

Pearson Edexcel GCE  
in English Language & Literature Unit 2  
(8EL0/02)

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## General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked **unless** the candidate has replaced it with an alternative response.

## Marking guidance – specific

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

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

- examiners should first decide which descriptor most closely matches the answer and place it in that level
- the mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level
- in cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points
- examiners of Advanced GCE English should remember that all Assessment Objectives within a level are equally weighted. They must consider this when making their judgements
- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors

- indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfil the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

## Paper 2 Mark scheme

Question Number	Indicative content
1	<p data-bbox="389 333 804 400"><b>Society and the Individual</b> <i>The Great Gatsby</i></p> <p data-bbox="389 439 1390 506">Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="389 510 1437 613"><b>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:</b></p> <ul data-bbox="389 618 1469 1061" style="list-style-type: none"><li>• retrospective first person narrative, taking the viewpoint of an observer</li><li>• tone is confiding and conversational, making the reader feel involved</li><li>• immediate implications of class divisions within the community</li><li>• description of the contrast between the two areas with lexis emphasising magnitude, excess and pretension</li><li>• literary descriptions, for example alliteration, metaphor, satirical description: 'consoling proximity of millionaires'</li><li>• Buchanans presented as stereotypically wealthy and self-indulgent</li><li>• Fitzgerald uses adverbs and verbs that suggest lifelessness and lack of purpose to describe their lifestyle</li><li>• Buchanan's stance at the end of the extract: 'standing with his legs apart on the front porch'.</li></ul> <p data-bbox="389 1093 1453 1126"><b>Students will be expected to comment on relevant contextual factors.</b></p> <p data-bbox="389 1131 1461 1198">Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="389 1202 1445 1386" style="list-style-type: none"><li>• character of Gatsby is introduced before either Nick or the reader has met him</li><li>• the extract is anticipatory in preparing the reader for the opulence of the Jazz Age</li><li>• the introduction of the underlying theme of search for fulfilment.</li></ul> <p data-bbox="389 1417 1437 1485">These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>

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

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

Question Number	Indicative content
2	<p data-bbox="338 286 762 320"><b>Society and the Individual</b></p> <p data-bbox="338 324 639 356"><b><i>Great Expectations</i></b></p> <p data-bbox="338 403 1469 434">Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="338 439 1489 544"><b>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:</b></p> <ul data-bbox="338 548 1495 913" style="list-style-type: none"> <li>• first person narrative from the perspective of Pip as a young child</li> <li>• language contrasts the apparent beauty of Miss Havisham's clothes and the decay and decrepitude that is revealed</li> <li>• Miss Havisham herself is an horrific figure to Pip</li> <li>• words from the semantic field of weddings suggest reasons for her appearance</li> <li>• extract moves from description to dialogue</li> <li>• Miss Havisham uses imperatives followed by questions</li> <li>• Pip is forced to respond because of the difference in their status</li> <li>• dialogue becomes increasingly terse and dramatic reflecting Miss Havisham's character.</li> </ul> <p data-bbox="338 947 1442 978"><b>Students will be expected to comment on relevant contextual factors.</b></p> <p data-bbox="338 983 1442 1055">Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="338 1059 1477 1205" style="list-style-type: none"> <li>• Pip being again placed in a situation where he is terrified by an encounter with a strange person: the encounter with Magwitch</li> <li>• the significance the meeting with Miss Havisham has for the rest of the novel</li> <li>• 19th century attitudes to social status.</li> </ul> <p data-bbox="338 1272 1466 1344">These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>

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<b>Level 1</b>	1–5	<p><b>Recalls information</b></p> <ul style="list-style-type: none"> <li>• Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses.</li> <li>• Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer’s/speaker’s craft.</li> <li>• Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received.</li> </ul>
<b>Level 2</b>	6–10	<p><b>Broad understanding</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Gives surface reading of texts. Applies broad understanding of writer’s/speaker’s craft.</li> <li>• Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped.</li> </ul>
<b>Level 3</b>	11–15	<p><b>Clear understanding</b></p> <ul style="list-style-type: none"> <li>• Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft.</li> <li>• Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received.</li> </ul>
<b>Level 4</b>	16–20	<p><b>Consistent application</b></p> <ul style="list-style-type: none"> <li>• Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively.</li> <li>• Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer’s/speaker’s craft.</li> <li>• Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received.</li> </ul>
<b>Level 5</b>	21–25	<p><b>Discriminating application</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer’s/speaker’s craft.</li> <li>• 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.</li> </ul>

Question Number	Indicative content
3	<p data-bbox="339 297 563 365"><b>Love and Loss</b> <b><i>A Single Man</i></b></p> <p data-bbox="339 398 1473 432">Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="339 439 1449 544"><b>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:</b></p> <ul data-bbox="339 551 1422 954" style="list-style-type: none"> <li>• an impersonal interior monologue with George imagining the thoughts and attitudes of others</li> <li>• Isherwood borrows from the horror genre with the lexical field of horror and repulsion: 'fiend', 'vampire'</li> <li>• use of colloquial derogatory term 'queer'</li> <li>• George explores attitudes to homosexuality, contrasting the typical white American male attitude with pseudo-liberal views</li> <li>• use of religious implications to satirise popular psychology</li> <li>• references to people who are unacceptable in conventional society</li> <li>• George reveals he is living a lie by not telling his neighbours of Jim's death</li> <li>• tone softens when he speaks about Jim: 'And there is no substitute for Jim'.</li> </ul> <p data-bbox="339 983 1313 1050"><b>Students will be expected to comment on relevant contextual factors.</b></p> <p data-bbox="339 1057 1270 1124">Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="339 1131 1453 1310" style="list-style-type: none"> <li>• attack against contemporary prejudice and hypocrisy</li> <li>• George's isolation from the community of his neighbours and later in the novel his isolation from the college community</li> <li>• significance of the extract in presenting George as an outsider and foreshadowing later episodes.</li> </ul> <p data-bbox="339 1375 1473 1442">These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>

