edexcel

AS Level English Language and Literature

PAPER 2
VARIETIES IN LANGUAGE AND LITERATURE

SPECIMEN PAPERS

ALWAYS LEARNING

PEARSON

Introduction

This specimen paper has been produced to complement the sample assessment materials for Pearson Edexcel Level 3 Advanced Subsidiary GCE in English Language and Literature and is designed to provide extra practice for your students. The specimen papers are part of a suite of support materials offered by Pearson.

The specimen papers do not form part of the accredited materials for this qualification.

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.

Write your name here

Surname		Other names

**Pearson Edexcel
Level 3 GCE**

Centre Number

Candidate Number

English Language and Literature
Advanced Subsidiary
Paper 2: Varieties in Language and Literature

Specimen Papers for first teaching
September 2015
Time: 1 hour 30 minutes

Paper Reference
8EL0/02

You must have: Total Marks
prescribed texts (clean copies) and source booklet (enclosed)

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question in Section A on your chosen theme and **one** question in Section B on your chosen texts.
- Answer the questions in the spaces provided
  – *there may be more space than you need.*

Information

- The total mark for this paper is 50.
- The marks for **each** question are shown in brackets
  – *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ▶

PEARSON

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SECTION A: Prose Fiction Extract

Answer ONE question on your chosen text. Write your answer in the space provided.

Society and the Individual

1   *The Great Gatsby*, **F Scott Fitzgerald**

Read the extract on page 4 of the source booklet.

In this extract, Nick recounts how out of place he felt on his first visit to Gatsby's mansion.

With reference to the extract above, discuss:

- Fitzgerald's use of linguistic and literary features
- how the need to belong is presented in the novel as a whole
- relevant contextual factors.

(25)

OR

2   *Great Expectations*, **Charles Dickens**

Read the extract on page 5 of the source booklet.

In this extract, Pip visits a tailor to order a suit of clothes, in preparation for his new life in London.

With reference to the extract above, discuss:

- Dickens's use of linguistic and literary features
- how social class differences shape attitudes towards Pip elsewhere in the novel
- relevant contextual factors.

(25)

OR

Answer ONE question on your chosen text. Write your answer in the space provided.

Love and Loss

3 *A Single Man*, **Christopher Isherwood**

Read the extract on pages 6–7 of the source booklet.

In this extract, George becomes acutely aware of the loss of his partner Jim.

With reference to the extract above, discuss:

* Isherwood's use of linguistic and literary features
* how Isherwood presents George's response to the loss of Jim throughout the novel
* relevant contextual factors.

(25)

OR

4 *Tess of the D'Urbervilles*, **Thomas Hardy**

Read the extract on pages 8–9 of the source booklet.

In this extract, Tess and her fellow milkmaids are assisted by Angel Clare in crossing a swollen river.

With reference to the extract above, discuss:

* Hardy's use of linguistic and literary features
* the ways in which Hardy presents strong attraction between men and women elsewhere in the novel
* relevant contextual factors.

(25)

OR

Answer ONE question on your chosen text. Write your answer in the space provided.

Encounters

5 *A Room with a View*, **E M Forster**

Read the extract on pages 10-11 of the source booklet.

In this extract, Lucy Honeychurch has an unexpected meeting with old Mr. Emerson.

With reference to the extract above, discuss:

* Forster's use of linguistic and literary features
* how romantic relationships develop from unexpected encounters in the novel
* relevant contextual factors.

(25)

OR

6 *Wuthering Heights*, **Emily Brontë**

Read the extract on pages 12-13 of the source booklet.

In this extract, Nelly Dean meets Hareton Earnshaw for the first time in several months.

With reference to the extract above, discuss:

* Brontë's use of linguistic and literary features
* how Brontë presents other encounters between characters who have been separated
* relevant contextual factors.

(25)

OR

Answer ONE question on your chosen text. Write your answer in the space provided.

Crossing Boundaries

7 *Wide Sargasso Sea*, **Jean Rhys**

Read the extract on pages 14-15 of the source booklet.

In this extract, Antoinette discovers that her mother is mentally unstable.

With reference to the extract above, discuss:

- Rhys's use of linguistic and literary features
- Rhys's presentation of people whose mental states are altered elsewhere in the novel
- relevant contextual factors.

(25)

OR

8 *Dracula*, **Bram Stoker**

Read the extract on page 16 of the source booklet.

In this extract, Lucy is seen on the cliffs in the company of a strange figure.

With reference to the extract above, discuss:

- Stoker's use of linguistic and literary features
- other parts of the novel in which the behaviour of characters goes against conventional gender roles
- relevant contextual factors.

(25)

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 1 ☒   Question 2 ☒   Question 3 ☒

Question 4 ☒   Question 5 ☒   Question 6 ☒

Question 7 ☒   Question 8 ☒

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TOTAL FOR SECTION A = 25 MARKS

SECTION B: Exploring Text and Theme

Answer ONE question on the second text you have studied. You must not write about the same text you chose in SECTION A.

Write your answer in the space provided.

Society and the Individual

Anchor texts
The Great Gatsby, F Scott Fitzgerald
Great Expectations, Charles Dickens

Other texts
The Bone People, Keri Hulme
Othello, William Shakespeare
A Raisin in the Sun, Lorraine Hansberry
The Wife of Bath's Prologue and Tale, Geoffrey Chaucer
The Whitsun Weddings, Philip Larkin

9 Discuss how the writer of your other studied text presents individuals who experience change.

In your answer you must consider:

• the writer's use of linguistic and literary features
• relevant contextual factors.

(25)

OR

Answer ONE question on the second text you have studied. You must not write about the same text you chose in SECTION A.

Write your answer in the space provided.

Love and Loss

Anchor texts
A Single Man, Christopher Isherwood
Tess of the D'Urbervilles, Thomas Hardy

Other texts
Enduring Love, Ian McEwan
Much Ado About Nothing, William Shakespeare
Betrayal, Harold Pinter
Metaphysical Poetry, editor Colin Burrow
Sylvia Plath Selected Poems, Sylvia Plath

10 Discuss how the writer of your other studied text presents relationships that cause both pleasure and pain.

In your answer you must consider:

•   the writer's use of linguistic and literary features
•   relevant contextual factors.

(25)

OR

Answer ONE question on the second text you have studied. You must not write about the same text you chose in SECTION A.

Write your answer in the space provided.

Encounters

Anchor texts
A Room with a View, E M Forster
Wuthering Heights, Emily Brontë

Other texts
The Bloody Chamber, Angela Carter
Hamlet, William Shakespeare
Rock 'N' Roll, Tom Stoppard
The Waste Land and Other Poems, T S Eliot
The New Penguin Book of Romantic Poetry, editor J Wordsworth

11 Discuss how the writer of your other studied text presents encounters that contain an element of mystery.

In your answer you must consider:

- the writer's use of linguistic and literary features
- relevant contextual factors.

(25)

OR

Answer ONE question on the second text you have studied. You must not write about the same text you chose in SECTION A.

Write your answer in the space provided.

Crossing Boundaries

Anchor texts
Wide Sargasso Sea, Jean Rhys
Dracula, Bram Stoker

Other texts
The Lowland, Jhumpa Lahiri
Twelfth Night, William Shakespeare
Oleanna, David Mamet
Goblin Market, The Prince's Progress, and Other Poems, Christina Rossetti
North, Seamus Heaney

12 Discuss how the writer of your other studied text presents conflict that either leads to, or follows on from, the crossing of a boundary.

In your answer you must consider:

- the writer's use of linguistic and literary features
- relevant contextual factors.

(25)

Indicate which question you are answering by marking a cross in the box. If you change your mind, put a line through the box and then indicate your new question with a cross.

Chosen question number: **Question 9** ☒ **Question 10** ☒

Question 11 ☒ **Question 12** ☒

Please write the name of the text you have answered the question on below:

Text: ....

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TOTAL FOR SECTION B = 25 MARKS
TOTAL FOR PAPER = 50 MARKS

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Pearson Edexcel Level 3 GCE

English Language and Literature

Advanced Subsidiary
Paper 2: Varieties in Language and Literature

Specimen Papers for first teaching
September 2015
Source booklet

Paper Reference
8EL0/02

Do not return this source booklet with the question paper.

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CONTENTS

SECTION A: Prose Fiction Extracts

SECTION A: Prose Fiction Extracts

Society and the Individual

The Great Gatsby, F Scott Fitzgerald

I had been actually invited. A chauffeur in a uniform of robin's-egg blue crossed my lawn early that Saturday morning with a surprisingly formal note from his employer: the honour would be entirely Gatsby's, it said, if I would attend his 'little party' that night. He had seen me several times, and had intended to call on me long before but a peculiar combination of circumstances had prevented it – signed Jay Gatsby in a majestic hand. 5

Dressed up in white flannels I went over to his lawn a little after seven, and wandered around rather ill at ease among swirls and eddies of people I didn't know – though here and there was a face I had noticed on the commuting train. I was immediately struck by the number of young Englishmen dotted about; all well dressed, all looking a little hungry, and all talking in low, earnest voices to solid and prosperous Americans. I was 10 sure that they were selling something: bonds or insurance or automobiles. They were at least agonizingly aware of the easy money in the vicinity and convinced that it was theirs for a few words in the right key.

