These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

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Level 2	7–12	General understanding <ul style="list-style-type: none"> • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s craft. • Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received. • Gives obvious similarities and/or differences. Makes general links between the texts. 			
Level 3	13–18	Clear relevant application <ul style="list-style-type: none"> • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transition. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received. • Identifies relevant connections between texts. Develops an integrated connective approach. 			
Level 4	19–24	Discriminating controlled application <ul style="list-style-type: none"> • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer’s/speaker’s craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received. • Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis. 			
Level 5	25–30	Critical evaluative application <ul style="list-style-type: none"> • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer’s/speaker’s craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received. • Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification. 			