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<b>Level 1</b>	1–5	<p><b>Recalls information</b></p> <ul style="list-style-type: none"> <li>• Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses.</li> <li>• Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer’s/speaker’s craft.</li> <li>• Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received.</li> </ul>
<b>Level 2</b>	6–10	<p><b>Broad understanding</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Gives surface reading of texts. Applies broad understanding of writer’s/speaker’s craft.</li> <li>• Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped.</li> </ul>
<b>Level 3</b>	11–15	<p><b>Clear understanding</b></p> <ul style="list-style-type: none"> <li>• Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft.</li> <li>• Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received.</li> </ul>
<b>Level 4</b>	16–20	<p><b>Consistent application</b></p> <ul style="list-style-type: none"> <li>• Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively.</li> <li>• Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer’s/speaker’s craft.</li> <li>• Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received.</li> </ul>
<b>Level 5</b>	21–25	<p><b>Discriminating application</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer’s/speaker’s craft.</li> <li>• 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.</li> </ul>

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4	<p data-bbox="339 297 727 360"><b>Love and Loss</b> <i>Tess of the D'Urbervilles</i></p> <p data-bbox="339 409 1469 551">Students will apply an integrated literary and linguistic method to their analysis. <b>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:</b></p> <ul data-bbox="339 557 1469 994" style="list-style-type: none"> <li>• third person narrative omniscient narrator</li> <li>• focal point of the extract is Angel Clare and his growing awareness of Tess</li> <li>• Hardy presents Clare as holding himself apart from the rest of the farming community</li> <li>• Hardy develops the setting by use of agricultural lexis</li> <li>• possible sinister foreshadowing in the metaphor of 'gallows' applied to the dairyman's cutlery</li> <li>• importance of music to Clare in attracting him to Tess's voice</li> <li>• dialogue between Tess and the dairyman reveals her philosophical and romantic tendencies</li> <li>• image of Tess as a 'domestic animal that perceives itself to be watched' emphasises her potential vulnerability.</li> </ul> <p data-bbox="339 1066 1437 1097"><b>Students will be expected to comment on relevant contextual factors.</b></p> <p data-bbox="339 1104 1482 1171">Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="339 1178 1482 1352" style="list-style-type: none"> <li>• a significant episode in the relationship between Tess and Clare</li> <li>• wider implications about the characters of both Clare and Tess and, in particular, his expectations of women</li> <li>• the importance of social status as we see Clare deliberately distancing himself from those around him.</li> </ul> <p data-bbox="339 1424 1482 1491">These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>

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<b>Level 2</b>	6–10	<p><b>Broad understanding</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Gives surface reading of texts. Applies broad understanding of writer’s/speaker’s craft.</li> <li>Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped.</li> </ul>
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<b>Level 4</b>	16–20	<p><b>Consistent application</b></p> <ul style="list-style-type: none"> <li>Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively.</li> <li>Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer’s/speaker’s craft.</li> <li>Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received.</li> </ul>
<b>Level 5</b>	21–25	<p><b>Discriminating application</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer’s/speaker’s craft.</li> <li>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.</li> </ul>

Question Number	Indicative content
5	<p data-bbox="391 273 571 300"><b>Encounters</b></p> <p data-bbox="391 311 719 338"><b><i>A Room With A View</i></b></p> <p data-bbox="391 367 1390 434">Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="391 443 1437 546"><b>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:</b></p> <ul data-bbox="400 555 1449 954" style="list-style-type: none"> <li data-bbox="400 555 1449 622">• Lucy is in reminiscent mood and not paying attention to Cecil, for example she answers indirectly when he asks if she is fond of the pool</li> <li data-bbox="400 629 1449 696">• setting is significant as it triggers reminiscent mood in Lucy and we rarely see Cecil outside</li> <li data-bbox="400 703 1449 770">• Cecil's speech is over-formal and his actions are clumsy, indicating how uncomfortable he is with the situation</li> <li data-bbox="400 777 1294 804">• comic effects created by Cecil's language and farcical elements</li> <li data-bbox="400 810 1422 878">• Lucy reduces the episode to bathos as she ignores the kiss and resumes the conversation they were engaged in earlier</li> <li data-bbox="400 884 1406 952">• Forster uses foreshadowing and creates some sympathy for Cecil in the final line.</li> </ul> <p data-bbox="391 987 1369 1055"><b>Students will be expected to comment on relevant contextual factors.</b></p> <p data-bbox="391 1064 1334 1131">Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="400 1140 1382 1283" style="list-style-type: none"> <li data-bbox="400 1140 1246 1167">• a direct contrast with the episode when George kissed Lucy</li> <li data-bbox="400 1173 1382 1240">• oppositions and contrasts within the novel, for example spontaneity v premeditation, unconventional v conventional</li> <li data-bbox="400 1247 1134 1274">• social class and social mores as underlying themes.</li> </ul> <p data-bbox="391 1314 1433 1382">These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>