As soon as I arrived I made an attempt to find my host, but the two or three people of whom I asked his whereabouts stared at me in such an amazed way, and denied so 15 vehemently any knowledge of his movements, that I slunk off in the direction of the cocktail table – the only place in the garden where a single man could linger without looking purposeless and alone.

I was on my way to get roaring drunk from sheer embarrassment when Jordan Baker came out of the house and stood at the head of the marble steps, leaning a little 20 backward and looking with contemptuous interest down into the garden.

Welcome or not, I found it necessary to attach myself to some one before I should begin to address cordial remarks to the passers-by.

'Hello!' I roared, advancing toward her. My voice seemed unnaturally loud across the garden. 25

'I thought you might be here,' she responded absently as I came up. 'I remembered you lived next door to – '

She held my hand impersonally, as a promise that she'd take care of me in a minute, and gave ear to two girls in twin yellow dresses, who stopped at the foot of the steps.

'Hello!' they cried together. 'Sorry you didn't win.' 30

That was for the golf tournament. She had lost in the finals the week before.

'You don't know who we are,' said one of the girls in yellow, 'but we met you here about a month ago.'

'You've dyed your hair since then,' remarked Jordan, and I started, but the girls had moved casually on and her remark was addressed to the premature moon, produced like 35 the supper, no doubt, out of a caterer's basket. With Jordan's slender golden arm resting in mine, we descended the steps and sauntered about the garden. A tray of cocktails floated at us through the twilight, and we sat down at a table with the two girls in yellow and three men, each one introduced to us as Mr. Mumble.

From pp. 43 – 44

Society and the Individual

Great Expectations, Charles Dickens

'Mr. Trabb,' said I, 'it's an unpleasant thing to have to mention, because it looks like boasting; but I have come into a handsome property.'

A change passed over Mr. Trabb. He forgot the butter in bed, got up from the bedside, and wiped his fingers on the tablecloth, exclaiming, 'Lord bless my soul!'

'I am going up to my guardian in London,' said I, casually drawing some guineas out of my pocket and looking at them; 'and I want a fashionable suit of clothes to go in. I wish to pay for them,' I added – otherwise I thought he might only pretend to make them – 'with ready money.' 5

'My dear sir,' said Mr. Trabb, as he respectfully bent his body, opened his arms, and took the liberty of touching me on the outside of each elbow, 'don't hurt me by mentioning that. May I venture to congratulate you? Would you do me the favour of stepping into the shop?' 10

Mr. Trabb's boy was the most audacious boy in all that country-side. When I had entered he was sweeping the shop, and he had sweetened his labours by sweeping over me. He was still sweeping when I came out into the shop with Mr. Trabb, and he knocked the broom against all possible corners and obstacles, to express (as I understood it) equality with any blacksmith, alive or dead. 15

'Hold that noise,' said Mr. Trabb, with the greatest sternness, 'or I'll knock your head off! Do me the favour to be seated, sir. Now, this,' said Mr. Trabb, taking down a roll of cloth, and tiding it out in a flowing manner over the counter, preparatory to getting his hand under it to show the gloss, 'is a very sweet article. I can recommend it for your purpose, sir, because it really is extra super. But you shall see some others. Give me Number Four, you!' (To the boy, and with a dreadfully severe stare; foreseeing the danger of that miscreant's brushing me with it, or making some other sign of familiarity.) 20

Mr. Trabb never removed his stern eye from the boy until he had deposited number four on the counter and was at a safe distance again. Then he commanded him to bring number five, and number eight. 'And let me have none of your tricks here,' said Mr. Trabb, 'or you shall repent it, you young scoundrel, the longest day you have to live.' 25

Mr. Trabb then bent over number four, and in a sort of deferential confidence recommended it to me as a light article for summer wear, an article much in vogue among the nobility and gentry, an article that it would ever be an honour to him to reflect upon a distinguished fellow-townsman's (if he might claim me for a fellow-townsman) having worn. 'Are you bringing numbers five and eight, you vagabond,' said Mr. Trabb to the boy after that, 'or shall I kick you out of the shop and bring them myself?' 30

I selected the materials for a suit, with the assistance of Mr. Trabb's judgment, and re-entered the parlour to be measured. For although Mr. Trabb had my measure already, and had previously been quite contented with it, he said apologetically that it 'wouldn't do under existing circumstances, sir–wouldn't do at all.' So, Mr. Trabb measured and calculated me in the parlour, as if I were an estate and he the finest species of surveyor… 35

From pp. 142 – 144

Love and Loss

A Single Man, **Christopher Isherwood**

The supermarket is still open; it won't close till midnight. It is brilliantly bright. Its brightness offers sanctuary from loneliness and the dark. You could spend hours of your life here, in a state of suspended insecurity, meditating on the multiplicity of things to eat. Oh dear, there is so much! So many brands in shiny boxes, all of them promising you good appetite. Every article on the shelves cries out to you, take me, take me; and the mere competition of their appeals can make you imagine yourself wanted, even loved. But beware – when you get back to your empty room, you'll find that the false flattering elf of the advertisement has eluded you; what remains is only cardboard, cellophane and food. And you have lost the heart to be hungry.

This bright place isn't really a sanctuary. For, ambushed among its bottles and cartons and cans, are shockingly vivid memories of meals shopped for, cooked, eaten with Jim. They stab out at George as he passes, pushing his shopping-cart. Should we ever feel truly lonely if we never ate alone?

But to say, I won't eat alone tonight; isn't that deadly dangerous? Isn't it the start of a long landslide – from eating at counters and drinking at bars to drinking at home without eating, to despair and sleeping-pills and the inevitable final overdose? But who says I have to be brave? George asks. Who depends on me, now? Who cares?

We're getting maudlin, he says, trying to make his will choose between halibut, sea bass, chopped sirloin, steaks. He feels a nausea of distaste for them all; then sudden rage. Damn all food. Damn all life. He would like to abandon his shopping-cart, although it's already full of provisions. But that would make extra work for the clerks, and one of them is cute. The alternative, to put the whole lot back in the proper places himself, seems like a labour of Hercules; for the overpowering sloth of sadness is upon him. The sloth that ends in going to bed and staying there until you develop some disease.

So he wheels the cart to the cash-desk, pays, stops on the way out to the car-lot, enters the phone-booth, dials.

'Hello.'

'Hello, Charley.'

'Geo – !'

'Look – is it too late to change my mind? About tonight? You see – when you called this morning – I thought I had this date – But I just heard from them that – '

'*Of course* it isn't too late!' She doesn't even bother to listen to his lying excuses. Her gladness flashes its instantaneous way to him, even faster across the zigzag of the wires. And at once Geo and Charley are linked, are yet another of this evening's lucky pairs, amidst all of its lonely wanderers. If any of the clerks were watching, they would see his face inside the glass box brighten, flush with joy like a lover's.

'Can I bring you anything? I'm at the market – '

'Oh no – no thank you, Geo dear! I have loads of food. I always seem to get too much, nowadays. I suppose it's because – '

'I'll be over in a little while, then. Have to stop by the house, first. So long – '

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'Oh, Geo – this *is* nice! Au revoir!'

But he is so utterly perverse that his mood begins to change again before he has even finished unloading his purchases into the car. Do I really want to see her? he asks himself; and then, what in the world made me do that?

From pp. 89 – 91

Love and Loss

Tess of the D'Urbervilles, **Thomas Hardy**

The rosy-cheeked, bright-eyed quartet looked so charming in their light summer attire, clinging to the roadside bank like pigeons on a roof-slope, that he stopped a moment to regard them before coming close. Their gauzy skirts had brushed up from the grass innumerable flies and butterflies which, unable to escape, remained caged in the transparent tissue as in an aviary. Angel's eye at last fell upon Tess, the hindmost of the four; she, being full of suppressed laughter at their dilemma, could not help meeting his glance radiantly.

5

He came beneath them in the water, which did not rise over his long boots; and stood looking at the entrapped flies and butterflies.

'Are you trying to get to church?' he said to Marian, who was in front, including the next two in his remark, but avoiding Tess.

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'Yes, sir; and 'tis getting late; and my colour do come up so – '

'I'll carry you through the pool – every Jill of you.'

The whole four flushed as if one heart beat through them.

'I think you can't, sir,' said Marian.

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'It is the only way for you to get past. Stand still. Nonsense – you are not too heavy! I'd carry you all four together. Now, Marian, attend,' he continued, 'and put your arms round my shoulders, so. Now! Hold on. That's well done.'

Marian had lowered herself upon his arm and shoulder as directed, and Angel strode off with her, his slim figure, as viewed from behind, looking like the mere stem to the great nosegay suggested by hers. They disappeared round the curve of the road, and only his sousing footsteps and the top ribbon of Marian's bonnet told where they were. In a few minutes he reappeared. Izz Huett was the next in order upon the bank.

