



# A Level English Language and Literature

PAPER 2

VARIETIES IN  
LANGUAGE AND  
LITERATURE

## SPECIMEN PAPERS

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Pearson Edexcel Level 3 Advanced GCE in English Language and  
Literature Paper 2 (9ELO/02)

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## **Introduction**

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This specimen paper has been produced to complement the sample assessment materials for Pearson Edexcel Level 3 Advanced 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

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- 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

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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 point descriptors are met 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.



# Pearson Edexcel Level 3 GCE

## English Language and Literature

Advanced

**Paper 2: Varieties in Language and Literature**

Specimen Papers for first teaching

September 2015

**Source booklet**

Paper Reference

**9EL0/02**

**Do not return this source booklet with the question paper.**

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**PEARSON**

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## CONTENTS

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## SECTION A: Unseen Prose Non-fiction Texts

### Society and the Individual

#### Text A

The following text is an extract from a lengthy journal written by a young American woman during a vacation in 1873 which describes a summer spent in Chappaqua on the East Coast of America.

#### Journal Leaves from Chappaqua

June 1

Our first Sunday at Chappaqua. We have a little church for a next-door neighbour, in which services of different sects are held on alternate Sundays, the pulpit being hospitably open to all denominations excepting Papists. Three members of our little household, however – mamma, Marguerite, and I – belong to the grand old Church of Rome; so the carriage was ordered, and with our brother in religion, Bernard, the coachman, for a pioneer, we started to find a church or chapel of the Latin faith. At Mount Kisco, a little town four miles distant, Bernard thought we might hear Mass, 'but then it's not the sort of church you ladies are used to', he added, apologetically; 'it's a small chapel and only rough working people go there'.

I was quite amused at the idea that the presence of poor people was any objection, for is it not a source of pride to Catholics that their church is open alike to the humblest and richest; so with a suggestive word from Bernard, Gabrielle's spirited ponies flew

'Over the hills and far away'.

A perpetual ascent and descent it seemed – a dusty road, for we are sadly in want of rain and few shade trees border the road; but once in Mount Kisco, the novelty of the little chapel quite compensated for the disagreeable features of our journey there. A tiny chapel indeed – a plain frame building, with no pretence to architectural beauty. It was intended originally, I thought, for a Protestant meeting-house, as the cruciform shape, so conspicuous in all Catholic-built churches was wanting here. The whitewashed walls were hung with small, rude pictures, representing the *Via Crucis* or Stations of the Cross, and the altar-piece – not, I fancy, a remarkable work of art in its prime – had become so darkened by smoke, that I only *conjectured* its subject to be St. Francis in prayer.

Although it was Whit-Sunday the altar was quite innocent of ornament, having only six candles, and a floral display of two bouquets. The seats and kneeling-benches were uncushioned, and the congregation was composed, as Bernard said, entirely of the working class; but the people were very clean and respectable in their appearance, and fervent in their devotions as only the Irish peasantry can be.

The pastor, an intelligent young Irishman, apparently under thirty, had already said Mass at Pleasantville, six miles distant, and upon arriving at Mount Kisco he found that about twenty of his small congregation wished to receive Communion, as it was a festival; consequently, he spent the next hour not *literally* in the confessional, for there was none, but in the tiny closet dignified by the name of a vestry. From thence, the door being open, we could with ease, had we nothing better to do, have heard all of the priest's advice to his penitents.

This ceremony over, the young Father came out in his black cassock, and taking up his vestments which lay upon the altar-steps, he proceeded with the utmost nonchalance to



put them on, not hesitating to display a long rent in his surplice, and a decidedly ragged sleeve.

The Mass was a low one, and the congregation were too poor to have an organ or organist. Quite a contrast to a Sunday at St. Stephen's or St. Francis Xavier's, but the Mass is always the same, however humble the surroundings.

### **Glossary**

*Papist* – a term for Roman Catholic

## Love and Loss

### Text B

*In this edited extract from a letter written in 1982, a divorced woman from Senegal in West Africa advises her friend, Aissatou, who has been abandoned by her husband.*

Leave! Draw a clean line through the past. Turn over a page on which everything was bright, certainly, but at least all was clear. What would now be recorded there would hold no love, confidence, grandeur or hope. I had never known the sordid side of marriage. Don't get to know it! Run from it! When one begins to forgive there is an avalanche of faults that comes crashing down, and the only thing that remains is to forgive again, so keep on forgiving. Leave, escape from betrayal! Sleep without asking myself any questions, without straining my ear for the slightest noise, waiting for a husband I share.

I counted the abandoned or divorced women of my generation whom I knew. I knew a few whose remaining beauty had been able to capture a worthy man, a man who added fine bearing to a good situation and who was considered 'better, a hundred times better than his predecessor'. The misery was that the lot of these women was rolled back with the invasion of the new happiness that changed their lives, filled out their cheeks, brightened their eyes. I knew others who had lost all hope of renewal and whom loneliness had very quickly laid underground.

The play of destiny remains impenetrable. The cowries that a female neighbour throws on a fan in front of me do not fill me with optimism, neither when they remain face upwards, showing the black hollow that signifies laughter, nor when the grouping of their white backs seems to say that 'the man in the double trousers' is coming towards me, the promise of wealth. 'The only thing that separates you from the man and wealth, is the alms of two white and red cola nuts', adds Farmata, my neighbour.

She insists: 'There is a saying that discord here may be luck elsewhere. Why are you afraid to make the break? A woman is like a ball; once a ball is thrown, no one can predict where it will bounce. You have no control over where it rolls, and even less over who gets it. Often it is grabbed by an unexpected hand...'

I looked at myself in the mirror. My eyes took in the mirror's eloquence. I had lost my slim figure as well as ease and quickness of movement. My stomach protruded from beneath the wrapper that hid the calves developed by the impressive number of kilometres walked since the beginning of my existence. Suckling had robbed my breasts of their round firmness. I could not delude myself: youth was deserting my body.

Whereas a woman draws from the passing years the force of her devotion, despite the ageing of her companion, a man, on the other hand, restricts his field of tenderness. His egoistic eye looks over his partner's shoulder. He compares what he had with what he no longer has, what he has with what he could have.

I had heard of too many misfortunes not to understand my own. There was your own case, Aissatou, the cases of many other women, despised, relegated or exchanged, who were abandoned, worn out.

Oh, nervous breakdown! Doctors speak of it in a detached, ironical way, emphasising that the vital organs are in no way disturbed. And yet what atrocious suffering is caused by nervous breakdowns!