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<b>Level 5</b>	21–25	<p><b>Discriminating application</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer’s/speaker’s craft.</li> <li>• 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.</li> </ul>

Question Number	Indicative content
6	<p data-bbox="376 315 675 383"><b>Encounters</b> <i>Wuthering Heights</i></p> <p data-bbox="376 421 1374 488">Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="376 495 1422 600"><b>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:</b></p> <ul data-bbox="384 607 1453 936" style="list-style-type: none"> <li>• Nelly Dean's retrospective recounting of a dialogue with Catherine</li> <li>• an atmosphere of oppression is created by Bronte's lexical choices</li> <li>• the dialogue is a catalyst for subsequent events</li> <li>• semantic field of Gothic and supernatural</li> <li>• Catherine's contrasting descriptions of Linton and Heathcliff are typical of the oppositions that characterise the novel's structure</li> <li>• Catherine's language increases in intensity as she insists that Nelly help her to 'cheat my uncomfortable conscience'</li> <li>• Nelly's response fuels the dramatic intensity of the scene.</li> </ul> <p data-bbox="376 965 1350 1032"><b>Students will be expected to comment on relevant contextual factors.</b></p> <p data-bbox="376 1039 1310 1106">Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="384 1113 1286 1218" style="list-style-type: none"> <li>• how the episode will resonate through future generations</li> <li>• Nelly's role as both participant and observer</li> <li>• the way the novel draws on the Romantic and Gothic traditions.</li> </ul> <p data-bbox="376 1285 1414 1352">These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>

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

Question Number	Indicative content
7	<p data-bbox="379 275 703 342"><b>Crossing Boundaries</b> <i>Wide Sargasso Sea</i></p> <p data-bbox="379 383 1374 450">Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="379 461 1481 562"><b>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:</b></p> <ul data-bbox="387 573 1481 1043" style="list-style-type: none"> <li>• narrative perspective of Rochester while on honeymoon with Antoinette in Granbois, Dominica</li> <li>• semantic field of the senses</li> <li>• Rochester’s sense of alienation is shown in a variety of ways: he dislikes the interior of the house, he is uncomfortable in the heat, he dislikes the local traditions, he seems unwilling to engage in sincere conversation with Antoinette</li> <li>• Antoinette attempts to initiate a romantic mood with the toast ‘To happiness’; however, Rochester’s response seems reluctant</li> <li>• dialogue shows lack of connection between Rochester and Antoinette</li> <li>• the only room he appreciates is his private dressing room, which he refers to as ‘A refuge’</li> <li>• the extract ends with Rochester’s return to his original negative feelings.</li> </ul> <p data-bbox="379 1088 1481 1122"><b>Students will be expected to comment on relevant contextual factors.</b></p> <p data-bbox="379 1133 1310 1200">Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="387 1211 1481 1346" style="list-style-type: none"> <li>• reference to structure and narrative voice as this is the only part written from Rochester’s perspective</li> <li>• the way the episode foreshadows the difficulties to come</li> <li>• contemporary and current attitudes to cultural differences.</li> </ul> <p data-bbox="379 1379 1417 1447">These are suggestions only. Accept any valid interpretation of the writer’s purposes and techniques based on different literary or linguistic approaches.</p>

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

Question Number	Indicative content
8	<p data-bbox="347 315 678 376"><b>Crossing Boundaries</b> <i>Dracula</i></p> <p data-bbox="347 427 1476 566">Students will apply an integrated literary and linguistic method to their analysis. <b>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:</b></p> <ul data-bbox="355 577 1476 981" style="list-style-type: none"> <li>• first person narrative from the point of view of Lucy in the form of a journal entry</li> <li>• an evocative and dramatic episode in which Stoker employs traditional tropes of Gothic literature with language suggesting horror and fear of the unknown</li> <li>• use of dynamic verbs add to the dramatic tension: 'hurled', 'slammed'</li> <li>• use of onomatopoeia and alliteration to build up suspense</li> <li>• stereotypical Victorian female reaction to danger</li> <li>• an accumulation of unreal and sinister images</li> <li>• Lucy's mental and physical state described through abstract adjectives and nouns: 'dazed', 'stupid', 'pain', 'terror', 'weakness'</li> <li>• juxtaposition: 'dogs...howling', 'a nightingale singing'.</li> </ul> <p data-bbox="347 1010 1476 1039"><b>Students will be expected to comment on relevant contextual factors.</b></p> <p data-bbox="347 1050 1476 1111">Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="355 1122 1476 1301" style="list-style-type: none"> <li>• Dracula's power to cross emotional and physical boundaries to exert control over his victims</li> <li>• Lucy's transformation from a conventional admirable female figure to one capable of cruelty and unnatural acts</li> <li>• the way Stoker manipulates conventional Victorian gender roles.</li> </ul> <p data-bbox="347 1346 1476 1413">These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>