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'Here he comes,' she murmured, and they could hear that her lips were dry with emotion. 'And I have to put my arms round his neck and look into his face as Marian did.'

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'There's nothing in that,' said Tess quickly.

'There's a time for everything,' continued Izz, unheeding. 'A time to embrace, and a time to refrain from embracing; the first is now going to be mine.'

'Fie – it is Scripture, Izz!'

'Yes,' said Izz, 'I've always a' ear at church for pretty verses.'

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Angel Clare, to whom three-quarters of this performance was a commonplace act of kindness, now approached Izz. She quietly and dreamily lowered herself into his arms, and Angel methodically marched off with her. When he was heard returning for the third time Retty's throbbing heart could be almost seen to shake her. He went up to the red-haired girl, and while he was seizing her he glanced at Tess. His lips could not have pronounced more plainly, 'It will soon be you and I.' Her comprehension appeared in her face; she could not help it. There was an understanding between them.

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Poor little Retty, though by far the lightest weight, was the most troublesome of Clare's burdens. Marian had been like a sack of meal, a dead weight of plumpness under which he had literally staggered. Izz had ridden sensibly and calmly. Retty was a bunch of hysterics.

However, he got through with the disquieted creature, deposited her, and returned. Tess could see over the hedge the distant three in a group, standing as he had placed them on the next rising ground. It was now her turn. She was embarrassed to discover that excitement at the proximity of Mr Clare's breath and eyes, which she had contemned in her companions, was intensified in herself…

From pp. 169 – 171

Encounters

A Room with a View, E M Forster

The church was invisible, but up in the darkness to the left there was a hint of colour. This was a stained window, through which some feeble light was shining, and when the door opened Lucy heard Mr. Beebe's voice running through the litany to a minute congregation. Even their church, built upon the slope of the hill so artfully, with its beautiful raised transept and its spire of silvery shingle – even their church had lost its charm; and the thing one never talked about – religion – was fading like all the other things. 5

She followed the maid into the Rectory.

Would she object to sitting in Mr. Beebe's study? There was only that one fire.

She would not object. 10

Someone was there already, for Lucy heard the words: 'A lady to wait, sir.'

Old Mr. Emerson was sitting by the fire, with his foot upon a gout-stool.

'Oh, Miss Honeychurch, that you should come!' he quavered; and Lucy saw an alteration in him since last Sunday.

Not a word would come to her lips. George she had faced, and could have faced again, 15 but she had forgotten how to treat his father.

'Miss Honeychurch, dear, we are so sorry! George is so sorry! He thought he had a right to try. I cannot blame my boy, and yet I wish he had told me first. He ought not to have tried. I knew nothing about it at all.'

If only she could remember how to behave! 20

He held up his hand. 'But you must not scold him.'

Lucy turned her back, and began to look at Mr. Beebe's books.

'I taught him,' he quavered, 'to trust in love. I said: "When love comes, that is reality." I said: "Passion does not blind. No. Passion is sanity, and the woman you love, she is the only person you will ever really understand."' He sighed: 'True, everlastingly true, though my 25 day is over, and though there is the result. Poor boy! He is so sorry! He said he knew it was madness when you brought your cousin in; that whatever you felt you did not mean. Yet'– his voice gathered strength: he spoke out to make certain – 'Miss Honeychurch, do you remember Italy?'

Lucy selected a book – a volume of Old Testament commentaries. Holding it up to her 30 eyes, she said: 'I have no wish to discuss Italy or any subject connected with your son.'

'But you do remember it?'

'He has misbehaved himself from the first.'

'I only was told that he loved you last Sunday. I never could judge behaviour. I – I – suppose he has.' 35

Feeling a little steadier, she put the book back and turned round to him. His face was drooping and swollen, but his eyes, though they were sunken deep, gleamed with a child's courage.

'Why, he has behaved abominably,' she said. 'I am glad he is sorry. Do you know what he did?'

40

'Not "abominably",' was the gentle correction. 'He only tried when he should not have tried. You have all you want, Miss Honeychurch: you are going to marry the man you love. Do not go out of George's life saying he is abominable.'

'No, of course,' said Lucy, ashamed at the reference to Cecil. '"Abominable" is much too strong. I am sorry I used it about your son. I think I will go to church, after all. My mother and my cousin have gone. I shall not be so very late – '

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'Especially as he has gone under,' he said quietly.

From pp. 205 – 207

Encounters

***Wuthering Heights*, Emily Brontë**

The sun shone yellow on its grey head, reminding me of summer; and I cannot say why, but all at once, a gush of child's sensations flowed into my heart. Hindley and I held it a favourite spot twenty years before. I gazed long at the weather-worn block; and, stooping down, perceived a hole near the bottom still full of snail-shells and pebbles, which we were fond of storing there with more perishable things – and, as fresh as reality, it appeared that I beheld my early playmate seated on the withered turf; his dark, square head bent forward, and his little hand scooping out the earth with a piece of slate. 'Poor Hindley!' I exclaimed, involuntarily. I started – my bodily eye was cheated into a momentary belief that the child lifted its face and stared straight into mine! It vanished in a twinkling; but, immediately, I felt an irresistible yearning to be at the Heights. Superstition urged me to comply with this impulse – supposing he should be dead! I thought – or should die soon! – supposing it were a sign of death! The nearer I got to the house the more agitated I grew: and on catching sight of it, I trembled every limb. The apparition had outstripped me; it stood looking through the gate. That was my first idea on observing an elf-locked, brown-eyed boy setting his ruddy countenance against the bars. Further reflection suggested this must be Hareton, *my* Hareton, not altered greatly since I left him, ten months since. 5

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'God bless thee, darling!' I cried, forgetting instantaneously my foolish fears. 'Hareton, it's Nelly – Nelly, thy nurse.'

He retreated out of arm's length, and picked up a large flint. 20

'I am come to see thy father, Hareton,' I added, guessing from the action that Nelly, if she lived in his memory at all, was not recognised as one with me.

He raised his missile to hurl it; I commenced a soothing speech, but could not stay his hand. The stone struck my bonnet, and then ensued, from the stammering lips of the little fellow, a string of curses which, whether he comprehended them or not, were delivered with practised emphasis, and distorted his baby features into a shocking expression of malignity. You may be certain this grieved, more than angered me. Fit to cry, I took an orange from my pocket, and offered it to propitiate him. 25

He hesitated, and then snatched it from my hold, as if he fancied I only intended to tempt and disappoint him. 30

I showed another, keeping it out of his reach.

'Who has taught you those fine words, my barn?' I inquired. 'The curate?'

'Damn the curate, and thee! Give me that,' he replied.

'Tell us where you got your lessons, and you shall have it,' said I. 'Who's your master?'

'Devil daddy,' was his answer. 35

'And what do you learn from Daddy?' I continued.

He jumped at the fruit; I raised it higher. 'What does he teach you?' I asked.

'Naught,' said he, 'but to keep out of his gait – Daddy cannot bide me, because I swear at him.'

'Ah! and the devil teaches you to swear at Daddy?' I observed.   40

'Aye – nay,' he drawled.

'Who, then?'

'Heathcliff.'

I asked if he liked Mr. Heathcliff.

'Aye!' he answered again.   45

From pp. 108 – 110

Crossing Boundaries

***Wide Sargasso Sea*, Jean Rhys**

'Pierre is dead, isn't he?'

'He died on the way down, the poor little boy,' she said.

'He died before that,' I thought but was too tired to speak.

'You mother is in the country. Resting. Getting well again. You will see her quite soon.'

'I didn't know,' I said. 'Why did she go away?'   5

'You've been very ill for nearly six weeks – you didn't know anything.'

What was the use of telling her that I'd been awake before and heard my mother
screaming *'Qui est là? Qui est là?'* then 'Don't touch me. I'll kill you if you touch me.
Coward. Hypocrite. I'll kill you.' I'd put my hands over my ears, her screams were so loud
and terrible. I slept and when I woke up everything was quiet.   10

Still Aunt Cora stayed by my bed looking at me.

'My head is bandaged up. It's so hot,' I said. 'Will I have a mark on my forehead?'

'No, no.' She smiled for the first time. 'That is healing very nicely. It won't spoil you on your
wedding day,' she said.

She bent down and kissed me. 'Is there anything you want? A cool drink to sip?'   15

'No, not a drink. Sing to me. I like that.'

She began in a shaky voice.

<blockquote>
'Every night at half past eight
Comes tap tap tapping – '
</blockquote>

'Not that one. I don't like that one. Sing *Before I was set free*.'   20

She sat near me and sang very softly, 'Before I was set free'. I heard as far as 'The sorrow
that my heart feels for –' I didn't hear the end but I heard that before I slept, 'The sorrow
that my heart feels for.'