### Glossary

*cowries* – porcelain-like shells

## Encounters

### Text C

*In this extract from her recent memoir *H is for Hawk*, Helen Macdonald describes the circumstances leading up to her decision to train a goshawk.*

The skies broke and it rained and rained. The news was full of inundations and drowned cities; lost villages at the bottom of lakes; flash floods spilling over the M4 motorway to strand holiday traffic; kayaks on town streets in Berkshire; rising sea levels; the discovery that the English Channel was carved out by the bursting of a giant superlake millions of years ago. And the rain continued, burying the streets in half an inch of bubbling water, breaking shop canopies, making the River Cam a *café-au-lait* surge, thick with broken branches and sodden undergrowth. My city was apocalyptic.

As the rain fell and the waters rose and I struggled to keep my head above them, something new began. I'd wake up frowning. I'd dreamed of hawks, again. I started dreaming of hawks all the time. Here's another word: *raptor*, meaning 'bird of prey'. From the Latin *raptor* meaning 'robber', from *rapere* meaning 'seize'. Rob. Seize. The hawks were goshawks and one in particular. A few years earlier I'd worked at a bird of prey centre right at the edge of England before it tips into Wales; a land of red earth, coal-workings, wet forest and wild goshawks. This one, an adult female, had hit a fence while hunting and knocked herself out. Someone had picked her up, unconscious, put her in a cardboard box and brought her to us. Was anything broken? Was she damaged? We congregated in a darkened room with the box on the table and the boss reached her gloved left hand inside. A short scuffle, and then out into the gloom, her grey chest raised and her barred chest feathers puffed up into a meringue of aggression and fear, came a huge old female goshawk. Old because her feet were gnarled and dusty, her eyes a deep, fiery orange, and she was *beautiful*. Beautiful like a granite cliff or a thundercloud. She completely filled the room. She had a massive back of sun-bleached grey feathers, was as muscled as a pit bull, and intimidating as hell, even to staff who spent their days tending eagles. So wild and spooky and reptilian. Carefully, we fanned her great, broad wings as she snaked her neck round to stare at us, unblinking. We ran our fingers along the narrow bones of her wings and shoulders to check nothing was broken, along bones light as pipes, hollow, each with cantilevered internal struts of bone like the inside of an aeroplane wing. We checked her collarbone, her thick, scaled legs and toes and inch-long black talons. Her vision seemed fine, too: we held a finger in front of each hot eye in turn. *Snap, snap* her beak went. Then she turned her head to stare right at me. Locked her eyes on mine down her curved black beak, black pupils fixed. Then, right then, it occurred to me that this goshawk was bigger than me, and more important. And much, much older: a dinosaur pulled from the Forest of Dean. There was a distinct, prehistoric scent to her feathers; it caught in my nose, peppery, rusty as a storm-drain.

Nothing was wrong with her at all. We took her outside and let her go. She opened her wings and in a second was gone. She disappeared over a hedge slant-wise into nothing. It was as if she'd found a rent in the damp Gloucestershire air and slipped through it. That was the moment I kept replaying, over and over. That was the recurring dream.

From then on, the hawk was inevitable.

## Crossing Boundaries

### Text D

*The following text is an edited extract from The Worst Journey in the World, a memoir written by one member of a three-man expedition to Antarctica in 1911. The memoir was published in 1922.*

That evening, for the first time, we discarded our naked candle in favour of the rising moon. We had started before the moon on purpose, but as we shall see she gave us little light. However, we owed our escape from a very sticky death to her on one occasion.

It was a little later on when we were among crevasses, with Terror above us, but invisible, somewhere on our left, and the Barrier pressure on our right. We were quite lost in the darkness, and only knew that we were running downhill, the sledge almost catching our heels. There had been no light all day, clouds obscured the moon, we had not seen her since yesterday. And quite suddenly a little patch of clear sky drifted, as it were, over her face, and she showed us three paces ahead a great crevasse with just a shining icy lid not much thicker than glass. We should all have walked into it, and the sledge would certainly have followed us down. After that I felt we had a chance of pulling through: God could not be so cruel as to have saved us just to prolong our agony.

But at present we need not worry about crevasses, for we had not reached the long stretch where the moving Barrier, with the weight of many hundred miles of ice behind it, comes butting up against the slopes of Mount Terror, itself some eleven thousand feet high. Now we were still plunging ankle-deep in the mass of soft sandy snow which lies in the windless area. It seemed to have no bottom at all, and since the snow was much the same temperature as the air, our feet, as well as our bodies, got colder and colder the longer we marched: in ordinary sledging you begin to warm up after a quarter of an hour's pulling, here it was just the reverse. Even now I find myself unconsciously kicking the toes of my right foot against the heels of my left: a habit I picked up on this journey by doing it every time we halted. Well no. Not always. For there was one halt when we just lay on our backs and gazed up into the sky, where, so the others said, there was blazing the most wonderful aurora they had ever seen. I did not see it, being so near-sighted and unable to wear spectacles owing to the cold. The aurora was always before us as we travelled east, more beautiful than any seen by previous expeditions wintering in McMurdo Sound, where Erebus must have hidden the most brilliant displays. Now most of the sky was covered in swinging, swaying curtains which met in a great whirl overhead: lemon, yellow, green and orange.

The minimum this night was  $-65^{\circ}$ , and during July 3 it ranged between  $-52^{\circ}$  and  $-58^{\circ}$ . We got forward only  $2\frac{1}{2}$  miles, and by this time I had silently made up my mind that we had not the ghost of a chance of reaching the penguins.

In civilisation men are taken at their own valuation because there are so many ways of concealment, and there is so little time, perhaps even so little understanding. Not so down South. These two men went through the Winter Journey and lived: later they went through the Polar Journey and died. They were gold, pure, shining, unalloyed. Words cannot express how good their companionship was.

### Glossary

*Terror/Mount Terror* – a large volcano which is mostly under snow and ice  
*Erebus* – the second highest volcano in Antarctica

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**Source information**

Text A: taken from *The Story of A Summer*: Project Gutenberg.

Text B: taken from *800 Years of Women's Letters*. Sutton Publishing, 1992.

Text C: taken from *H is for Hawk* by Helen Macdonald. Vintage Books, 2014.

Text D: taken from 'Journeys' AN ANTHOLOGY ed: Robyn Davidson. Picador, 2002

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Write your name here

Surname

Other names

**Pearson Edexcel**  
**Level 3 GCE**

Centre Number

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Candidate Number

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

Specimen Papers for first teaching  
September 2015

**Time: 2 hours 30 minutes**

Paper Reference

**9EL0/02**

**You must have:**

prescribed texts (clean copies) and source booklet (enclosed)

Total Marks

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### 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.*
- In your answers to Section B, you must **not** use texts that you have studied for coursework.

