Mark Scheme (Results)

Summer 2022

Pearson Edexcel GCE Advanced Subsidiary

In English Language and Literature (8EL0)
Paper 2: Varieties in Language and Literature

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

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 be 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.

Marking guidance – specific

The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors. One bullet point is linked to one Assessment Objective, however please note that the number of bullet points in the level descriptor does not directly correlate to the number of marks in the level descriptor.

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used:

- examiners should first decide which descriptor most closely matches the answer and place it in that level

- the mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level

- in cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points

- examiners of Advanced GCE English should remember that all Assessment Objectives within a level are equally weighted. They must consider this when making their judgements

- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors

- 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 fulfil 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	**Society and the Individual** *The Great Gatsby* Candidates will apply an integrated literary and linguistic method to their analysis. **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:** • speculative lexis used by Nick, e.g. 'something', 'guessed', 'elusive' • lexis used to describe Gatsby's agitation, e.g. 'wildly', 'confused', 'disordered' • asyndetic listing to highlight waste/reality of the party matches tone of desolation • repetition of 'past' reveals Gatsby's obsession • lexical field of repair, e.g. 'fix', 'recover' • grandiose metaphor/lexical field in flashback, e.g. 'wonder', 'stars', 'mysterious' • retrospective episode/change in tone of the narrative, Daisy is passive in flashback, all action is taken by 'he' • could be contrasted with tone of parties or Gatsby's more measured behaviour elsewhere. **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:** • 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. 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 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	1–5	**Recalls information** • 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** • 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** • 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** • 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** • 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	**Society and the Individual** *Great Expectations* Candidates will apply an integrated literary and linguistic method to their analysis. **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:** • language used to describe the progressive development of illness/weakening in the passage • personification of ribs indicates his body is turning against him • lexical field of imprisonment, e.g. 'door closed', 'bar,' 'irons' • nameless 'people' creating negative portrayal, e.g. 'determined prison-breaker', 'desperate reputation' • lexical field of reform, e.g. 'thriven', 'complain', 'reputably', 'never justified' • unwavering legal system indicated through negative lexis, e.g. 'nothing', 'impossible' • syntactic patterning of 'better man under better circumstances' suggests behaviour is fated • could be linked to earlier encounters with Magwitch, other episodes referencing legal system, crime and punishment. **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:** • effects of poverty in Victorian England • attitudes towards the use of violence in Victorian England • concepts of justice and punishment in Victorian England. 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 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	1–5	**Recalls information** • 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** • 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** • 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** • 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** • 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	**Love and Loss** ***A Single Man*** Candidates will apply an integrated literary and linguistic method to their analysis. **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:** - levels of respect/hierarchy in greetings - repetition of 'symbolic' and 'symbolically' indicate attending social events has precedence over preference indicated by George's 'vagueness' - asyndetic listing of actions to show they are routine and mundane - image of 'severed head' in the interior monologue to question society's dissociation with the whole person - patriarchal stereotypes highlighted through pronouns and verbs, e.g. 'I put her to work' - social rituals highlighted through questioning lexis, e.g. 'ask', 'asked', 'accepted' - widespread acceptance of behaviour shown through pronoun and modal auxiliary, 'all will agree' - this could link to musings on neighbours/Mrs Strunk or episodes with Kenny. **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:** - university culture - development of psychology and concept of the self - social roles and expectations. 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 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	1–5	**Recalls information** • 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** • 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** • 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** • 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** • 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	**Love and Loss** ***Tess of the D'Urbervilles*** Candidates will apply an integrated literary and linguistic method to their analysis. **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:** • angelic description of Tess, e.g. 'angel', 'glorified', 'irradiation' • sibilants used to change tone, e.g. 'sitting in silence' • contrast of religious imagery with Tess becoming 'spiritless', 'oppressed', 'terrible' • repeated references to 'family' that are linked to 'fate' and 'crime' • lexical field of discomfort, 'legend', 'superstition', 'dream', contrasts with Angel's untroubled demeanour • Tess' isolation shown through lexical choices of having 'no counsellor', 'knew not', 'alone' • comparison of 'pray to God' and 'idolatry' of Angel • allusion to Romeo and Juliet heightened by syntactic patterning of 'too' • could link to other episodes of Tess agonising over her choices or union with Alec. **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:** • Victorian attitudes towards women's sexuality and illegitimate children • contemporary and Victorian attitudes towards religion • class differences. 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 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	1–5	**Recalls information** • 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** • 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** • 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** • 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** • 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	**Encounters** ***A Room With A View*** Candidates will apply an integrated literary and linguistic method to their analysis. **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:** • Italian phrases and cultural stereotypes used to heighten contrasts • contrast of 'correct' with listing of actions by the guide • frequent water imagery links the landscape to purity, e.g. 