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

Question Number	Indicative content
9	<p><b>Society and the Individual</b></p> <p><b><i>The Great Gatsby</i></b>  Students will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Examples of influences might include:</b></p> <ul style="list-style-type: none"> <li>• Nick is drawn into Gatsby's world, which eventually leads to his disillusionment</li> <li>• Nick's relationship with Jordan Baker is superficial and unsatisfactory</li> <li>• Gatsby's life is negatively influenced by those around him who exploit his wealth</li> <li>• Gatsby is killed by George who mistakenly thinks Gatsby was responsible for Myrtle's death.</li> </ul> <p><b>Students will be expected to identify and comment on the writer's use of linguistic and literary features, such as:</b></p> <ul style="list-style-type: none"> <li>• first person retrospective narrative from Nick's point of view</li> <li>• use of voice through dialogue to develop characterisation</li> <li>• symbols of light and colour.</li> </ul> <p><b>Students will be expected to comment on relevant contextual factors:</b>  Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• superficiality of the Jazz Age juxtaposed with the Depression era</li> <li>• contrasts between wealth and poverty</li> <li>• concept of the 'American Dream'.</li> </ul> <p><b><i>Great Expectations</i></b>  Students will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Examples of influences might include:</b></p> <ul style="list-style-type: none"> <li>• Pip's relationship with Miss Havisham and Estella</li> <li>• Pip changed by his education and friendship with Herbert</li> <li>• Estella's life is also influenced by the manipulations of Miss Havisham.</li> </ul> <p><b>Students will be expected to identify and comment on the writer's use of linguistic and literary features, such as:</b></p> <ul style="list-style-type: none"> <li>• narrative point of view of Pip</li> <li>• use of dialogue to develop characterisation</li> <li>• contrasts of youth and vitality with decay and stagnation.</li> </ul> <p><b>Students will be expected to comment on any relevant contextual factors.</b>  Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• Pip's destiny shaped by those around him</li> <li>• Victorian expectations of women</li> <li>• Dickens' social commentary on poverty, debt, crime and punishment.</li> </ul>

Question Number	Indicative content
9 contd	<p><b><i>The Bone People</i></b></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Examples of influences might include:</b></p> <ul style="list-style-type: none"> <li>• Kerewin negatively affected by intrusion of Joe and Simon into her life</li> <li>• Joe and Simon interrupt Kerewin's life as a lone eccentric</li> <li>• Simon suffers at the hands of Joe and Kerewin, through physical and emotional abuse</li> <li>• ultimately Kerewin demolishes her tower.</li> </ul> <p><b>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</b></p> <ul style="list-style-type: none"> <li>• shifts between traditional and non-traditional narrative approaches: anonymous third person narrator, stream of consciousness, dialogue</li> <li>• extended metaphors</li> <li>• references to Maori culture.</li> </ul> <p><b>Students will be expected to comment on relevant contextual factors:</b></p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• unstable relationships and negative effects of the past impinging on the present</li> <li>• physical and psychological violence and abuse</li> <li>• influence of drugs and alcohol.</li> </ul> <p><b><i>Othello</i></b></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Examples of influences might include:</b></p> <ul style="list-style-type: none"> <li>• Iago's manipulation of Othello, which destroys Othello's mind and leads to the violent deaths of himself and Desdemona</li> <li>• Desdemona's life is irreversibly affected initially by her father's antagonism and then by Othello's accusations</li> <li>• Iago's manipulation of others.</li> </ul> <p><b>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</b></p> <ul style="list-style-type: none"> <li>• deterioration in Othello's language</li> <li>• use of metaphor, simile, symbolism</li> <li>• images of betrayal and race.</li> </ul> <p><b>Students will be expected to comment on relevant contextual factors.</b></p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• themes of revenge and ambition</li> <li>• Elizabethan attitudes to race and gender</li> <li>• jealousy and racial hatred.</li> </ul>

Question Number	Indicative content
9 contd	<p><b><i>A Raisin in the Sun</i></b></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Examples of influences might include:</b></p> <ul style="list-style-type: none"> <li>• Lena’s frustration at her family’s attempts to take control of the insurance money</li> <li>• the moral dilemma arising from the diverse wishes of her family</li> <li>• tensions in familial relationships.</li> </ul> <p><b>Students will be expected to comment on the writer’s use of linguistic and literary features:</b></p> <ul style="list-style-type: none"> <li>• dialogue reveals character; each character has an individual idiolect</li> <li>• tension revealed through language, for example frequent use of exclamatives</li> <li>• staging emphasises confinement of family in cramped conditions.</li> </ul> <p><b>Students will be expected to comment on relevant contextual factors:</b></p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• racism in American society</li> <li>• changing role of women</li> <li>• aspirations and the American Dream.</li> </ul> <p><b><i>The Wife of Bath’s Prologue and Tale</i></b></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Examples of influences might include:</b></p> <ul style="list-style-type: none"> <li>• Alyson is negatively affected by her marriage to Janekyn and his treatment of her</li> <li>• Alyson deceives and abuses the trust of her previous older husbands</li> <li>• Janekyn makes her lament the passing of youth.</li> </ul> <p><b>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</b></p> <ul style="list-style-type: none"> <li>• autobiographical, confessional tone</li> <li>• use of metaphor, symbolism, aphorism, biblical references</li> <li>• more formal, elevated language of the tale contrasts with more vernacular language of the prologue.</li> </ul>