### 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.

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**SECTION A: Unseen Prose Non-fiction Texts**

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

**Society and the Individual**

**Read Text A on pages 4–5 of the source booklet.**

- 1** Critically evaluate how the writer conveys her impressions of Chappaqua.

In your answer you must comment on linguistic and literary features and relevant contextual factors.

**(Total for Question 1 = 20 marks)**

**OR**

**Love and Loss**

**Read Text B on page 6 of the source booklet.**

- 2** Critically evaluate how the writer communicates her response to her friend's situation.

In your answer you must comment on linguistic and literary features and relevant contextual factors.

**(Total for Question 2 = 20 marks)**

**OR**

**Encounters**

**Read Text C on page 7 of the source booklet.**

- 3** Critically evaluate how Helen Macdonald reflects on her encounter with the goshawk.

In your answer you must comment on linguistic and literary features and relevant contextual factors.

**(Total for Question 3 = 20 marks)**

**OR**

**Crossing Boundaries**

**Read Text D on page 8 of the source booklet.**

- 4** Critically evaluate how the writer conveys his feelings about the expedition.

In your answer you must comment on linguistic and literary features and relevant contextual factors.

**(Total for Question 4 = 20 marks)**

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DO NOT WRITE IN THIS AREA

Indicate which question you are answering by marking a cross . 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**

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**TOTAL FOR SECTION A = 20 MARKS**



**SECTION B: Prose Fiction and other Genres**

**Answer ONE question on your chosen theme.**

**Society and the Individual**

**Answer this question with reference to the TWO texts that you have studied from the list below. Begin your answer on page 14.**

**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

- 5** Evaluate the effectiveness of the methods used by the writers of your **two** studied texts to present characters or personae who feel intimidated by people or circumstances.

In your answer you must consider the use of linguistic and literary features, connections across texts and relevant contextual factors.

**(Total for Question 5 = 30 marks)**

**OR**





## Love and Loss

Answer this question with reference to the TWO texts that you have studied from the list below. Begin your answer on page 14.

### 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

- 6 Evaluate the effectiveness of the methods used by the writers of your **two** studied texts to present characters or personae who are changed by relationships.

In your answer you must consider the use of linguistic and literary features, connections across texts and relevant contextual factors.

**(Total for Question 6 = 30 marks)**

**OR**



## Encounters

Answer this question with reference to the **TWO** texts that you have studied from the list below. Begin your answer on page 14.

### 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

- 7** Evaluate the effectiveness of the methods used by the writers of your **two** studied texts to present encounters which have unforeseen consequences.

In your answer you must consider the use of linguistic and literary features, connections across texts and relevant contextual factors.

**(Total for Question 7 = 30 marks)**

**OR**



## Crossing Boundaries

Answer this question with reference to the TWO texts that you have studied from the list below. Begin your answer on page 14.

### 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

- 8 Evaluate the effectiveness of the methods used by the writers of your **two** studied texts to present characters or personae who feel displaced or alienated because of their circumstances.

In your answer you must consider the use of linguistic and literary features, connections across texts and relevant contextual factors.

(Total for Question 8 = 30 marks)

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**TOTAL FOR SECTION B = 30 MARKS**  
**TOTAL FOR PAPER = 50 MARKS**



## Paper 2 Mark scheme

Question Number	Indicative content
1	<p data-bbox="316 344 1023 376"><b>Society and the Individual – Chappaqua Journal</b></p> <p data-bbox="316 421 1437 452">Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="316 488 592 519"><b>Contextual factors</b></p> <p data-bbox="316 524 1449 586">Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="316 591 1485 779" style="list-style-type: none"> <li>• 19th century journal</li> <li>• amount of descriptive detail and comment could suggest this was intended for a wider audience rather than a personal diary. The writer may have been eager to keep a thorough document of both her experiences and her feelings</li> <li>• journal describes a summer spent away from her usual home surroundings and has a particular focus on religion and social issues.</li> </ul> <p data-bbox="316 815 799 846"><b>Linguistic and literary features:</b></p> <ul data-bbox="316 851 1513 1800" style="list-style-type: none"> <li>• follows conventions of first person diary/journal</li> <li>• tone is light-hearted and expresses amusement at the attitudes and values she encounters</li> <li>• treats religion with a note of quiet satire: ‘the grand old Church of Rome’</li> <li>• satirises the hypocrisy endemic in church goers: ‘was quite amused at the idea that the presence of poor people was any objection’</li> <li>• status of the writer and her family indicated by: ‘you ladies are used to’</li> <li>• reveals herself to be open-minded and appreciative: ‘the novelty of the little chapel’</li> <li>• demonstrates knowledge of church architecture: ‘intended originally... for a Protestant meeting house’, ‘cruciform shape’</li> <li>• implications that she is accustomed to a more elaborate form of service and more opulent surroundings: ‘quite innocent of ornament’, ‘only six candles’, ‘seats and kneeling benches were uncushioned’</li> <li>• shows respect for the congregation: ‘very clean and respectable in their appearance’</li> <li>• reference to ‘Irish peasantry’ suggests migrant community</li> <li>• notes the lack of privacy with humour: ‘not <i>literally</i> in the confessional, for there was none’, ‘have heard all of the priest’s advice to his penitents’</li> <li>• lexical field of religion and church attendance threaded throughout the passage: ‘Stations of the Cross’, ‘altar-piece’, ‘Whit-Sunday’, ‘vestry’, ‘cassock’, ‘vestments’</li> <li>• use of pronouns: ‘Our’, ‘We’, ‘I’ indicate the self-referential nature of the genre</li> <li>• out-dated phrasing: ‘brother in religion’, ‘we are sadly in want of rain’</li> <li>• syntax and lexis relatively formal for a personal diary</li> <li>• writing is descriptive and reminiscent of a travelogue: ‘A perpetual ascent and descent it seemed’, ‘a few shade trees border the road’</li> <li>• demonstrates her belief in inclusivity: ‘but the Mass is always the same, however humble the surroundings’.</li> </ul> <p data-bbox="316 1877 1437 1939">These are suggestions only. Accept any valid interpretation of the writer’s/speaker’s purposes and techniques based on different literary or linguistic approaches.</p>

Please refer to the specific marking guidance on page 2 when applying this marking grid.