'rivulets', 'cataracts', 'swimmer' • religious imagery of 'heaven' and 'good men' encourages readers to question what is good and heavenly • personification of 'light and beauty' and 'ground gave way' show how nature is an active force • repeated use of 'he saw' indicates the importance of opinions and personal response by Forster • triple exclamative 'Lucy!' dispels the power of nature • contrast of colours links to attitudes, e.g. 'brown', 'blue' • could link to episodes with Cecil, reliance on guide in Santa Croce, interactions with Mr Emerson (senior). **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:** • cultural stereotypes • contemporary views on travel and landscapes • role of religion and cultural values. 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 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	1–5	**Recalls information** • 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** • 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** • 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** • 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** • 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	**Encounters** *Wuthering Heights* Candidates will apply an integrated literary and linguistic method to their analysis. **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:** • repeated use of plural 'we' followed by positive verbs to show unity • contrast between natural settings of Catherine and Linton • views of landscape viewed as 'half alive' or 'drunk' further showing contrast of their preferences • use of alliteration and religious references highlight the extent of pleasure, e.g. 'heaven's happiness' • vulnerability of Linton's health and temperament, e.g. 'very snappish', 'coughed', 'cross again' • lexical field of childhood games echoes contrast in preferred landscapes • initials of 'C' and 'H' used to echo previous generation • noun phrases show intensity of feeling towards Linton, 'my pretty Linton'; 'my sweet darling cousin' • could link to description of Cathy and Heathcliff on the moors, playing together as children. **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:** • social conventions • romantic landscapes • contemporary life. 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 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	1–5	**Recalls information** • 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** • 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** • 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** • 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** • 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	**Crossing Boundaries** *Wide Sargasso Sea* Candidates will apply an integrated literary and linguistic method to their analysis. **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:** • frequent use of pronoun 'they' to depersonalise the others • start of sentence with conjunction 'but' highlights boundary • use of 'white' and 'black' to delineate people, highlights Antoinette's position as an outsider • use of 'ranks' implies enforced, military like boundaries • contrast between standard English of the narrator and elements of Caribbean Creole • asyndetic listing to show disappearance of everyday expectations • literal descriptions of the death of the horse, no emotional or subjective adjectives • repeated use of 'young' and intensifier 'so' to illustrate Annette's struggle to accept the new circumstances • could link to encounters in England, school or other episodes at Coulibri. **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:** • marginalisation of creoles • unfamiliar and sometimes confusing nature of territories within the Empire • patriarchal society and roles within a marriage. 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 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	1–5	**Recalls information** • 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** • 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** • 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** • 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** • 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	**Crossing Boundaries** ***Dracula*** Candidates will apply an integrated literary and linguistic method to their analysis. **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:** • unity of mind/allegiance highlighted through lexical choices, e.g. 'simultaneously', 'swore', 'pledge' • alliteration of 'dust and decay' used to intensify negatives of Dracula's environment • use of modal auxiliary 'could' to indicate shared disposition, this is intensified by negative of 'not our', 'not been' • camaraderie demonstrated through lexis of 'friends', 'aiding' • antagonism highlighted through pronouns, repeated use of 'we' and 'he' • respectful address to indicate the prestigious position of 'Madam Mina' • religious imagery used to combat threat of evil, e.g. 'sanctify it to God', 'holy', 'sacred' • colour imagery to highlight purity, e.g. 'white as ivory' • could link to companionship of Mina and Lucy, other actions by the male group to subdue Dracula, or the relationship between Dracula and Renfield. **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:** • contemporary views on religion and scientific discovery • Vampiric legend • contemporary views on loyalty and honour. 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 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	1–5	**Recalls information** • 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** • 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** • 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** • 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** • 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	**Society and the Individual** ***The Great Gatsby*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the friendships might include:** • friendship between Jordan and Daisy • abandonment of Gatsby after his death • Gatsby's friendships: Meyer Wolfsheim and Nick. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features, such as:** • contrasts in setting and associated class behaviour • use of imagery, symbolism and motifs • the deconstruction of the identity of Jay Gatsby. **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: • social class expectations • old versus new money • the American Dream. ***Great Expectations*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of friendships might include:** • developing closeness of Pip and Magwitch • Pip's relationship with Estella • Pip's relationships as a gentleman. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features, such as:** • variations in characterisation and their behaviours • narrative descriptions of behaviour • extensive use of metaphor and symbolism. **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: • divisions in social class • concepts of loyalty • views on status.