Question Number	Indicative content
9 contd	<p><b>Students will be expected to comment on relevant contextual factors.</b>  Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• medieval attitudes to marriage</li> <li>• issue of female dominance</li> <li>• conventions of romantic and courtly love.</li> </ul> <p><b><i>The Whitsun Weddings</i></b></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Students may choose individual poems for discussion or the work as a whole.</b></p> <p><b>Examples of influences might include:</b></p> <ul style="list-style-type: none"> <li>• many of the personae in the poems are negatively affected by their failure to establish relationships with others</li> <li>• <i>Mr Bleaney</i>: narrator feels oppressed by the evidence of Mr Bleaney in his room</li> <li>• <i>Love Songs in Age</i>: the persona's realisation of her self-deception in contrasting what love is supposed to be and what it actually is</li> <li>• <i>Faith Healing</i>: women overwhelmed with emotion and false promises by the charismatic faith healer</li> <li>• <i>Talking in Bed</i>: the isolation of the couple despite their close physical proximity.</li> </ul> <p><b>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</b></p> <ul style="list-style-type: none"> <li>• variety of verse form, mood and tone</li> <li>• cynicism and satire</li> <li>• use of colloquial language.</li> </ul> <p><b>Students will be expected to comment on relevant contextual factors.</b>  Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• mid-20th century disillusionment after the horrors of war</li> <li>• changing attitudes to social status</li> <li>• negative effects of the rise of consumerism.</li> </ul> <p>These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>

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

Question Number	Indicative content
10	<p data-bbox="341 468 563 499"><b>Love and Loss</b></p> <p data-bbox="341 546 557 577"><b><i>A Single Man</i></b></p> <p data-bbox="341 591 1345 658">Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="341 665 991 696"><b>Examples of past influences might include:</b></p> <ul data-bbox="341 703 1372 846" style="list-style-type: none"> <li data-bbox="341 703 898 734">• George deeply affected by Jim's death</li> <li data-bbox="341 741 938 772">• refusal of Jim's parents to accept George</li> <li data-bbox="341 779 1372 846">• attitudes of others to George's sexuality make it difficult for him to feel a sense of connection or belonging.</li> </ul> <p data-bbox="341 880 1390 947"><b>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</b></p> <ul data-bbox="341 954 1267 1059" style="list-style-type: none"> <li data-bbox="341 954 895 985">• interior monologue using third person</li> <li data-bbox="341 992 1267 1023">• shifting tones: melancholy, despondency, darkly satirical humour</li> <li data-bbox="341 1030 735 1059">• flashbacks to past events.</li> </ul> <p data-bbox="341 1093 1315 1160"><b>Students will be expected to comment on relevant contextual factors.</b></p> <p data-bbox="341 1173 1278 1240">Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="341 1247 844 1352" style="list-style-type: none"> <li data-bbox="341 1247 844 1279">• 1960s' attitudes to homosexuality</li> <li data-bbox="341 1285 707 1317">• death and bereavement</li> <li data-bbox="341 1323 707 1352">• loneliness and isolation.</li> </ul> <p data-bbox="341 1386 735 1417"><b><i>Tess of the D'Urbervilles</i></b></p> <p data-bbox="341 1424 1345 1491">Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="341 1498 991 1529"><b>Examples of past influences might include:</b></p> <ul data-bbox="341 1536 1355 1738" style="list-style-type: none"> <li data-bbox="341 1536 735 1568">• the raping of Tess by Alex</li> <li data-bbox="341 1574 1355 1641">• the death of her baby and refusal of the rector to bury it in consecrated ground</li> <li data-bbox="341 1648 1334 1680">• the attitude and lifestyle of her parents and the loss of their livelihood</li> <li data-bbox="341 1686 1305 1738">• Angel Clare's attempts to throw off his self-imposed constraints and restrictions.</li> </ul> <p data-bbox="341 1771 1390 1839"><b>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</b></p> <ul data-bbox="341 1845 1302 1993" style="list-style-type: none"> <li data-bbox="341 1845 1302 1912">• importance of setting and description of physical objects in creating atmosphere</li> <li data-bbox="341 1919 1206 1951">• Hardy uses characters as commentators, observers, voyeurs</li> <li data-bbox="341 1957 1054 1993">• plot devices of misinterpretation and coincidence.</li> </ul>

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:

- Victorian morality and hypocrisy
- fate and destiny
- religious belief and superstition.

***Enduring Love***

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

**Examples of past influences might include:**

- the balloon accident in the recent past is the catalyst for subsequent action and character development
- Jed's powerful obsession with Joe results from his mental condition of De Clerambault's syndrome
- Joe questions his strongly held belief in scientific rationality
- Clarissa's inability to have children.

**Students will be expected to identify and comment on the writer's use of linguistic and literary features:**

- multiple narratives
- different discourses: scientific and personal
- dialogue between Joe and Jed and Joe and Clarissa is important in creating tension.

**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:

- obsession and mental illness
- scientific rationality versus irrationality
- ambiguous attitudes to sexuality.

***Much Ado About Nothing***

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

**Examples of past influences might include:**

- implications that Beatrice has previously been hurt in love
- Benedick's unquestioning adoption of the role of the frivolous bachelor
- sibling antagonism between Don Pedro and Don John
- Hero's acceptance of the conventional role of the submissive, obedient female.