AO1 = bullet points 1

AO2 = bullet point 2

AO3 = bullet point 3

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
<b>Level 1</b>	1–4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses.</li> <li>• Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer's/speaker's craft.</li> <li>• Describes contextual factors. Has limited awareness of significance and influence of how texts are produced and received.</li> </ul>
<b>Level 2</b>	5–8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft.</li> <li>• Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.</li> </ul>
<b>Level 3</b>	9–12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>• Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transition. Clear use of terminology.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/ speaker's craft.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> </ul>
<b>Level 4</b>	13–16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>• Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> </ul>
<b>Level 5</b>	17–20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>• Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> </ul>

Question Number	Indicative content
2	<p data-bbox="300 277 1217 304"><b>Love and Loss – Letter from a divorced woman from Senegal</b></p> <p data-bbox="300 313 1414 340">Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="300 392 580 418"><b>Contextual factors</b></p> <p data-bbox="300 427 1437 490">Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="300 499 1437 745" style="list-style-type: none"> <li>• 20th century personal letter</li> <li>• lacks conventional letter opening and resembles a monologue</li> <li>• purpose of letter is to offer advice to a friend yet content is highly self-referential and the writer muses on her own situation</li> <li>• writer is giving advice from personal experience</li> <li>• gives insight into the position of women in Senegal (although could also be applicable to western cultures)</li> <li>• makes comparisons between the situation of men and women.</li> </ul> <p data-bbox="300 808 783 835"><b>Linguistic and literary features:</b></p> <ul data-bbox="300 844 1477 1543" style="list-style-type: none"> <li>• tone is conversational yet style is very literary</li> <li>• purpose is to advise a friend yet the letter is highly self-referential: 'myself', repetition of pronouns 'I' and 'my'</li> <li>• mixed registers: formality of pronoun 'one'; preponderance of exclamation marks and imperatives lowers the register</li> <li>• one of the effects of imperatives is to give the whole letter an authoritative tone</li> <li>• metaphorical language: 'avalanche of faults'</li> <li>• cliché: 'Turn over a page'</li> <li>• abstract lexis: 'love', 'confidence', 'grandeur', 'hope'</li> <li>• syntactic parallelism/tricolon: 'changed their lives', 'filled out their cheeks', 'brightened their eyes'</li> <li>• literary language: 'The play of destiny remains impenetrable'</li> <li>• extended simile of woman like a ball</li> <li>• lexis associated with rejection: 'despised', 'relegated', 'exchanged', 'abandoned', 'worn out'</li> <li>• reported speech of Farmata adds to conversational dimension</li> <li>• references to local cultural practices: 'cowries' and 'cola nuts'.</li> <li>• makes an analogy between life and the written word: 'a clean line', 'Turn over a page'</li> <li>• compares the uncertainty of female life with a ball being thrown</li> <li>• contrasts the attitudes of women and men: 'the force of her devotion', 'His egotistic eye'.</li> </ul> <p data-bbox="300 1576 1422 1639">These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.</p>

Please refer to the specific marking guidance on page 2 when applying this marking grid.

AO1 = bullet points 1

AO2 = bullet point 2

AO3 = bullet point 3

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
<b>Level 1</b>	1–4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses.</li> <li>• Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer's/speaker's craft.</li> <li>• Describes contextual factors. Has limited awareness of significance and influence of how texts are produced and received.</li> </ul>
<b>Level 2</b>	5–8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft.</li> <li>• Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.</li> </ul>
<b>Level 3</b>	9–12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>• Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transition. Clear use of terminology.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/ speaker's craft.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> </ul>
<b>Level 4</b>	13–16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>• Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> </ul>
<b>Level 5</b>	17–20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>• Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> </ul>



Question Number	Indicative content
3	<p data-bbox="284 275 1479 338"><b>Encounters – <i>H is for Hawk</i></b> Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="284 383 560 409"><b>Contextual factors</b></p> <p data-bbox="284 416 1414 479">Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="284 486 1445 730" style="list-style-type: none"> <li>• the writer gives an account of how she became fascinated by a goshawk</li> <li>• genre is autobiography</li> <li>• very literary and poetic</li> <li>• geographical context and extreme weather conditions</li> <li>• juxtaposition of the very public nature of the bad weather and the writer's personal revelation</li> <li>• writer finds encounter with the hawk an awe-inspiring experience.</li> </ul> <p data-bbox="284 779 767 806"><b>Language and literary features:</b></p> <ul data-bbox="284 813 1469 1850" style="list-style-type: none"> <li>• shifts in mood and focus: begins with descriptions of extreme weather, moves to her dream experiences and builds up to the encounter with the goshawk</li> <li>• focus of two thirds of the passage is the goshawk itself</li> <li>• descriptions of the weather are highly literary—creates ominous atmosphere: repetition of 'rained and rained'</li> <li>• language demonstrates how a familiar landscape has changed beyond recognition: 'inundations', 'drowned cities', 'lost villages'</li> <li>• the incongruous sighting of 'kayaks on town streets'</li> <li>• phonological features create rhythm: 'bubbling water', 'breaking', 'broken branches'</li> <li>• unusual colour metaphor of '<i>café-au-lait</i>'</li> <li>• impact of simple sentence to conclude the paragraph: 'My city was apocalyptic'</li> <li>• extensive detailed description of hawk using series of metaphors and similes</li> <li>• unexpected and original comparisons: 'a meringue of aggression and fear'</li> <li>• language emphasises size and grandeur of the hawk: 'huge old'</li> <li>• descriptive adjectives: 'gnarled', 'dusty', 'deep, fiery orange'</li> <li>• comparisons with reptiles imply danger: 'reptilian', 'snaked'</li> <li>• sense of something other-worldly: 'spooky'</li> <li>• implications of the supernatural carried through to the end of the passage with the disappearance of the bird when released: 'slant-wise into nothing', 'a rent in the damp Gloucestershire air'</li> <li>• structure of the bird's body compared with engineering: 'bones light as pipes', 'cantilevered', 'inside of an aeroplane'</li> <li>• in the final part of the passage the focus shifts to the writer's one-to-one relationship with the hawk: 'stare right at me', 'Locked her eyes on mine'</li> <li>• the writer suddenly aware of power and significance of the bird: 'bigger than me', 'more important', 'prehistoric'</li> <li>• uses sensory impressions: 'scent', 'peppery, rusty'</li> <li>• final sentence climaxes with her realisation of the importance of the bird in her life: 'the hawk was inevitable.'</li> </ul> <p data-bbox="284 1921 1398 1984">These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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AO1 = bullet points 1