Question Number	Indicative content
9 contd	***The Bone People*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of friendships might include:** • developing friendships • friendships to provide security/safety to condemn others • clash of/exploration of Maori and New Zealand cultures • friendships explored in pubs. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • use of conversations and aspersions • what is unsaid by characters • revelations influenced by alcohol. **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: • alcohol as a socially cohesive substance • friendships clouded by reputations/presumptions • corruption of Maori culture and attempts to preserve its heritage. ***Othello*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of friendships might include:** • loyalty between Desdemona and Emilia • isolation of Othello • friendships manipulated by Iago. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • use of imagery and motif • dramatic device of soliloquy to aid characterisation • use of repetition to highlight motivations. **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: • concepts of loyalty and reputation • class and status • patriarchal society and its commodification of women.

Question Number	Indicative content
9 contd	***A Raisin in the Sun*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of friendships might include:** • Walter Jnr's feelings of inadequacy cultivated by friends • Beneatha's friendships motivated by racial politics • Mama's pride, and her reluctance to leave the community. **Candidates will be expected to comment on the writer's use of linguistic and literary features:** • expression of Walter Jnr's frustration • the symbolism of Mama's plant • presentation of Beneatha's defiance towards being assimilated. **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: • 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. ***The Wife of Bath's Prologue and Tale*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of friendships might include:** • gossip between WoB and other women • companionship on the pilgrimage • women collaborating to form judgements. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • use of metaphor to create vivid pictures • use of coarse language to shock • WoB's use of rhetoric. **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: • Courtly Love and expectations of marriage • roles of women and their status • contemporary views on reputation.