10 contd.

**Students will be expected to identify and comment on the writer's use of linguistic and literary features:**

- dramatic devices of eavesdropping, misinterpreting conversations, disguise and deceit
- metaphorical language
- comic irony.

**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:

- insight into why women suffer in a society where men control all property and make all the rules
- male insecurity and fear of cuckoldry
- attitudes to legitimacy and inheritance.

### ***Betrayal***

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

**Examples of past influences might include:**

- Emma and Jerry's affair
- Emma's deceitfulness and lying to Jerry
- the attitude of the characters to marriage and extra-marital affairs.

**Students will be expected to identify and comment on the writer's use of linguistic and literary features:**

- reverse chronology
- economic dialogue
- repetitive questioning.

**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:

- social world of professional, affluent couples
- 20th century attitudes to marriage and infidelity
- contemporary ideas of trust and honour.

### ***Metaphysical Poetry***

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 past influences might include:**

- lamentations over death of a loved one
- poems that involve memories and reflections on the past
- collective influences of cultural, environmental and religious factors.

10 contd.

**Students will be expected to identify and comment on the writer's use of linguistic and literary features:**

- use of elaborate complex metaphors and images
- direct, colloquial language
- importance of argument, brevity and economy.

**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 challenging and complex nature of the poetry
- concern with love of another or love of God
- attitudes towards death and mortality.

***Selected Poems: Sylvia Plath***

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 past influences might include:**

- Plath's relationship with her father
- her experience of mental illness
- her role as a mother.

**Students will be expected to identify and comment on the writer's use of linguistic and literary features:**

- variety of poetic form
- adoption of different personae
- eclectic choice of image, 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:

- biographical influences
- attitudes to treatment of mental health
- political and social context of 1960s America and UK.

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

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

Question Number	Indicative content
11	<p><b>Encounters</b></p> <p><b><i>A Room with a View</i></b></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Examples of strange or supernatural elements might include:</b></p> <ul style="list-style-type: none"> <li>• Lucy's conversation with Mr Emerson in the church of Santa Croce where 'she was conscious of some new idea'</li> <li>• the murder in the Piazza Signoria and Lucy's fainting fit</li> <li>• the implications that Mr Emerson may have murdered his wife</li> <li>• the surreal episode of the kiss at Fiesole.</li> </ul> <p><b>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</b></p> <ul style="list-style-type: none"> <li>• evocative descriptions</li> <li>• omniscient narrator</li> <li>• dialogue used to reveal and develop characterisation.</li> </ul> <p><b>Students will be expected to comment on relevant contextual factors.</b></p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• experience of the English abroad and loss of inhibition and restrictions</li> <li>• Edwardian social conventions</li> <li>• the significance of art.</li> </ul> <p><b><i>Wuthering Heights</i></b></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Examples of strange or supernatural elements might include:</b></p> <ul style="list-style-type: none"> <li>• Lockwood's terrifying experience with Catherine's ghost</li> <li>• mystery of Heathcliff's origins and suggestions of a diabolical element in his character</li> <li>• treatment of Heathcliff by the Earnshaw and Linton families</li> <li>• Nelly Dean's superstitious nature.</li> </ul> <p><b>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</b></p> <ul style="list-style-type: none"> <li>• technique of dual retrospective narratives</li> <li>• violent and forceful images and language</li> <li>• dramatic and surreal episodes.</li> </ul> <p><b>Students will be expected to comment on relevant contextual factors.</b></p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p>

Question Number	Indicative content
11 contd	<ul style="list-style-type: none"> <li>• biographical influences on Bronte's themes</li> <li>• role of natural settings</li> <li>• descriptions of violence and sadism considered inappropriate for a female writer.</li> </ul> <p><b><i>The Bloody Chamber</i></b></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Examples of strange or supernatural elements might include:</b></p> <ul style="list-style-type: none"> <li>• <i>The Tiger's Bride</i>: heroine transformed by encounter with a tiger</li> <li>• <i>Lady of the House of Love</i>: vampiric elements</li> <li>• appearance of wolves in many of the stories</li> <li>• personification of nature.</li> </ul> <p><b>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</b></p> <ul style="list-style-type: none"> <li>• surreal and exotic images</li> <li>• use of Gothic tropes</li> <li>• multiple narratives and viewpoints.</li> </ul> <p><b>Students will be expected to comment on relevant contextual factors.</b></p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• Carter's subversion of genre expectations</li> <li>• post-modern approach to genre and tradition</li> <li>• feminist perspective.</li> </ul> <p><b><i>Hamlet</i></b></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Examples of strange or supernatural elements might include:</b></p> <ul style="list-style-type: none"> <li>• appearance of the ghost of old Hamlet</li> <li>• sinister atmosphere of the play within a play</li> <li>• Hamlet's musings on death, mortality and the after life</li> <li>• Ophelia's descent into madness and suicide.</li> </ul> <p><b>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</b></p> <ul style="list-style-type: none"> <li>• use of soliloquy and asides</li> <li>• theatrical devices of spying, eavesdropping, voyeurism</li> <li>• contrasts between blank verse and prose.</li> </ul> <p><b>Students will be expected to comment on relevant contextual factors.</b></p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p>