I was going to see my mother. I had insisted that Christophine must be with me, no one
else, and as I was not yet quite well they had given way. I remember the dull feeling as   25
we drove along for I did not expect to see her. She was part of Coulibri, that had gone, so
she had gone, I was certain of it. But when we reached the tidy pretty little house where
she lived now (they said) I jumped out of the carriage and ran as fast as I could across the
lawn. One door was open on to the veranda. I went in without knocking and stared at
the people in the room. A coloured man, a coloured woman, and a white woman sitting   30
with her head bent so low that I couldn't see her face. But I recognized her hair, one plait
much shorter than the other. And her dress. I put my arms round her and kissed her. She
held me so tightly that I couldn't breathe and I thought, 'It's not her.' Then, 'It must be her.'
She looked at the door, then at me, then at the door again. I could not say, 'He is dead,'
so I shook my head. 'But I am here, I am here,' I said, and she said, 'No,' quietly. Then 'No   35
no no' very loudly and flung me from her. I fell against the partition and hurt myself. The
man and the woman were holding her arms and Christophine was there. The woman

said, 'Why you bring the child to make trouble, trouble, trouble? Trouble enough without that.'

From pp. 25 – 26

Crossing Boundaries

Dracula, Bram Stoker

11 August, 3 a.m. – Diary again. No sleep now, so I may as well write. I am too agitated
to sleep. We have had such an adventure, such an agonising experience. I fell asleep
as soon as I had closed my diary... Suddenly I became broad awake, and sat up, with
a horrible sense of fear upon me, and of some feeling of emptiness around me. The
room was dark, so I could not see Lucy's bed; I stole across and felt for her. The bed was   5
empty. I lit a match and found that she was not in the room. The door was shut, but not
locked, as I had left it. I feared to wake her mother, who has been more than usually
ill lately, so threw on some clothes and got ready to look for her. As I was leaving the
room it struck me that the clothes she wore might give me some clue to her dreaming
intention. Dressing-gown would mean house; dress, outside. Dressing-gown and dress   10
were both in their places. 'Thank God,' I said to myself, 'she cannot be far, as she is only in
her nightdress.' I ran downstairs and looked in the sitting-room. Not there! Then I looked
in all the other open rooms of the house, with an ever-growing fear chilling my heart.
Finally I came to the hall door and found it open. It was not wide open, but the catch of
the lock had not caught. The people of the house are careful to lock the door every night,   15
so I feared that Lucy must have gone out as she was. There was no time to think of what
might happen; a vague, overmastering fear obscured all details. I took a big, heavy shawl
and ran out. The clock was striking one as I was in the Crescent, and there was not a soul
in sight. I ran along the North Terrace, but could see no sign of the white figure which I
expected. At the edge of the West Cliff above the pier I looked across the harbour to the   20
East Cliff, in the hope or fear – I don't know which – of seeing Lucy in our favourite seat.
There was a bright full moon, with heavy black, driving clouds, which threw the whole
scene into a fleeting diorama of light and shade as they sailed across. For a moment or
two I could see nothing, as the shadow of a cloud obscured St. Mary's Church and all
around it. Then as the cloud passed I could see the ruins of the abbey coming into view;   25
and as the edge of a narrow band of light as sharp as a sword-cut moved along, the
church and the churchyard became gradually visible. Whatever my expectation was, it
was not disappointed, for there, on our favourite seat, the silver light of the moon struck
a half-reclining figure, snowy white. The coming of the cloud was too quick for me to
see much, for shadow shut down on light almost immediately; but it seemed to me as   30
though something dark stood behind the seat where the white figure shone, and bent
over it. What it was, whether man or beast, I could not tell; I did not wait to catch another
glance, but flew down the steep steps to the pier and along by the fish-market to the
bridge, which was the only way to reach the East Cliff. The town seemed as dead, for not
a soul did I see; I rejoiced that it was so, for I wanted no witness of poor Lucy's condition.   35

From pp. 100 – 101

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Paper 2 Mark scheme

Question Number	Indicative content
1	**Society and the Individual** *The Great Gatsby* Students will apply an integrated literary and linguistic method to their analysis. **Students 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:** • Nick's adverb: 'actually' as attempt to legitimise his presence compared to hangers-on • Gatsby's modesty: 'a little party', 'the honour would be his' • tricolons to capture stereotypical young Englishmen: 'all well dressed, all looking a little hungry and all talking in low earnest voices' • metaphor of river: 'swirls and eddies' to convey Nick's sense that the other guests are moving rapidly and uncontrollably • Nick's use of slang and idiomatic expression: 'slunk off', 'roaring drunk' suggests his sense of not belonging in this world • cluster of adverbs to indicate Nick's awkwardness and Jordan's arrogance: 'unnaturally…absently…impersonally' • colour symbolism of the yellow dresses worn by the girls, Jordan's 'golden' arm • the girls' chorused conversation: 'they cried together' and lack of both names and status: 'you don't know who we are' suggest that they lack individualism • Gatsby's power conveyed through simile: power to control the moon 'produced like the supper' and metaphor: 'a tray of cocktails floated'. Answers are likely to develop by focusing on Gatsby, whose desire to impress the socially-superior Daisy drives his invention of a persona and his pursuit of wealth; and on Nick who is restlessly seeking a place in New York society after returning from war and being dissatisfied with life in the Midwest. The aspirations of Myrtle Wilson may also feature in answers. **Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • this extract is from early in the novel, when Nick is still impressionable and eager to fit in; he will later see through such superficial desires and detect the corruption at the heart of this world • the contrast of old and new money in this society, with the latter eager to move in the same social circles as the former • the decadence of the 1920s captured in the opulence of the party itself; the arrogance and desperation of the party-goers conveys the dark side of such glamour • early 20th century attitudes to social class • the contexts in which the text was written and received • 21st century reception—students may make personal comments relating to issues of social inclusion and exclusion in the text. 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)**	