Question Number	Indicative content
9 contd	***The Whitsun Weddings*** Candidates will apply an integrated literary and linguistic method to their analysis. **Candidates may choose individual poems for discussion or the work as a whole.** **Examples of friendships might include:** • perceived qualities of friendships observed by the narrator • disintegrating relationships and their causes • friendship as a form of social behavior, e.g. in 'The Whitsun Weddings' • friendship as a marker to assess life, e.g. 'Dockery and Son'. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • devices to establish a variety of perspectives on friendships • colloquial and everyday phrasing contrasts with more elevated poetic forms • ranges between distant/global standpoint and specific/personal. **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: • Larkin's own views on the significance of relationships with others • post-war social expectations • living conditions and aspirations in the north of England. 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 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	1–5	**Recalls information** • 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** • 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** • 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** • 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** • 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	**Love and Loss** *A Single Man* Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the positive effects of love and/or loss might include:** • George's recollections of Jim • Charley's regrets • George's developing relationship with Kenny. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • movement between first and third person narration and dialogue • critical tone of third person narrator to emphasise separation from society • the variety of time frames and situations to unsettle. **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: • attitudes towards homosexuality in America in the 1960s • contrast in cultures and values between California and England • émigré experience. *Tess of the D'Urbervilles* Candidates will apply an integrated literary and linguistic method to their analysis. **Examples the positive effects of love and/or loss might include:** • Tess becoming a mother • Tess' hope and joy with Angel • developing friendships. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • 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. **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: • 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.	*Enduring Love* Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the positive effects of love and/or loss might include:** • extreme behaviour to defend others • Clarissa's emotions as a godmother • sustained relationships. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • 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. **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: • post-modern style • modern psychological diagnoses • exploration of different ways of finding meaning, e.g. faith, science, literature. *Much Ado About Nothing* Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the positive effects of love and/or loss might include:** • defeat of Don John's plot • resurrection of Hero • range of unions that conclude the play. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • use of gulling • contrast in language and atmosphere between the two Dons • use of mockery and condescension • manipulation of prose and verse forms. **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: • 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.	***Betrayal*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the positive effects of love and/or loss might include:** • non-acrimonious disintegration of marriage • positive environment at the start • independence within relationships. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • 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. **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: • 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. ***Metaphysical Poetry*** Candidates will apply an integrated literary and linguistic method to their analysis. **Candidates may choose individual poems for discussion or the work as a whole.** **Examples of the positive effects of love and/or loss might include:** • new appreciation of their environment, e.g. 'The Good Morrow', 'The Anniversary', 'The Sun Rising' • dedication to God and the ways it influences life • role of love in friendship, e.g. 'To my Excellent Lucasia'; 'A Dialogue of Friendship'. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • elaborate conceits demonstrate complexity of feelings • direct address adds intensity • range of poetic devices and forms create wit and satire. **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: • contrast to other poetic styles of the age • developments in science, philosophy and exploration • significance of religion.

Question Number	Indicative content
10 contd.	*Selected Poems:* **Sylvia Plath** Candidates will apply an integrated literary and linguistic method to their analysis. **Candidates may choose individual poems for discussion or the work as a whole.** **Examples of the positive effects of love and/or loss might include:** • contemplations of motherhood, e.g. 'Morning Song' • integration with nature, e.g. 'Letter in November' • full range of emotions encouraged through love. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • variety of tone and expression, some lively but mostly sombre • use of imagery to unsettle and disturb the reader • irregular verse and metre but strong use of phonological features. **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: • autobiographical nature and attitudes to mental instability • contemporary attitudes to women's roles in society • allusion to literary traditions and myth. 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 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	1–5	**Recalls information** • 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** • 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** • 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** • 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** • 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	**Encounters** ***A Room with a View*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of encounters with unexpected consequences might include:** • Lucy's experiences without her Baedeker • Lucy and George's kiss • encounter between the men at the pool. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • 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. **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: • 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. ***Wuthering Heights*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of encounters with unexpected consequences might include:** • Mr Heathcliff's trip to Liverpool • Cathy and Heathcliff's first trip to Thrushcross Grange • Lockwood's outing in the snow. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • 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	**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: • 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. ***The Bloody Chamber*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of encounters with unexpected consequences might include:** • metamorphosis experienced in many stories • settings and landscapes that prompt reactions • objects of desire that have negative consequences **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • 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. **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: • 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. ***Hamlet*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of encounters with unexpected consequences might include:** • encounter with Old Hamlet's ghost • staging of the Mousetrap • various encounters that lead to death.