Question Number	Indicative content
11 contd	<ul style="list-style-type: none"> <li>• Elizabethan religious beliefs</li> <li>• superstition</li> <li>• attitudes to power and revenge.</li> </ul> <p><b><i>Rock 'N' Roll</i></b></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Examples of strange or supernatural elements might include:</b></p> <ul style="list-style-type: none"> <li>• appearances of the Piper/Syd Barrett figure</li> <li>• Jan's comic interrogation by a member of the Czech regime</li> <li>• the secret policemen arriving at Jan's flat for no apparent reason</li> <li>• Esme's encounter with Syd Barrett who mistakes her for Alice.</li> </ul> <p><b>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</b></p> <ul style="list-style-type: none"> <li>• alternate settings of Prague and Cambridge</li> <li>• rhetorical features</li> <li>• stage directions that create a strange, surreal atmosphere, for example the opening scene.</li> </ul> <p><b>Students will be expected to comment on any relevant contextual factors.</b></p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• period of revolution and political activism</li> <li>• breakdown of communist ideals</li> <li>• impact of popular culture.</li> </ul> <p><b><i>The Waste Land and Other Poems</i></b></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Students may choose individual poems for discussion or the work as a whole.</b></p> <p><b>Examples of strange or supernatural elements might include:</b></p> <ul style="list-style-type: none"> <li>• creation of surreal, ambiguous atmospheres</li> <li>• references to ethereal elements</li> <li>• images of mental instability.</li> </ul> <p><b>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</b></p> <ul style="list-style-type: none"> <li>• images of threat, decadence and decay</li> <li>• sensory impressions and phonological features</li> <li>• the fragmented nature of many of the poems.</li> </ul>

Question Number	Indicative content
11 contd	<p><b>Students will be expected to comment on relevant contextual factors.</b> Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• Modernism and post-World War I angst</li> <li>• decline of religious faith</li> <li>• uncertainty and disappearance of old and accepted traditions.</li> </ul> <p><b><i>The New Penguin Book of Romantic Poetry</i></b> Students will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Students may choose individual poems for discussion or the work as a whole.</b> <b>Examples of strange or supernatural elements might include:</b></p> <ul style="list-style-type: none"> <li>• Gothic and surreal elements</li> <li>• gloomy, atmospheric settings</li> <li>• predominance of natural and man-made wrecks and ruins.</li> </ul> <p><b>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</b></p> <ul style="list-style-type: none"> <li>• diversity of poetic form; for example lyrical ballads, sonnets, free verse</li> <li>• sensory impressions and phonological features</li> <li>• variety of voice and tone.</li> </ul> <p><b>Students will be expected to comment on relevant contextual factors.</b> Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• context of revolution, poverty and social unrest</li> <li>• desire for the sublime</li> <li>• Romantic desire for escape from reality.</li> </ul> <p>These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>

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

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

Question Number	Indicative content
12	<p><b>Crossing Boundaries</b></p> <p><b><i>Wide Sargasso Sea</i></b></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Examples of major transitions might include:</b></p> <ul style="list-style-type: none"> <li>• the irreversible changes to Antoinette’s life after her mother’s marriage</li> <li>• her arranged marriage to Rochester</li> <li>• Antoinette’s move from Coulibri to England and Thornfield Hall</li> <li>• Rochester’s changing viewpoint of Antoinette and the Caribbean island.</li> </ul> <p><b>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</b></p> <ul style="list-style-type: none"> <li>• changing narrative voices and perspectives</li> <li>• flashbacks and dreams</li> <li>• images of light, candles, flowers, scents</li> <li>• Antoinette’s descent into madness.</li> </ul> <p><b>Students will be expected to comment on relevant contextual factors.</b></p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• superstition</li> <li>• significance of setting: contrast between the Caribbean and Thornfield Hall</li> <li>• racial prejudice.</li> </ul> <p><b><i>Dracula</i></b></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Examples of major transitions might include:</b></p> <ul style="list-style-type: none"> <li>• physical and psychological transformations</li> <li>• Lucy’s transition from life to the living dead</li> <li>• Mina’s partial change into a vampire</li> <li>• transference of location from Transylvania to England and Europe.</li> </ul> <p><b>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</b></p> <ul style="list-style-type: none"> <li>• changing narrative perspectives through epistolary format</li> <li>• narrative oppositions of good and evil</li> <li>• generic features of Gothic horror.</li> </ul> <p><b>Students will be expected to comment on relevant contextual factors:</b></p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p>