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* Students will apply an integrated literary and linguistic method to their analysis. **Students 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:** • Trabb's excessive formality and elaborate requests to the transformed Pip: 'may I venture to…?' • alliteration for effect: 'sweetened his labours by sweeping…' • comedy generated by the repeated shifts in tone and register, as Trabb turns from abusing his boy with insults/threats/commands to ingratiating himself with Pip: 'I'll knock your head off! Do me the favour…' • free indirect speech to capture Trabb's voice as he discusses the summer fashions of the gentry: 'an article that it would ever be an honour to him to reflect upon a distinguished fellow-townsman's (if he might claim me for a fellow-townsman) having worn' • use of verbs and adverbs to capture difference in status between Trabb and Pip – Pip 'casually' draws money from his pocket; Trabb bends 'respectfully', stares 'dreadfully', speaks 'apologetically' • concluding metaphor comparing himself to an 'estate' suggests Pip's newly elevated view of himself. Answers may develop to focus on such examples as Pip's treatment by Estella; Joe's attempt to keep up with Pip; Magwitch's obsession with gentility. Students may also comment on attitudes that are not changed by Pip's elevated social position such as Biddy's and Miss Havisham's. **Students will be expected to comment on relevant contextual factors.** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • the extract occurs towards the end of Pip's early life in the marshes at a time when his status is changing • use of comedy to explore Trabb's changing attitude towards Pip • use of Trabb's attitudes to highlight the status of children and the exploitation of child labour • 19th century attitudes to social class • the contexts in which the text was written and received • 21st century reception—students may make personal comments relating to issues of social class in the text. 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* Students will apply an integrated literary and linguistic method to their analysis. **Students 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:** • present tense for immediacy, and focalisation through George • familiar tone created by direct address and phatic talk: 'you could', 'oh dear' • sibilance for emphasis: 'state of suspended insecurity' • personification of commodity objects: 'take me, take me' • alliterative fronted conjunction: 'but beware', also later alliteration: 'find the false flattering' • metaphor of sanctuary constructed in paragraph 1 changes in paragraph 2 through the developing semantic field of conflict • verb choice: 'ambushed', 'stab out' to capture the sudden realisation of being alone • the narrative voice and George's merge (a typical feature) as the sequence of questions begun by the apparently omniscient voice become George's own questions: 'Who depends on me now? Who cares?' • the pronoun shifts to 'we' as George refers to himself in first person plural – his internal monitor speaking • anaphoric patterning of George's curse: 'Damn all food. Damn all life' • asyndetic list of present-tense actions: 'wheels...pays...stops... enters...dials' • Charley's joy conveyed by exclamatives; George's doubt by interrogatives. Answers may develop to include several incidents involving flashbacks to Jim: for example, their easy conservation at breakfast contrasts with George's awkward interactions with others; his anger when driving on the freeway is connected to Jim's death in a car crash; loss ensnares him in lies (claiming Jim moved back to his parents' home) and hatred: 'Jim is nothing now but an excuse for hating three quarters of America'; Kenny as replacement of Jim. **Students will be expected to comment on relevant contextual factors.** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • the extract is taken from the second half of the novel. George has chosen life over death, the future over the past – but yet again seems susceptible to his memories of Jim • Isherwood's use of the language of love and loss to critique commodity capitalism • George's sense of futility, due in part to the proximity of the Cuban Missile Crisis • the contexts in which the text was written and received • 21st century reception—students may make personal comments relating to the nature of George and Jim's relationship. 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* Students will apply an integrated literary and linguistic method to their analysis. **Students 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:** • compound adjectives paint conventional picture of pastoral romance: 'rosy-cheeked, bright-eyed' • similes: 'like pigeons', 'as in an aviary', 'like the mere stem to the giant nosegay' • symbolism of entrapped flies and butterflies • rustic sociolect and local dialect features captured by phonetic rendering of: ''tis', and non-standard conjugation: 'my colour do come up so'; Angel's affected rustic term for a woman: 'Jill' • Angel establishes command through imperative verbs: 'attend… put… stand still' • humour of Izz's play on scripture, and Tess's pious refusal to endorse it • adverb and verb combinations used to point the contrast between Izz and Angel's feelings: she 'dreamily lowered herself'; he 'methodically marched' • phonological and rhetorical patterning in the closing antithesis: 'which she had contemned in her companions, was intensified in herself'. Answers may develop by considering such strong attractions as Tess's towards Angel at the start when he dances with a friend; Alec's rakish attraction to Tess; the brief period of contentment for Angel and Tess on the run after Alec's murder; the hint that Angel and Liza-Lu will marry as Tess requested. **Students will be expected to comment on relevant contextual factors.** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • this extract is close to the mid-point of the novel. Angel's return into Tess's life is promising but she is still racked with guilt at becoming pregnant by Alec • 19th century conventions of gendered behaviour • conventions of the romance and tragedy genres • the contexts in which the text was written and received • 21st century reception—students may make personal comments on the nature of romantic relationships. 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*** Students will apply an integrated literary and linguistic method to their analysis. **Students 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:** • symbolism of the darkened church to represent Lucy's lies and fading prospects; however, the 'feeble' light, and the lit fire signify hope not entirely lost • free indirect speech: 'would she object…she would not' • repeated reporting verb captures Emerson's vulnerability: 'he quavered' • exclamatives and repetition to capture authenticity: 'we are so sorry! George is so sorry' • representation of a paralinguistic feature – turning to read the books is a tacit rejection of Emerson's apology • Emerson uses imperative and modal verbs, and repetition, to try to establish control of conversation: 'you must not scold him', 'do not go out of George's life' • Lucy tries to counter with assertive declaratives: 'he has behaved abominably' • false start and hedge used to soften admission of George's inappropriate behaviour: 'I-I-suppose he has' • adverbial 'only' used to excuse and explain George's boldness: 'He only tried…' • repetition of Emerson's name suggests Lucy's eagerness to find out about George. Answers may develop to consider George's rescue of Lucy from Piazza Signoria during a fight between two Italians; cab driver takes Lucy to George at Fiesole; the naked bathers at the sacred lake. **Students will be expected to comment on relevant contextual factors.** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • the extract is taken from close to the end of the novel, but is yet another instance of Lucy's self-deception, with the status of her relationship with Cecil and her feelings for George shrouded in mystery • attitudes to class and gender typical of early 20th century English society • the significance of the church as the location for this encounter • the contexts in which the text was written and received • 21st century reception—students may make personal comments on the role of chance in romantic narratives. 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
	Students will apply an integrated literary and linguistic method to their analysis.
	Students 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:
	• Nelly's reverie: 'gazed long…stooping down' is suddenly interrupted: 'as fresh as reality…I started', creating shift in narrative pace
	• ghostly apparition is a reminder of Catherine's ghost from Chapter 3
	• the extract re-establishes the novel's gothic mood following several more realistic chapters
	• Nelly conveys her 'agitated' reaction with a tricolon of exclamatives
	• hyperbole: 'trembled every limb'
	• repair following false start, inserting possessive pronoun: 'my Hareton'
	• illeism of Nelly referring to herself in third person to remind Hareton who she is: 'Hareton, it's Nelly - Nelly, thy nurse.'
	• sibilance to convey Nelly's bitterness at the memory of Hareton's attack: 'raised his missile…commenced a soothing speech…stone struck…string of curses…practised emphasis'
	• adjacency pairs of Nelly's interview with Hareton - she initiates
	• contrasting reporting verbs: 'I inquired…continued…observed'; 'he drawled'.
	Answers may develop by considering the following renewed encounters: the return of the ghost, and Heathcliff's longing to see her/it again; Catherine's transformed appearance on her return from convalescence troubles Heathcliff, delights Hindley; Heathcliff's return after three years – rapid resumption of relations with Catherine; Lockwood's return to the area at the end of the text, finding Hareton and Cathy II together; Cathy II escapes from imprisonment to be reunited with her dying father; Linton and Cathy II's varying reactions to being reunited.
	Students will be expected to comment on relevant contextual factors. Any reference the student makes to context must be relevant and appropriate to the question. These may include:
	• this incident occurs soon after Heathcliff's return. Nelly's unreliability as narrator here is apparent from her sentimentality towards the brutal Hindley, and her distaste for Heathcliff
	• Brontë's idea of personality as dynamic, shaped by experience, especially childhood experience
	• patriarchal values which normalise violence against women
	• Nelly's complex attachment to the Earnshaw family despite her separation from it
	• the contexts in which the text was written and received
	• 21st century reception - students may make personal comments on the impact of separation on the relationships in the novel.
	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* Students will apply an integrated literary and linguistic method to their analysis. **Students 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:** • diminutives: 'poor little boy', 'pretty little house' • short and minor sentences to convey Antoinette's fragile health and the awkwardness of the situation: 'Resting', 'I didn't know' • mother's screams, repetition of 'who is there', insults, threats and Antoinette's use of intensifiers: 'so loud and terrible' point clearly to mental instability • identification of mother with property intensified by parallelism: 'that had gone, so she had gone' • contrast of the 'tiny, pretty, little house' with the horror found within • varied sentence lengths to convey her excitement as Antoinette recognises her mother • repetition: 'I am here, I am here' met with: 'No...No no no' • violence of mother's attack: 'flung' • memory is a mix of specific and vague detail, capturing her struggle to recollect with precision: 'The man and woman were holding her arms and Christophine was there' • repetition of 'trouble' for emphasis. Answers may develop by considering further examples of altered mental states, such as the effects of the potion given to Rochester; Antoinette's descent into madness as she loses her identity and her heritage during her move to England; the burning of Rochester's house. **Students will be expected to comment on relevant contextual factors.** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • this is an early incident in the novel, and it establishes the chaotic family from which Antoinette struggles to escape, and hints at her own disposition to madness • post-colonial presentations of racial differences/categories • attitudes to madness and the segregation of the mentally ill in this society • the contexts in which the text was written and received • 21st century reception - students may make personal comments on attitudes to mental illness. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

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* Students will apply an integrated literary and linguistic method to their analysis. **Students 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:** • elliptical style consistent with Journal mode: 'Diary again. No sleep now…so threw on clothes…Not there!' • the chronological sequence is typical of the mode • conventional gothic settings of dark room, ruined abbey, churchyard • anaphoric patterning: 'such an adventure, such an experience' • zeugma: 'dressing gown would mean house; dress, outside' to convey rapidity of thought • alliteration and sibilance to capture building tension: 'clock…crescent… not a soul in sight' • repeated references to obscurity and uncertainty: 'seemed to me', 'I could not tell', 'something dark', 'shadow of a cloud obscured', 'gradually visible' • irony: 'town seemed dead…not a soul'. Answers may develop by considering such unconventional behaviours as: Lucy as child predator, violating conventions of 19th century maternity; Mina's ambitions, her increasingly active role in the Crew of Light, disregarding feminine propriety; the failure of the men to be conventionally masculine at several key moments; Dracula cast as mother-figure when Lucy feeds at his bleeding breast. **Students will be expected to comment on relevant contextual factors.** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • this is towards the mid-point of the novel; Mina's heroic character is being further established in this scene, as well as Lucy's capitulation to vampirism • adherence to genre conventions of diary, gothic • role of 19th century women and men in genteel society • rise of the 'New Woman' • the contexts in which the text was written and received • 21st century reception - students may make personal comments on gender roles and behaviours. 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* Students will apply an integrated literary and linguistic method to their analysis. **Examples of individuals who experience change might include:** • Nick's move, prior to the novel's action, back from World War I combat to his home in the Midwest, then to New York • Myrtle's experience of the life led by Tom leads to her aspirations and ultimately to her death • Gatsby's profound reinvention of himself to win Daisy. **Students will be expected to identify and comment on the writer's use of linguistic and literary features, such as:** • first person narrative POV means all changes are as perceived by Nick Carraway, an unreliable narrator • use of motifs and symbols, for example, the car, to signify aspiration and belonging • extensive descriptions of varying settings, indicative of social class differences. **Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • the American Dream and the willingness of individuals to change themselves to achieve it • 1920s specifics: the emergence of jazz music, flapper culture and bootlegging, portrayal of the garish lifestyle of 1920s affluent society; anticipated shift to 30s depression and austerity • social class differences signalled by changing settings, for example, Nick's train journey. *Great Expectations* Students will apply an integrated literary and linguistic method to their analysis. **Examples of individuals who experience change might include:** • Pip - his change can be measured by alterations in environment, status, companions and language use • other characters who change include Miss Havisham (before/after her wedding) and Magwitch (from illiterate, animalistic convict to self-made man and father-figure) • comparison may legitimately be made to characters who represent stability and dependability (Joe, Biddy), and inability to change (Estella). **Students will be expected to identify and comment on the writer's use of linguistic and literary features, such as:** • first person unreliable narrative affects readers' perception of the described changes