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AO3 = bullet point 3

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
<b>Level 1</b>	1–4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses.</li> <li>• Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer's/speaker's craft.</li> <li>• Describes contextual factors. Has limited awareness of significance and influence of how texts are produced and received.</li> </ul>
<b>Level 2</b>	5–8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft.</li> <li>• Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.</li> </ul>
<b>Level 3</b>	9–12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>• Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transition. Clear use of terminology.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/ speaker's craft.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> </ul>
<b>Level 4</b>	13–16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>• Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> </ul>
<b>Level 5</b>	17–20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>• Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> </ul>

Question Number	Indicative content
4	<p data-bbox="288 275 1126 304"><b>Crossing Boundaries – <i>The Worst Journey in the World</i></b></p> <p data-bbox="288 313 1401 342">Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="288 387 568 416"><b>Contextual factors</b></p> <p data-bbox="288 423 1374 483">Any reference the student makes to context must be relevant and appropriate to the question. References may include:</p> <ul data-bbox="288 488 1469 645" style="list-style-type: none"> <li>• a memoir, written retrospectively (possibly from diary entries kept during the expedition)</li> <li>• purpose to provide an account of the expedition for posterity and a type of elegy for lost comrades</li> <li>• a reflective tone involving a meditation on self-sacrifice and heroism.</li> </ul> <p data-bbox="288 674 775 703"><b>Language and literary features:</b></p> <ul data-bbox="288 707 1469 1883" style="list-style-type: none"> <li>• title is indicative of the content and is intriguing, motivating the potential audience to read on</li> <li>• style is often very literary</li> <li>• recurrent images of and references to light and lack of light: ‘naked candle’, ‘rising moon’, ‘little light’</li> <li>• personification of the moon emphasises its importance for their journey and their reliance on its light for their safety: ‘she gave us little light’, ‘clouds obscured the moon’, ‘we had not seen her since yesterday’</li> <li>• a lapse into colloquial language in contrast with previous formality makes light of their predicament: ‘a very sticky death’</li> <li>• name of the volcano ‘Terror’ has connotations of fear</li> <li>• some assumption of shared knowledge with lexical field associated with their surroundings: ‘crevasses’, ‘Barrier pressure’</li> <li>• reference to religious belief: ‘God could not be so cruel’</li> <li>• facts and figures give sense of awesome nature of their surroundings: ‘many hundred miles of ice’, ‘eleven thousand feet high’, and the conditions they endured: ‘-52°’</li> <li>• sibilant phrases give clear evocation of the conditions: ‘mass of soft sandy snow’</li> <li>• repetition to emphasise the privations they suffered: ‘our bodies, got colder and colder’</li> <li>• tone shifts with description of the beauty of the sky: ‘blazing the most wonderful aurora’</li> <li>• acknowledges the beauty of the landscape using rhythmic, alliterative, metaphorical language: ‘swinging, swaying curtains’</li> <li>• list of colours contrast with earlier descriptions of snow and lack of light: ‘lemon, yellow, green and orange’</li> <li>• final paragraph moves from the account of the journey to a meditation on humanity</li> <li>• syntactic parallelism adds emphasis to the achievement of the writer’s companions: ‘These two men went through the Winter Journey and lived: later they went through the Polar Journey and died.’</li> <li>• employs imagery of the most precious metal to describe their nobility and his own appreciation of them as companions.</li> </ul> <p data-bbox="288 1917 1406 1977">These are suggestions only. Accept any valid interpretation of the writer’s/speaker’s purposes and techniques based on different literary or linguistic approaches.</p>

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AO1 = bullet points 1

AO2 = bullet point 2

AO3 = bullet point 3

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
<b>Level 1</b>	1–4	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses.</li> <li>• Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer's/speaker's craft.</li> <li>• Describes contextual factors. Has limited awareness of significance and influence of how texts are produced and received.</li> </ul>
<b>Level 2</b>	5–8	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft.</li> <li>• Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.</li> </ul>
<b>Level 3</b>	9–12	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>• Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transition. Clear use of terminology.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/ speaker's craft.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> </ul>
<b>Level 4</b>	13–16	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>• Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> </ul>
<b>Level 5</b>	17–20	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>• Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> </ul>

Question Number	Indicative content
5	<p><b>Society and the Individual</b></p> <p>Texts available for discussion:</p> <p>ANCHOR: <i>The Great Gatsby</i> <b>and/or</b> <i>Great Expectations</i></p> <p>Other texts:</p> <p>FICTION: <i>The Bone People</i></p> <p>DRAMA: <i>Othello</i> <b>or</b> <i>A Raisin in the Sun</i></p> <p>POETRY: <i>The Wife of Bath's Prologue and Tale</i> <b>or</b> <i>The Whitsun Weddings</i></p> <p>Students will apply an integrated literary and linguistic method to their analysis. Students will be expected to identify a range of examples where characters or personae feel intimidated. They will identify connections between texts in terms of similarities and differences in how these situations are presented.</p> <p><b>Relevant examples of characters or personae who feel intimidated by people or circumstances might include:</b></p> <p><i>The Great Gatsby</i>: Nick Carraway is uncomfortable with the lifestyle of Gatsby and his circle. He feels intimidated by Gatsby and by Daisy.</p> <p><i>Great Expectations</i>: Pip is initially intimidated by Magwitch and then later by Miss Havisham and Estella.</p> <p><i>The Bone People</i>: the three main protagonists (Kerewin, Simon and Joe) both threaten and are threatened by each other.</p> <p><i>Othello</i>: Othello is both overtly and covertly threatened by white people and may be subconsciously intimidated. Othello is threatened verbally by Brabantio. Roderigo and Emilia are both intimidated by Iago.</p> <p><i>A Raisin in the Sun</i>: the play itself concerns the oppression and intimidation of black people by white people, more specifically Walter feels intimidated by George Murchison, Walter and Ruth are covertly threatened by Lindner as a representative of the housing association.</p> <p><i>The Wife of Bath's Prologue and Tale</i>: Alyson intimidates her old husbands and in turn is threatened and intimidated by Janekin. In her tale the young maiden is threatened when she is raped by the Knight and he is intimidated by the old hag.</p> <p><i>The Whitsun Weddings</i>: many of the personae are subliminally intimidated by the world they inhabit and/or by life in general. Specific poems which illustrate this tendency include the narrator in 'Mr Bleaney', 'Toads Revisited', Dockery in 'Dockery and Son' and 'Ambulances'.</p> <p>Larkin presents a collection of people who are on the margins of society (old, injured, unemployed, tramps).</p>

5 contd

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

*The Great Gatsby*: first person narrative point of view, dialogue, motifs and symbols.