Question Number	Indicative content
11 contd	**Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • 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. **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: • conventions of Revenge tragedy • contemporary attitudes to women and marriage • contemporary attitudes to religion, responsibility and sovereignty. ***Rock 'N' Roll*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of encounters with unexpected consequences might include:** • the music in the garden in Cambridge • any political meeting • dinner parties in Cambridge. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • range of allusions • dual perspective of settings, e.g. Cambridge and Prague • interrogatives to question beliefs, actions and interpretations. **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: • 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	***The Waste Land and Other Poems*** Candidates will apply an integrated literary and linguistic method to their analysis. **Candidate may choose individual poems for discussion or the work as a whole.** **Examples of encounters with unexpected consequences might include:** • uncertainty highlighted in 'Marina' • interpretation of myth and legends, e.g. 'Sweeney Among the Nightingales' • destabilising effects of quests for improvement, e.g. 'The Waste Land'. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • use of varied verse forms and phonological features of alliteration and consonance • class represented by speech patterns • fragmentary nature of structures. **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: • 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. ***The New Penguin Book of Romantic Poetry*** Candidates will apply an integrated literary and linguistic method to their analysis. **Candidates may choose individual poems for discussion or the work as a whole.** **Examples of encounters with unexpected consequences might include:** • mankind's interactions with nature • travels abroad and acts of heroism • ghostly presences, e.g. the Lucy poems • experiences of life whilst under the influence of drugs.

Question Number	Indicative content
11 contd	**Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • 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. **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: • 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. 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 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	1–5	**Recalls information** • 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** • 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** • 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** • 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** • 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	**Crossing Boundaries** ***Wide Sargasso Sea*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of discoveries might include:** • parentage/family relationships • cultural differences – exposed in each of the three sections • various truths. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features**: • shifting narrative perspectives and reactions • environments that are narrated by outsiders • use of memory, dreams and shifting time to create uncertainty. **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: • post-colonialism and marginalisation • patriarchal society and the rights of women in marriage • the Gothic genre. ***Dracula*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of discoveries might include:** • discovery of Dracula as a vampire • Lucy's various suitors discovering each other • Jonathan Harker's discoveries about Mina • Van Helsing's reasoned scientific discoveries. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • 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. **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: • changing social order in contemporary society • changing roles of women • role of religion as a controlling factor.

Question Number	Indicative content
12 contd	**The Lowland** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of discoveries might include:** • roles in the rebellion • reunited families/rediscovered relationships • cultural discoveries through emigration. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • 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. **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: • 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. **Twelfth Night** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of discoveries might include:** • revelation of true identities • self-discovery • new friendships and societies. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • 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. **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: • generic features of Shakespearean comedies • patriarchal societies and the role of women • contemporary attitudes towards social status and its influence on characterisation.

Question Number	Indicative content
12 contd	*Oleanna* Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of discoveries might include:** • new power/loss of power and status • shifting politics in the university • confidence and like-minded support. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • intrusion of the phone calls as a dramatic device • incremental non-fluency in John's speech • confrontational and challenging language used by Carol. **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: • contemporary debates about political correctness and challenging stereotypes • changing nature of education • attitudes towards censorship and freedom of speech. ***Goblin Market, The Prince's Progress, and Other Poems*** Candidates will apply an integrated literary and linguistic method to their analysis. **Candidates may choose individual poems for discussion or the work as a whole.** **Examples of discoveries might include:** • disguised sexual threats • life after death • female power not conferred by men. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • 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. **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: • Victorian attitudes to women and desire/sexuality • significance of religion and honour • allusion to myth and folklore.

Question Number	Indicative content

12 contd	***North***
	Candidates will apply an integrated literary and linguistic method to their analysis.
	Candidates may choose individual poems for discussion or the work as a whole.
	Examples of discoveries might include:
	• allegiances during the Troubles and the way everyday life is compromised
	• echoes of historical and cultural experiences and the impact felt in contemporary society
	• knowledge offered up by the landscape.
	
	Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:
	   • use of kennings and archaic lexis to highlight cultural abandonment
	   • complex metaphors and images, many violent in nature
	   • incorporation of different voices.
	
	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:
	   • 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.
	
	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 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	1–5	**Recalls information** • 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** • 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** • 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** • 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** • 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.