Question Number	Indicative content
9 contd	• extensive use of metaphor and simile, some of which allow reader to measure changes in characters, for example, bird and flight imagery, chain imagery (which both indicates changes but also an inability to move on or escape) • the novel was written initially for serialisation therefore includes mini-climaxes at the end of chapters, anticipating major changes in the plot. **Students will be expected to comment on any relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • Dickens' personal experience of change • Victorian capitalism and faith in meritocracy • contemporary psychological theory of the predisposed and thus unchanging criminal personality • knowing generic playfulness – inter-changing elements of spiritual autobiography, bildungsroman, gothic. ***The Bone People*** Students will apply an integrated literary and linguistic method to their analysis. **Examples of individuals who experience change might include:** • Simon most obviously experiences change when washed up and discovered on the shore, leaving his old mysterious existence behind and entering a new world; his 're-birth' close to the end of the novel sees him return to language and interaction, to embrace spirituality, to acknowledge hybridity and complexity in both individuals and society • Joe's changing situation after Simon's arrival: moves on from death of wife and son, but changes again when his vicious assaults on Simon are revealed. The apparently fatal beating of Simon threatens major transformation for all characters concerned. His meetings with the kaumatua awaken him to the history of Maori culture and its dispossession • Kerewin, initially reclusive and emotionally detached, is drawn into the world of Joe and Simon following the break-in. Her ambiguous sexuality and gender – she calls herself 'neuter' – does not change, but she does come to accept a hybridised version of the family, loving both Joe and Simon. **Students will be expected to identify and comment on the writer's use of linguistic and literary features:** • complexity of narration – alternates between omniscient narration, with drifts into the consciousnesses of the three main characters, plus various scientific and poetic and philosophical digressions • stylistic variation – realism alternates with romanticism (dreams, spiritual digressions) • symbolism of bones – both genetic inheritance, symbol of poverty/dispossession • significance of settings - tower, wilderness, beach, each directly associated with change.

Question Number	Indicative content
9 contd	**Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • New Zealand's colonial history, the 19th century crushing of Maori language and culture by the invasive, transformative culture of Pakeha, the continuation of this throughout the 20th century • postmodern aesthetics – the dismantling of all privileged beliefs, knowledges, and hierarchies, though Hulme advocates a return to a sort of spirituality normally rejected by postmodernists • the author's own 'hybrid' status as one eighth Maori is key to understanding the novel's support of hybridity and its critique of essentialism (i.e. believing that only 'pure' Maori or 'pure' Western values hold legitimacy). *Othello* Students will apply an integrated literary and linguistic method to their analysis. **Examples of individuals who experience change might include:** • Othello's change from hero to villain • Desdemona's change from daughter to wife • Cassio's fall from grace • Roderigo's shift from hope to despair • each of these form a contrast with Iago's constant appetite for revenge. **Students will be expected to identify and comment on the writer's use of linguistic and literary features:** • soliloquy as dramatic device to divulge motive and changing feelings • manipulation of blank verse and prose to convey status • figurative language, rhetorical features, use of exclamations and questions. **Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • attitudes to race and gender in Shakespeare's time • the genre of tragedy with its conventions of peripeteia, anagnorisis and catharsis. *A Raisin in the Sun* Students will apply an integrated literary and linguistic method to their analysis. **Examples of individuals who experience change might include:** • Walter's hopes of changing his life with his father's insurance money; his sobriety and drunkenness, his hope and despair • Mama's remarks on Walter's deteriorating state of mind • Beneatha's increasing awareness of African heritage shaped by Joseph Asagei • Ruth's deterioration (from coping to crisis) under pressure.

Question Number	Indicative content
9 contd	**Students will be expected to identify and comment on the writer's use of linguistic and literary features:** • significance of staging and stage directions; production history • characterisation through dialogue, for example, Beneatha's zealous use of her newly-acquired lexis of Africanism. **Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • racial and class conflict in post-war America • the struggle to defeat segregation, discrimination and oppression • the play initially performed to an overwhelmingly white audience • the play's links to other post-war plays which show working-class characters as susceptible to tragedy such as Arthur Miller, Tom Murphy. *The Wife of Bath's Prologue and Tale* Students will apply an integrated literary and linguistic method to their analysis. **Examples of attempts to control or manipulate might include*:* • the Wife in her Prologue, as she recounts her changing fortunes with a succession of husbands • her love for Jankin prompts a change towards sentiment • her Tale focuses on change of ugliness into beauty, conditional on a key change: male trust of and submission to, women. **Students will be expected to identify and comment on the writer's use of linguistic and literary features:** • slipperiness of Wife's argument: highly skilled in changing the point as suits her defence of her behaviour • POV of Wife in Prologue and omniscient narrator in the Tale • extensive use of metaphor and simile. **Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • role of women and their status in society in late Middle Ages • cultural significance of marriage • Medieval tradition of anti-feminist texts, issues of patriarchy, matriarchy and equality • Wife's anti-clerical views – controversial with audience.

Question Number	Indicative content
9 contd	***The Whitsun Weddings*** Students will apply an integrated literary and linguistic method to their analysis. **Students may choose individual poems for discussion or the work as a whole.** **Examples of individuals who experience change might include:** • 'Whitsun Weddings' - a rail journey reveals: 'all the power that being changed can give'; other poems about changed locations include 'Sunny Prestatyn' and 'The Importance of Elsewhere' • 'An Arundel Tomb' is a major poem about changing attitudes towards love over time; other poems on passage of time include 'Wild Oats', 'Afternoons', 'Ambulances' and 'MCMXIV'. **Students will be expected to identify and comment on the writer's use of linguistic and literary features:** • pronoun shifts in which Larkin moves from specific examples to universal applicability • general preference for regular stanzaic and metrical forms, despite the changes, often profound, described in the content of the poems (largely a rejection of modernist experimentation/free verse) • phonological features, use of flat monosyllables, colloquial language, significance of line breaks and half rhyme. **Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • poems are very much located in post-war English society, in Larkin's commentary on everyday life and what it means to be English • Larkin part of the 'Movement Poets' - belief that there should be a close bond between poet and reader • personal preoccupation with transience of life comes through into verse.

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)**	

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* Students will apply an integrated literary and linguistic method to their analysis. **Examples of relationships causing pleasure and pain might include:** • George's relationship with Kenny represents opportunity and life, versus self-enforced solitude which equates to death - but he is unable to find fulfilment, and dies of a heart attack following the failed encounter • life with Jim recalled with unremitting pleasure but his memory prompts painful memories and Jim becomes an enemy who must be defeated: 'he must forget if he wishes to go on living. Jim is Death'. **Students will be expected to identify and comment on the writer's use of linguistic and literary features:** • unusual narrative perspective with the voice of the protagonist in third person. George is an observer of his own life: 'George has…'. • present tense narrative voice with some flashbacks to George and Jim's 16 year relationship • variety of orthographic styles for rendering dialogue. **Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • 1960s Southern California – American versus British values • themes of mortality, futility linked to Cuban Missile Crisis and fear of imminent nuclear apocalypse. *Enduring Love* Students will apply an integrated literary and linguistic method to their analysis. **Examples of relationships causing pleasure and pain might include:** • relationships that once brought pleasure are converted to pain following the balloon accident: the boy and his grandfather die, Joe's relationship with Clarissa affected by Jed's stalking; Jean Logan's memory of her husband is pained by suspicions about his fidelity. **Students will be expected to identify and comment on the writer's use of linguistic and literary features:** • first person narrative from POV of Joe with one chapter devoted to Clarissa's POV, the effect of which is to suggest that Joe is an 'unreliable narrator' • the narrative is dominated by conditionals and contingencies that serves to emphasise potential pleasures lost, pains suffered.