*Great Expectations*: first person narrative, descriptive writing, extensive use of metaphor and simile, written initially for serialisation therefore mini-climaxes at the ends of chapters.

*The Bone People*: operates on different levels - the Maori people are figuratively stripped to the bone, the use of omniscient narrator is balanced with long sections of dialogue and descriptive writing and poetry. The writing at times has a surreal, dreamlike quality.

*Othello*: use of soliloquy, manipulation of blank verse and prose, figurative language, rhetorical features, use of exclamations and questions.

*A Raisin in the Sun*: use of dialect, significance of staging and stage directions, and characterisation through dialogue.

*The Wife of Bath's Prologue and Tale*: use of verse, the point of view of the Wife in the prologue and omniscient narrator in the tale. There is extensive use of metaphor and simile.

*Whitsun Weddings*: Larkin employs a variety of verse forms (rhyme, free verse, sonnet form), phonological features (use of flat monosyllables), colloquial language, significance of line breaks and half rhyme.

**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. References may include:

*The Great Gatsby*: the American dream, the emergence of jazz music, flapper culture and bootlegging, the portrayal of the garish lifestyle of 1920s affluent society and class differences signalled by locations (contrast between Gatsby's and Daisy's homes and those in the Valley of Ashes).

*Great Expectations*: themes of wealth and poverty, love and rejection link with the intimidation of the individual.

*The Bone People*: the theme of isolation, violence as a means of communication, point of view of the colonised.

*Othello*: Elizabethan attitudes to race, social class and gender.

*A Raisin in the Sun*: themes of racial and class conflict, the struggle to defeat segregation, discrimination and oppression.

*The Wife of Bath's Prologue and Tale*: role of women in late Middle Ages, female dominance, the medieval tradition of anti-feminist texts and issues of patriarchy, matriarchy and equality.

**5 contd**

*The Whitsun Weddings*: post war English society, Larkin's commentary on everyday life and what it means to be English. His poems show preoccupation with the transience of life.

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

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



Question Number	Indicative content
6	<p><b>Love and Loss</b></p> <p>Texts available for discussion:</p> <p>ANCHOR: <i>A Single Man</i> <b>and/or</b> <i>Tess of the D'Urbervilles</i></p> <p>Other texts:</p> <p>FICTION: <i>Enduring Love</i></p> <p>DRAMA: <i>Much Ado About Nothing</i> <b>or</b> <i>Betrayal</i></p> <p>POETRY: <i>Metaphysical Poetry</i> <b>or</b> <i>Sylvia Plath Selected Poems</i></p> <p>Students will apply an integrated literary and linguistic method to their analysis. Students will be expected to identify a range of examples where characters or personae are changed by relationships. They will identify connections between texts in terms of similarities and differences in how characters are presented.</p> <p>There are many examples of characters or personae being changed by relationships. The changes may be negative or positive (or both in some cases).</p> <p><b>Relevant examples of characters/personae who are changed by relationships might include:</b></p> <p><i>A Single Man</i>: George's attitude to life is changed following the death of Jim. He is viewed differently by his neighbours as a recluse and a type of monster to the local children. His life changes again in a more positive way during his brief relationship with his student, Kenny.</p> <p><i>Tess of the d'Urbervilles</i>: Tess's life is changed irrevocably after the rape by Alec and the birth of her baby. Her love for (and loss of) Angel Clare changes the direction of her life again.</p> <p><i>Enduring Love</i>: the lives of all the characters are altered after the balloon accident and the loss of life of the boy and his grandfather. Jed's stalking of Joe and his conviction that he is in love with him leads to Joe's breakdown and affects his relationship with Clarissa. Jean Logan is convinced after her husband's death that he was having a clandestine affair. All suffer some form of guilt and self-reproach and question the integrity/honesty of people close to them.</p> <p><i>Much Ado About Nothing</i>: both Benedick and Beatrice change from their cynical attitude to love once they have been tricked into declaring their love for each other. Hero's love for Claudio and initially her life are dramatically affected once Claudio accuses her of infidelity.</p> <p><i>Betrayal</i>: the four main characters demonstrate different ways of violating trust or confidence, leading to psychological changes/conflict rather than externally obvious alterations to their lives. Emma and Jerry carry on an affair for 5 years without the knowledge of Robert and Judith but Emma then admits the affair to Robert, thus deceiving Jerry and later lies to Jerry when they break up by telling him she has just told Robert.</p> <p><i>Metaphysical Poetry</i>: the love of God and loss of God's love as well as that of people feature prominently in Metaphysical poetry. The poets declare their sadness at the loss of or separation from a loved one and, in some cases, their fear of losing the love of God: Donne's melancholic mood in 'Twickenham Gardens' and in 'A Nocturnall upon St. Lucie's Day'. Both Donne and Herbert demonstrate changed attitudes to life through God's love and their fear of losing it.</p>

**6 contd**

*Sylvia Plath Selected Poems*: Plath demonstrates both positive and negative effects of finding love and losing it: her relationship with her father explored in 'Daddy' contrasts in tone and style with poems inspired by her love for her children such as 'Morning Song' and 'You're'.

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

*A Single Man*: unusual narrative perspective with the voice of the protagonist in 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.

*Tess of the d'Urbervilles*: use of third person omniscient author, dialogue to reveal character, predominance of figurative language (personification, metaphor and simile), use of dialect, series of mini-climaxes and dramatic moments.

*Enduring Love*: first person narrative from point of view of Joe with one chapter devoted to Clarissa's point of view, the effect of which is to suggest that Joe is an 'unreliable narrator'. The narrative is dominated by conditionals and contingencies.

*Much Ado About Nothing*: the use of prose for large parts of the play, often to highlight comic moments or to demonstrate the attitudes/characters of Benedick and Beatrice, contrast with Hero's more elaborate language and use of blank verse. Nuances and play on words feature throughout.

*Betrayal*: reverse chronology, economic dialogue aids characters' hidden emotions and veiled motivations.

*Metaphysical Poetry*: variety of verse forms and strong, sensuous style and imagery, abrupt openings, direct address, paradoxes, ironies, importance of wit and satire, and the sombre tone of religious poems.

Plath's Selected Poems: diversity of form, significance of phonological features (alliteration, rhyme and half rhyme, consonance, assonance), irregularity of line length, strategic use of enjambement, and end stopping.

Enduring Love: Jed suffering from de Clerambault's syndrome (he is delusional and dangerous), homosexual love/obsession.

*Sylvia Plath Selected Poems*: diversity of form, significance of phonological features (alliteration, rhyme and half rhyme, consonance, assonance), irregularity of line length, strategic use of enjambement and end stopping.