Question Number	Indicative content
12 contd	<ul style="list-style-type: none"> <li>• questioning of defined gender distinctions</li> <li>• undermining of hierarchical structures</li> <li>• superstition and science.</li> </ul> <p><b><i>The Lowland</i></b></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Examples of major transitions might include:</b></p> <ul style="list-style-type: none"> <li>• Subash's move to the United States to pursue scientific research, leaving behind his family and traditional life</li> <li>• Udayan's involvement in Marxist groups and his unconventional marriage</li> <li>• Subash's marriage to his brother's widow</li> <li>• Gauri's transition from being an isolated widow to becoming an academic in the United States.</li> </ul> <p><b>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</b></p> <ul style="list-style-type: none"> <li>• characterisation and creation of empathy</li> <li>• emotional shifts and turning points</li> <li>• narrative moves across different time periods.</li> </ul> <p><b>Students will be expected to comment on relevant contextual factors.</b></p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• migration and cultural transitions</li> <li>• political Naxalite movement in West Bengal</li> <li>• American university campus life.</li> </ul> <p><b><i>Twelfth Night</i></b></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Examples of major transitions might include:</b></p> <ul style="list-style-type: none"> <li>• Olivia's self-chosen isolation and her vow to mourn for seven years</li> <li>• characters who are shipwrecked</li> <li>• Viola's disguise as Cesario</li> <li>• Malvolio being forced into a transitional phase of his life by the manipulation of others.</li> </ul> <p><b>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</b></p> <ul style="list-style-type: none"> <li>• deception and disguise</li> <li>• dramatic irony</li> <li>• dramatic interest in the reversal of Malvolio's status.</li> </ul>

Question Number	Indicative content
12 contd	<p><b>Students will be expected to comment on relevant contextual factors.</b></p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• disguise of females as males an established tradition in Shakespearean drama</li> <li>• issues of gender and identity</li> <li>• appearance v reality.</li> </ul> <p><b><i>Oleanna</i></b></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Examples of major transitions might include:</b></p> <ul style="list-style-type: none"> <li>• Carol's choice in embarking on a course of academic study</li> <li>• the threat to John's tenure</li> <li>• the questioning of previously accepted conventions and attitudes in academic life.</li> </ul> <p><b>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</b></p> <ul style="list-style-type: none"> <li>• audience is positioned as eavesdropper or voyeur witnessing the verbal interaction between John and Carol</li> <li>• dialogue is crucial to characterisation</li> <li>• minimal stage directions.</li> </ul> <p><b>Students will be expected to comment on relevant contextual factors.</b></p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• John's traditional conservative aspirations, although he is highly critical of the education system</li> <li>• Carol's earnestness, seeking clearly defined answers and seeing life unambiguously as black and white</li> <li>• age and gender differences.</li> </ul> <p><b><i>Goblin Market, The Prince's Progress, and Other Poems</i></b></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Students may choose individual poems for discussion or the work as a whole.</b></p> <p><b>Examples of major transitions might include:</b></p> <ul style="list-style-type: none"> <li>• <i>Goblin Market</i>: Laura's seduction and manipulation by the Goblins</li> <li>• Lizzie forced to adopt a different persona to save her sister</li> <li>• <i>Cousin Kate</i>: the disruption of the protagonist's secure rural life by her seduction</li> <li>• <i>Song</i>: the transition of life into death</li> </ul>

Question Number	Indicative content
12 contd	<ul style="list-style-type: none"> <li>• <i>A Portrait</i>: the protagonist practising self-denial and abandoning the material world for the prospect of Heaven.</li> </ul> <p><b>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</b></p> <ul style="list-style-type: none"> <li>• dialogue/conversation</li> <li>• sensuous and seductive language</li> <li>• phonological effects.</li> </ul> <p><b>Students will be expected to comment on relevant contextual factors.</b></p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• belief in sin, salvation and punishment</li> <li>• Victorian attitudes to sexuality and death</li> <li>• the position of women in a male-dominated society.</li> </ul> <p><b>North</b></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Students may choose individual poems for discussion or the work as a whole.</b></p> <p><b>Examples of major transitions might include:</b></p> <ul style="list-style-type: none"> <li>• Viking invasions</li> <li>• the transition from past to present</li> <li>• exploration of the political unrest in Northern Ireland.</li> </ul> <p><b>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</b></p> <ul style="list-style-type: none"> <li>• poetic devices of rhyme, rhythm, phonology, alliteration, assonance and consonance</li> <li>• allusions to classical myths</li> <li>• violent images from the past used as metaphors for contemporary political violence.</li> </ul> <p><b>Students will be expected to comment on relevant contextual factors.</b></p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• political background of 'the troubles' in Northern Ireland</li> <li>• Heaney's relationship with his father</li> <li>• rural and cultural traditions.</li> </ul> <p>These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>

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

A01 = bullet point 1      A02 = bullet point 2      A03 = bullet point 3		
Level	Mark	Descriptor (A01, A02, A03)
	0	No rewardable material.
<b>Level 1</b>	1–5	<p><b>Recalls information</b></p> <ul style="list-style-type: none"> <li>• Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses.</li> <li>• Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer’s/speaker’s craft.</li> <li>• Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received.</li> </ul>
<b>Level 2</b>	6–10	<p><b>Broad understanding</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Gives surface reading of texts. Applies broad understanding of writer’s/speaker’s craft.</li> <li>• Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped.</li> </ul>
<b>Level 3</b>	11–15	<p><b>Clear understanding</b></p> <ul style="list-style-type: none"> <li>• Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft.</li> <li>• Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received.</li> </ul>
<b>Level 4</b>	16–20	<p><b>Consistent application</b></p> <ul style="list-style-type: none"> <li>• Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively.</li> <li>• Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer’s/speaker’s craft.</li> <li>• Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received.</li> </ul>
<b>Level 5</b>	21–25	<p><b>Discriminating application</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer’s/speaker’s craft.</li> <li>• 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.</li> </ul>