Question Number	Indicative content
10 contd	**Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • Jed suffering from de Clerambault's syndrome (he is delusional and dangerous) • postmodern fictional style presents events from multiple perspectives, privileging none. ***Tess of the D'Urbervilles*** Students will apply an integrated literary and linguistic method to their analysis. **Examples of relationships causing pleasure and pain might include:** • Alec's attraction to Tess brings a reluctant pleasure then immense pain as the baby that ensues is buried and Tess's place is lost • Tess's love for siblings tempered by pain at their poverty • guilt about her past causes pain to Tess • Tess and Angel's reuniting on the run is pleasurable but tempered by pain of knowing escape will be difficult • Angel and Liza-Lu's relationship is based on attraction but cannot exist without Tess's death. **Students will be expected to identify and comment on the writer's use of linguistic and literary features:** • third person omniscient narrator • frequent interruptions to narrative for elaborate theological disquisition • extensive use of figurative language: personification, metaphor and simile • use of dialect • series of mini-climaxes and dramatic moments. **Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • socio-historical context of the long depression of 1870s, destruction of traditional ways of life • attitudes to women and sexuality • generic choice of tragedy • controversies surrounding reception of novel. ***Much Ado About Nothing*** Students will apply an integrated literary and linguistic method to their analysis. **Examples of relationships causing pleasure and pain might include:** • romantic relationships: Beatrice and Benedick's spiky relationship is likely to be the main focus of answers. Claudio's sudden turn from romance hero to revenge villain may also feature • family relationships: Don John's abuse of his brother, Don Pedro's loving forgiveness and Leonato's relationship with Hero.

Question Number	Indicative content
10 contd	**Students will be expected to identify and comment on the writer's use of linguistic and literary features:** • use of prose for large parts of the play, often to highlight comic moments or to demonstrate the attitudes/characters of Benedick and Beatrice, and to contrast with Claudio's more elaborate language and use of blank verse, nuances and play on words • extensive use of figurative language, for example, animals represent love, hunting represents pursuit, jewels represent female body • elevated language of epitaph on Hero's 'tomb'. **Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • role of women in Renaissance patriarchal society • contemporary attitudes to love, gender and sexuality • anxiety at erosions of accepted social order • reception and production history; staging; conversion to film. *Betrayal* Students will apply an integrated literary and linguistic method to their analysis. **Examples of relationships causing pleasure and pain might include:** • the four main characters experience the pleasures of sexual and sometimes emotional relationships, but most end in violations of trust or confidence, leading to psychological pain for their partners and those who are damaged by rejection. **Students will be expected to identify and comment on the writer's use of linguistic and literary features:** • reverse chronology (first scene takes place after the affair has ended and the final scene ends when the affair begins) • economic dialogue aids characters' hidden emotions and veiled motivations. **Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • autobiographical element • cultural setting in permissive 1970s society • social class values • production history; staging; conversion to film.

Question Number	Indicative content
10 contd	*Metaphysical Poetry* Students will apply an integrated literary and linguistic method to their analysis. **Examples of relationships causing pleasure and pain might include:** • the opposition of pain and pleasure is central to many poems: the pain of being excluded from God's love and the pleasure of returning to it is a key theme in Herbert, and Donne creates a masochistic fusion of the two emotions in 'Batter my Heart' • sexual love brings more often the pain of frustration or disappointment ('To his Coy Mistress', 'The Flea'), or even betrayal ('Woman's Constancy', 'The Vow-Breach'), though some achieve pleasure through sexual love ('Elegy: On his Mistress Going to Bed', 'The Sunne Rising'). **Students will be expected to identify and comment on the writer's use of linguistic and literary features:** • variety of verse forms and strong, sensuous style and imagery • elaborate conceits • distinctively abrupt openings, direct address, paradoxes, ironies • importance of wit and satire, sombre tone of religious poems. **Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • context of social, cultural and intellectual changes • implications and impact of recent scientific and geographical advances. *Selected Poems: Sylvia Plath* Students will apply an integrated literary and linguistic method to their analysis. **Examples of relationships causing pleasure and pain might include:** Many poems are suitable for this question: • 'Daddy' with its bizarre fusion of devotion and loathing • 'Poppies in July' with its strange collocations: 'if I could marry a hurt like that' • 'The Bee Meeting', part of a sequence in which a box of bees that was ordered while her marriage was still intact now represents loss, abandonment • 'Morning Song' on difficulty of bonding with her new born baby. **Students will be expected to identify and comment on the writer's use of linguistic and literary features:** • significance of phonological features: alliteration, rhyme and half rhyme, consonance, assonance • irregularity of line/stanza length, strategic use of enjambement, and end stopping • elaborate conceits: comparing herself to cloud, and her new born child to rain-puddle in 'Morning Song' • conversational tone in some poems; remote and abstract in others.

Question Number	Indicative content
10 contd	**Students will be expected to comment on relevant contextual factors.** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • autobiographical influences, in particular her relationships with her father, her husband and her children • reception of poems in light of her suicide • affiliation with the 'Confessional School' of poets • critique of mid-century patriarchal values.

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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*** Students will apply an integrated literary and linguistic method to their analysis. **Examples of mysterious encounters might include:** • Lucy's perplexity at George's offer to swap rooms • the mysterious decoration in George's old room • Mr Emerson's strange petition to Lucy to understand George. **Students will be expected to identify and comment on the writer's use of linguistic and literary features:** • third person omniscient narrative • symbolism as prolepsis: the kiss between Phaethon and Persephone precedes that of Lucy and George • conceit of Middle Ages barbarism versus Renaissance sophistication • extensive use of figurative language. **Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • implied social criticism of middle-class snobbery, class conflict and social conventions of Edwardian society: narrow-minded versus open-minded views of life • attitudes to art and sexuality, truth versus honesty. ***Wuthering Heights*** Students will apply an integrated literary and linguistic method to their analysis. **Examples of mysterious encounters might include:** • Lockwood's confusion on first arrival at the Heights • the appearance of the ghost at the window • the source of Heathcliff's wealth on his return after three years' absence • Cathy II's first meetings with Heathcliff and Hareton. **Students will be expected to identify and comment on the writer's use of linguistic and literary features:** • structural features of narrative, dual first person narratives, • the use of contrasts and oppositions (e.g. calm versus storm) • gothic elements in the descriptive writing, rhetorical features to create moments of heightened emotion, dramatic climaxes. **Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • 19th century socio-historical contexts include: gender issues (the changing role of women), representations of race and other cultures, class barriers, societal norms, social attitudes to class and gender

Question Number	Indicative content
11 contd	• controversial reception of the novel • any illuminating biographical detail or autobiographical features in the text. ***The Bloody Chamber*** Students will apply an integrated literary and linguistic method to their analysis. **Examples of mysterious encounters might include:** • in the title story, the Marquis' lack of emotion and his interdictions are mysterious to the heroine • Beauty's father's first meeting with the beast in 'The Courtship of Mr Lyon' • the heroine of 'The Tiger's Bride' and the soubrette • the narrator's inexplicable complicity in her entrapment when she visits the Erl-King. **Students will be expected to identify and comment on the writer's use of linguistic and literary features:** • narrative strategies including first person narrative perspective, personification, varied syntax to indicate the dramatic nature of unforeseen consequences, rhetorical features, metaphor and simile, phonological features • allusion to and postmodern playful relationship with folk tale conventions • use of sudden tense shifts. **Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • attitudes to gender and sexuality in 1970s; Carter's complex feminism • postmodern blurring of the distinctions between fantasy and reality. ***Hamlet*** Students will apply an integrated literary and linguistic method to their analysis. **Examples of mysterious encounters might include:** • the Ghost's appearance and mysterious command to Hamlet • discovery of Yorick's skull • Hamlet's behaviour in Gertrude's chamber, Polonius's killing there • Hamlet's various encounters while apparently feigning madness. **Students will be expected to identify and comment on the writer's use of linguistic and literary features:** • use of soliloquy to reflect on mysterious encounters • contrasting use of blank verse and prose to increase/reduce tension • device of play within a play • characteristic rhetorical devices used by Hamlet and others to create credible voices. **Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include:

Question Number	Indicative content
11 contd	- religious beliefs - attitudes to kingship, kinship - genre conventions of tragedy - reception history; production history; adaptation for film. ***Rock 'n' Roll*** Students will apply an integrated literary and linguistic method to their analysis. **Examples of mysterious encounters might include:** - the play in general demonstrates how the emergence of an extreme Socialist movement leads to the loss of freedom, Jan's disillusion with the Communist regime leads to him becoming a dissident, and thus all encounters are at some level riddled with mystery and suspicion. **Students will be expected to identify and comment on the writer's use of linguistic and literary features:** - extended time frame (1968-89) - structural and symbolic oppositions: Cambridge/Prague; dead ideology v. vitality of rock music; age v. youth; institutional tendency to control v. individual spirit of freedom - ironies: Syd Barrett as embodiment of freedom yet hampered by drug-induced decline; Max's theoretical compassion but inability to care for his dying wife. **Students will be expected to comment on any relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: - Eastern bloc Czechoslovakia and the fall of communism; references to Syd Barrett's physical and mental decline, underground Czech resistance groups, intertextual references to the plays of Vaclav Havel. ***The Waste Land and Other Poems*** Students will apply an integrated literary and linguistic method to their analysis. **Examples of mysterious encounters might include:** - in 'Preludes' there are encounters with different social classes but always detached, remote, mysterious - in 'The Waste Land', the mysterious identity of the 'young man carbuncular'; strange events in the Hyacinth Garden, mystery of the 'dead' crossing London Bridge. **Students will be expected to identify and comment on the writer's use of linguistic and literary features:** - extensive use of allusion - phonological effects – alliteration, sibilance - crafting of a repertoire of voices, many unusual, mysterious - variations in rhyme/rhythm, deliberate use of line breaks for effect, free verse.