**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. References may include:

*A Single Man*: background of 1960's Southern California, American campus life. Themes of homosexual love and mortality.

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

**6 contd**

*Enduring Love:* Jed suffering from de Clerambault's syndrome (he is delusional and dangerous), homosexual love/obsession.

*Much Ado About Nothing:* patriarchal society, attitudes to love, gender and sexuality, implications of anxiety about the erosion of the accepted social order.

*Betrayal:* autobiographical element, background of permissive 1970's society and social class values.

*Metaphysical Poets:* context of social, cultural and intellectual changes, implications and impact of recent scientific and geographical advances.

*Plath Selected Poems:* autobiographical influences, in particular her relationship with her father and her children.

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

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

Question Number	Indicative content
7	<p><b>Encounters</b></p> <p>Texts available for discussion:</p> <p>ANCHOR: <i>A Room with a View</i> <b>and/or</b> <i>Wuthering Heights</i></p> <p>Other texts:</p> <p>FICTION: <i>The Bloody Chamber</i></p> <p>DRAMA: <i>Hamlet</i> <b>or</b> <i>Rock 'N' Roll</i></p> <p>POETRY: <i>The Waste Land and Other Poems</i> <b>or</b> <i>The New Penguin Book of Romantic Poetry</i></p> <p>Students will apply an integrated literary and linguistic method to their analysis. Students will be expected to identify a range of examples of encounters with unforeseen circumstances. This could refer to both consequences that the reader/audience do not expect as well as those that the characters/personae do not expect. They will identify connections between texts in terms of similarities and differences in how these situations have been presented.</p> <p><b>Relevant examples of encounters with unforeseen consequences might include:</b></p> <p><i>A Room With a View</i>: the Emersons' offer of their rooms leads to the beginning of their relationship with Lucy. Miss Lavish leaving Lucy alone in Santa Croce leads to her meeting with the Emersons. After witnessing the murder in the Piazza Signoria, Lucy is rescued by George. The trip to Fiesole provides the opportunity for the kiss with George.</p> <p><i>Wuthering Heights</i>: Lockwood's encounter with the storm leads to him staying at Wuthering Heights, where he reads Catherine's diary and has a nightmare encounter. Catherine being bitten by Skulker leads to her spending time at Thrushcross Grange, her meeting with Hindley and their eventual marriage. Heathcliff's return later in the novel to seek revenge leads to his meeting with Isabella Linton and her infatuation with him.</p> <p><i>The Bloody Chamber</i>: in almost all of the stories the initial decisions made by characters lead to unforeseen consequences: the marriage of the protagonist in the title story, the transformation of Mr Lyon when Beauty embraces him, the father's loss of his daughter in <i>The Tiger's Bride</i> when he marries her to the Beast.</p> <p><i>Hamlet</i>: the appearance of the ghost sets Hamlet on the path to revenge, leading to a series of unforeseen events throughout the play.</p> <p><i>Rock 'N' Roll</i>: 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, Max's relentless pro-Marxist fight leads to the loss of his wife and his political faith. On the domestic level, Eleanor's loss of confidence following her cancer treatment leads to her verbally abusing Lenka when she suspects her of being interested in Max.</p> <p><i>The Waste Land and Other Poems</i>: the surreal nature of the descriptions of scenes and the experiences of the personae gives the opportunity to cite many encounters with unforeseen consequences: the intrusion of reality into Prufrock's wanderings submerges his desire to break free from social restrictions. In 'Portrait of a Lady' once she has announced her intention to go abroad the narrator/protagonist is unable to say what he/she wants to say and has to leave it to fate.</p>

**7 contd**

*The New Penguin Book of Romantic Poetry*: There are many examples of encounters which have unforeseen consequences in poems dealing with nature, love, death and social conditions: 'Kubla Khan', 'The Ancient Mariner', 'The Lucy Poems'. In some cases the poets themselves are affected by the encounter or they may portray this via characters/personae.

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

*A Room With a View*: the third person omniscient narrative, the diversity of characters, dialogue, prolepsis: the kiss between Phaethon and Persephone precedes that of Lucy and George, placing characters in places which are alien to them or unfamiliar, the extensive use of figurative language.

*Wuthering Heights*: the structural features of narrative, dual first person narratives, the use of contrasts and oppositions: calm versus storm, symbolism, dialogue to reveal character, gothic elements in the descriptive writing, rhetorical features to create moments of heightened emotion and dramatic climaxes.

*Hamlet*: use of soliloquy, asides, textual nuances and ambiguity, contrasting use of blank verse and prose to increase/reduce tension, phonological effects, play within a play.

*Rock 'N' Roll*: dialogue - use of repartee and rapid adjacency pairs. Jan's longer rhetorical speeches about the political system demonstrate his changing affiliations. The exchanges between Jan and Max. The music of the Plastic People becoming symbolic of the cause to release the young political prisoners. Intertextual references to rock bands and music underpin the whole play.

*The Bloody Chamber*: narrative strategies include first person narrative perspective, personification, varied syntax to indicate the dramatic nature of unforeseen consequences, rhetorical features, metaphor and simile and phonological features.

*The Waste Land and Other Poems*: significant phonological features are used to increase momentum. Variations in rhyme/rhythm, deliberate use of line breaks for effect, free verse, foregrounding of adverbs and conjunctions for emphasis.

*The New Penguin Book of Romantic Poetry*: variety of verse forms: elegy, sonnet, lyrical ballad, and relationship of verse form to the experiences described, phonological effects, and rhetorical features.

**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. References may include:

*A Room with a View*: implied social criticism of middle-class snobbery, class conflict and social conventions of Edwardian society, narrow-minded versus open-minded views of life, attitudes to art and sexuality, truth versus honesty. In general the encounters with the Emersons have a liberating effect on Lucy.

*Wuthering Heights*: gender issues (the changing role of women), representations of race and other cultures, class barriers, societal norms, social attitudes to class and gender and any biographical information which illuminates the text.

**7 contd**

*The Bloody Chamber*: attitudes to gender and sexuality, the blurring of the distinctions between fantasy and reality, the adaptations of well-known folk and fairy tales and Carter's interest in portraiture rather than narrative.

*Hamlet*: religious beliefs (heaven, hell and purgatory), attitudes to kingship, changing perceptions of a text's meaning and genre conventions.

*Rock 'N' Roll*: the significance of rock and roll in the emergence of the socialist movement in Eastern bloc Czechoslovakia, references to Syd Barrett's physical and mental decline, underground Czech resistance groups, and intertextual references to the plays of Vaclav Havel.

*The Waste Land and Other Poems*: the changing circumstance of the aristocracy post-World War I, attitudes to race and other cultures, a significant amount of intertextuality, parody and satire, references to popular culture, world religions.

*The New Penguin Book of Romantic Poetry*: historical contexts of French and American revolutions, Irish rebellion, anti-slavery movements, oppressive governments and social unrest.

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

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



Question Number	Indicative content
8	<p><b>Crossing Boundaries</b></p> <p>Texts available for discussion:</p> <p>ANCHOR: <i>Wide Sargasso Sea</i> <b>and/or</b> <i>Dracula</i></p> <p>Other texts:</p> <p>FICTION: <i>The Lowland</i></p> <p>DRAMA: <i>Twelfth Night</i> <b>or</b> <i>Oleanna</i></p> <p>POETRY: <i>Goblin Market, The Prince's Progress, and Other Poems</i> <b>or</b> <i>North</i></p> <p>Students will apply an integrated literary and linguistic method to their analysis. Students will be expected to identify a range of characters or personae who feel displaced or alienated. They will identify connections between texts in terms of similarities and differences in how these characters are presented.</p> <p><b>Relevant examples of characters/personae who feel displaced or alienated because of their circumstances might include:</b></p> <p><i>Wide Sargasso Sea</i>: Antoinette is literally displaced from Jamaica and relocated to England, involving a complete change of culture and environment. She is metaphorically displaced by the change of name from French 'Antoinette' to the more prosaic 'Bertha'. Her move to Thornfield Hall and her increasing mental disturbance mean that she does not belong to either the European or Jamaican culture.</p> <p><i>Dracula</i>: many of the characters suffer alienation and/or displacement. Jonathan Harker is trapped in Castle Dracula in surroundings which are completely alien to him, Lucy is transformed into a promiscuous woman (assuming different shapes and identities), Mina Harker becomes hysterical after her seduction by Dracula, and Dracula himself leaves Transylvania for Whitby.</p> <p><i>The Lowland</i>: Udayan makes himself alienated from his family by his involvement in political activism and by his 'unsuitable' marriage. Subash deliberately displaces himself by leaving his home and culture to study in New England. Gavri and Bela also illustrate geographical and cultural displacement.</p> <p><i>Twelfth Night</i>: Viola and Sebastian are displaced from their homeland by the initial shipwreck, Viola's disguise means that she is displaced from her own gender and identity, Olivia's self-absorption and melancholy means that she is alienated from the company of others, and Malvolio is gulled into appearing insane and is therefore alienated from the rest of the court.</p> <p><i>Oleanna</i>: both characters suffer displacement and a sense of alienation. Carol initially finds the academic world alien and is intimidated by John and the nature of academic study, John is eventually displaced by his loss of tenure and suspension after Carol's accusations.</p> <p><i>Goblin Market, The Prince's Progress, and Other Poems</i>: as a 'fallen woman' Laura is alienated from society and the life she had led previously, Lizzie chooses temporary displacement in her attempt to save her sister, and the goblins and their temptations provide the circumstances in which the sisters become alienated from their own lives.</p> <p><i>North</i>: alienation is apparent in Heaney's relationship with his father and in his reaction to the political turmoil of Northern Ireland in the Troubles. Literal displacement takes place when he relocates to the Irish Republic: 'Funeral Rites'. His 'bog' poems illustrate a different type of displacement; that of time where bodies</p>

**8 contd**

have been preserved and resurrected in a totally alien historical time period: 'Viking Dublin', 'The Grauballe Man'.

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

*Wide Sargasso Sea*: the protagonist relates her own story in first person narrative (the 'unreliable narrator') with some shift of point of view to Daniel in Part 2. The narrative moves into stream of consciousness in Part 3. Intertextuality in the intertwining of the plot with 'Jane Eyre'. Stylistic devices include the symbolism of colour, fire and candles, dream sequences and the blurring of past and present which all contribute to alienation/displacement.

*Dracula*: fragmented narrative which employs multiple genres allowing for variety of perspectives. The novel is structured around narrative oppositions and the blurring of conventional gender roles. Stoker employs evocative descriptive writing, allegory and metaphor.

*The Lowland*: an epic narrative spanning three generations with evocative descriptions of locations and settings, contrasts and oppositions. Characterisation is used to illustrate themes.

*Twelfth Night*: the vivid depiction of the shipwreck, asides and soliloquies emphasise alienation, the confessional tone, the use of prose to lower tension contrasted with more theatrical and dramatic moments.

*Oleanna*: the dialogue between Carol and John illustrates the shifting power relationship creating alienation. Theatrical devices (phone calls) are used to establish John's status and emphasise the gulf between them. They are alienated from each other by the cultural/social/ educational gap.

*Goblin Market, The Prince's Progress, and Other Poems*: Rossetti's techniques create and enhance the sense of displacement and alienation: irregular rhyme schemes, repetition, varied stanzaic patterns, incrementation, assonance, alliteration, syntactic repetition, descriptions rich in erotic and violent imagery, harsh dynamic verbs and images of natural disasters.

*North*: Heaney uses poetic devices such as variety of verse form, line length, enjambement, use of compound words, dialect words, assonance, onomatopoeia, allusion, images of disorder, nightmare, violence and instability.

**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. References may include:

*Wide Sargasso Sea*: a post-colonial society, 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, racial inequality and the harshness of displacement, power relations between men and women.

*Dracula*: the movement away from patriarchal dominance to female emancipation, technological innovation and the questioning of gender roles.

**8 contd**

*The Lowland*: the context of the Naxalite cause in West Bengal, cultural and religious divisions, immigration and cultural expectations, tension between generations, and alienation and displacement as key themes.

*Twelfth Night*: Elizabethan patriarchal society. The disguise of the heroine as a young man an established ingredient of Shakespearean comedy. Present day reactions of theatre audiences to the gulling of Malvolio and the comic treatment of 'madness'.

*Oleanna*: the post-modern theory of 1990's America that people change depending on circumstances therefore have no fixed identity, the destructiveness of mis-communication. Conflicting audience reactions to the two characters.

*Goblin Market, The Prince's Progress, and Other Poems*: Rossetti's concern to construct a female hero, ambiguities reflecting those of Victorian society, transgression of Victorian social mores (*Goblin Market, Cousin Kate*), allusions to Adam and Eve/forbidden fruit.

*North*: the context of the Troubles in Northern Ireland, political and religious issues, influences of personal memory and current events, rites of passage, ceremonies, link with Vikings and internal blood feuds.

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

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