Question Number	Indicative content
11 contd	**Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • changing circumstance of the aristocracy post-World War I • attitudes to race and other cultures • significant amount of intertextuality, including references to popular culture, world religions. ***The New Penguin Book of Romantic Poetry*** Students will apply an integrated literary and linguistic method to their analysis. **Examples of mysterious encounters might include:** • Wordsworth's staged encounters with old peasants, discharged soldiers, solitary reaper • Ancient Mariner's encounter with the ghost ship • various supernatural or apparently supernatural encounters in 'Christabel' • the confusion of the city in the London scenes of 'The Prelude', Landon's 'The Factory' • mysterious motifs in Blake's 'Tyger' • mysterious power of nature such as the talking stream in Clare's 'Lamentations of Round-Oak Waters'. **Students will be expected to identify and comment on the writer's use of linguistic and literary features:** • use of ballad meter and archaism to lend a gothic/folk tale atmosphere • affected simplicity of verse style in some poems • metaphor/simile/allusion • rhetorical features. **Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • socio-historical contexts of age of revolution creating fear/anxiety/uncertainty in England • rejection of neo-classical aesthetics in the turn to gothic/supernatural • Industrialism and the new phenomena of cities.

	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**

12 **Crossing Boundaries**

Wide Sargasso Sea

Students will apply an integrated literary and linguistic method to their analysis.

Examples of conflict might include:
- conflict with Tia and other Jamaicans follows from family's relocation from Martinique generally, then specifically the marriage to Mason
- leaving Coulibri causes mental breakdown in Annette
- conflict in marriage of Antoinette and Rochester
- Rochester's affair with Amelie crosses boundary of fidelity
- conflict surrounding renamed 'Bertha's' incarceration following relocation to England, ends in burning of Rochester's house.

Students will be expected to identify and comment on the writer's use of linguistic and literary features:
- protagonist relates in first person narrative (the 'unreliable narrator') with some shift of POV to Daniel in Part 2, moving into stream of consciousness in Part 3 as her mental state becomes increasingly fragile
- intertextuality in the intertwining of the plot with 'Jane Eyre'
- stylistic devices include the symbolism of birds and fire; dream sequences and the blurring of past and present which all relate to different types of conflict.

Students will be expected to comment on relevant contextual factors: Any reference the student makes to context must be relevant and appropriate to the question. These may include:
- post-colonial society is responsible for the existence of mentally unstable Creole heiresses as products of an in-bred, decadent ex-pat society; slave mythologies and superstitions
- the oppressive patriarchal society of England and its racial inequality
- one of the first of many texts which uses a classic text to create a palimpsest – much imitated since.

Dracula

Students will apply an integrated literary and linguistic method to their analysis.

Examples of conflict might include:
- Jonathan's visit to Transylvania causes him inner conflict regarding vampire seductresses
- many of the conflicts in the text proceed from Dracula's journey to England, and the multiple attacks that follow
- Renfield's escape from prison follows his attack by Dracula
- suspicions about Mina as New Woman in conflict with her conventionally maternal, sentimental aspect.

Question Number	Indicative content
12 contd	**Students will be expected to identify and comment on the writer's use of linguistic and literary features:** • writing styles appropriate to form: journal, newspaper report • the novel is structured around plot and symbolic oppositions • varieties of English dialect and sociolect rendered in speech • evocative descriptions of gothic scenarios. **Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • late 19th century socio-historic contexts: anticipates decline of patriarchal dominance and rise of female emancipation; technological innovation, questioning of gender roles; fears of end of Empire • Stoker's Irishness and the novel's possible application to contemporary Irish politics: long buried nation returns to take revenge on supposed master race • the novel's 'afterlife' in popular culture, including cinema. *The Lowland* Students will apply an integrated literary and linguistic method to their analysis. **Examples of conflict might include:** • Udayan embraces conflict by rejecting established powers, joining Naxalite resistance, and marrying without parental approval • Subhash's attempt to 'save' Gauri ends in acrimony because it is founded on a promise to erase conflict that cannot be erased: 'if she went with him to America…it would all cease to matter' but she is haunted by past involvement in violence • Subhash and his niece/foster-daughter Bela have conflicting worldviews. **Students will be expected to identify and comment on the writer's use of linguistic and literary features:** • epic narrative spanning three generations • evocative descriptions of locations and settings; comparative coolness and distance in conveying emotional states, typically announced in short, un-nuanced declaratives • the novel is structured around a series of contrasts and oppositions at the level of plot, character and imagery. **Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • context of Naxalite resistance in West Bengal, cultural and religious divisions in India, immigration and cultural expectations, tension between generations, alienation and displacement, American Dream as founded on transience and mobility.

Question Number	Indicative content
12 contd	*Twelfth Night* Students will apply an integrated literary and linguistic method to their analysis. **Examples of conflict might include:** • Viola's shipwreck while crossing national borders sets in motion the play's various emotional conflicts • crossing the border from female to apparently male prompts conflicting opinions in Olivia and Orsino towards her • various conflicts that follow revelation of Malvolio's desire to climb social ladder. **Students will be expected to identify and comment on the writer's use of linguistic and literary features:** • captain's vivid depiction of the shipwreck • asides and soliloquies emphasise alienation • use of prose to lower tension contrasted with more theatrical and dramatic moments. **Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • Elizabethan patriarchal society and its attitudes to female sexuality • disguise as conventional ingredient of Shakespearean comedy • Renaissance ideas of gentility and madness • reception and production history; adaptation to film. *Oleanna* Students will apply an integrated literary and linguistic method to their analysis. **Examples of conflict might include:** • John, in Carol's opinion, crosses a boundary of professional propriety in promising the elevated grade and in touching her • Carol crosses an ethical boundary, in John's opinion, when she demands the withdrawal of books from the library • related crossing of lines between public/private, work/family. **Students will be expected to identify and comment on the writer's use of linguistic and literary features:** • dialogue between Carol and John illustrates the shifting power relationship as a result of their increasing conflict • variety of spoken language features consistent with conflicts and attempts to defuse them • theatrical devices such as phone calls used to establish John's status and emphasise the gulf between them.

Question Number	Indicative content
12 contd	**Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • late 20th century debates surrounding political correctness – provoking strong audience reactions • specific performance contexts at the time of the Clarence Thomas/Anita Hill trial • performance history; conversion to film. ***Goblin Market, The Prince's Progress, and Other Poems*** Students will apply an integrated literary and linguistic method to their analysis. **Examples of conflict might include:** • once Laura succumbs to desire, she is in conflict with her appropriate feminine domestic duties and: 'gnashed her teeth for baulked desire' • Lizzie goes out to get fruit for her sister and is 'beleaguered' by the 'mad' goblins in the 'rape' scene • conflicted feelings of the spirit that journeys back to living world in 'At Home' • conflict between safe south and vulnerable north in 'Love from the North' • 'Cousin Kate' the cottage maiden, is ruined by her relationship with the nobleman after crossing class boundaries • the conflict that both precedes and follows from the sins that cause the speaker to consider crossing the 'Convent Threshold'. **Students will be expected to identify and comment on the writer's use of linguistic and literary features:** • Rossetti's techniques include use of antithesis, irregular rhyme schemes, repetition, varied stanzaic patterns, assonance, alliteration, syntactic repetition, descriptions rich in erotic and violent imagery, harsh dynamic verbs and images of natural disasters, all consistent with depictions of conflict. **Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • 'Goblin Market': Rossetti's concern to construct a female 'hero', ambiguities reflecting those of Victorian society, angel/whore dichotomy, transgression of Victorian social mores, allusions to Adam and Eve/forbidden fruit. ***North*** Students will apply an integrated literary and linguistic method to their analysis. **Examples of conflict might include:** • many specific allusions to the Troubles, and to conflict between Britain and Ireland past and present: in 'Hercules and Anteus', the former (representing Britain) invades the latter's realm (representing Ireland) and defeats him, while 'Ocean's Love to Ireland' analogises plantation and rape

Question Number	Indicative content
12 contd	• several bog poems ('Punishment', 'Kinship', 'The Bog Queen') depict victims of sacrificial violence that are revealed when the metaphorical boundaries of surface/depth and past/present are crossed • social class boundaries are traversed when Heaney's 'hobnailed boots' trespass on the 'lawns of elocution' in 'Ministry of Fear' • 'A Constable Calls' compares an RUC officer to invading Norman Conquest. **Students will be expected to identify and comment on the writer's use of linguistic and literary features:** • Heaney uses a wide repertoire of poetic techniques including phonological techniques; allusion; metaphor; images of disorder, nightmare, violence and instability. **Students will be expected to comment on relevant contextual factors:** Any reference the student makes to context must be relevant and appropriate to the question. These may include: • the 'Troubles' in Northern Ireland, political and religious conflicts • influences of personal memory, Irish history and current events • references to rites of passage, ceremonies, ritual killings.

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