



Mark Scheme (Results)

Summer 2025

Pearson Edexcel Level 3 GCE
in English Language and Literature (8EL0)
Paper 2: Varieties in Language and Literature

Edexcel and BTEC Qualifications

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

Pearson: helping people progress, everywhere

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

Summer 2025

Question Paper Log Number P76046A

Publications Code 8EL0_02_2506_MS

All the material in this publication is copyright

© Pearson Education Ltd 2025

General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- 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 may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- 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 fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Question Number	Indicative content
1	Society and the Individual <i>The Great Gatsby</i> Candidates will apply an integrated linguistic and literary method to their analysis. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel: • idiolectal marker to create distinctive voice of Wolfsheim, e.g. 'Oggsford'; elsewhere 'gonnection' • multiple uses of interrogatives, as Nick and Wolfsheim have only just been introduced, and, later, after Wolfsheim departs, because Nick wants Gatsby to explain Wolfsheim's oddity • use of implicature, to imply that Wolfsheim is not all he seems, e.g. 'he's quite a character' • metaphorical, alliterative language, typical of Nick's literary flourishes, e.g. 'play with the faith of fifty million people – with the single-mindedness of a burglar blowing a safe' • repetition of adjective 'fine' in Wolfsheim's descriptions of Gatsby, e.g. 'fine fellow, isn't he? ... a man of fine breeding' • like Wolfsheim, other characters practise deception, such as Myrtle and Tom on their spouses, and Jordan, who cheats at golf • the consequences of immorality are explored through the literary motif of poetic justice and through the ethical questions raised by George Wilson's murderous revenge. Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • post-war American society and new culture of hedonism amongst New York's upper classes • ideas of British and European culture as superior in the 'New World' • new attitudes to gender following the New Woman challenge to traditional patriarchy. These are suggestions only. Accept any valid alternative response.

Question Number	Indicative content
2	Society and the Individual <i>Great Expectations</i> Candidates will apply an integrated linguistic and literary method to their analysis. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel, such as: • dialectal markers and phonetic rendering of Orlick's speech to imply his lower-class status • anaphora for emphasis, e.g. 'I won't have a rag of you, I won't have a bone of you' • use of epithets reflects high tension of the situation, e.g. 'wolf', 'villain', 'shrew' • alliteration, e.g. 'smelt the strong spirits that I saw flash into his face' • contrast of Pip's mind, working with 'inconceivable rapidity', and the 'slow and hesitating speech' of Orlick • Miss Havisham, humiliated at the altar when Compeyson jilts her, uses Pip and Estella to take revenge on the world • revenge is also sought by Magwitch for his exclusion from polite society. Like Miss Havisham, he wishes to get revenge upon society generally, whereas Orlick's thirst for vengeance is directed solely towards Pip. Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • social-class distinctions in a highly stratified society • criminality and the criminal personality in 19th-century psychology and society • ideas of shame, reputation and honour, and the links between these concepts and the use of revenge to achieve redress for personal injury. These are suggestions only. Accept any valid alternative response.

Question Number	Indicative content
3	Love and Loss <i>A Single Man</i> Candidates will apply an integrated linguistic and literary method to their analysis. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel, such as: • several uses of ellipsis and dash to indicate pauses and hesitations in speech and thought • metaphor and simile, e.g. 'lizard-quick', 'as if he has been offered a rose' • orthographic features, including italics to capture emphasis in spoken language, e.g. 'I want to <i>tell</i> things, <i>discuss</i> things' • short sentence for dramatic effect, e.g. 'Silence.' • formal honorific as sign of George's status and Kenny's respect, e.g. 'you know, Sir' • the novel offers access to George's thoughts in detail on several occasions. A notable instance is the discrepancy between what he is thinking and what he actually says while visiting Doris at the hospital • the novel's tour-de-force opening also detailing the minutiae of George's thoughts as he wakes at the start of the final day of his life. Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • homosexual culture and the difficulty of being openly gay in 1960s society • intellectual culture and the idea of the university in the mid-20th century • Cuban missile crisis and the dismantling of inhibitions and taboos in its wake. These are suggestions only. Accept any valid alternative response.

Question Number	Indicative content
4	Love and Loss <i>Tess of the D'Urbervilles</i> Candidates will apply an integrated linguistic and literary method to their analysis. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel, such as: • structural contrast between natural imagery and terminology, and the unnaturalness of humanity and society, e.g. 'artificial', 'arbitrary' • contrasting verb and adverb combination, e.g. 'she killed the birds tenderly' • anaphoric asyndetic list to enumerate injuries done to the pheasants, e.g. 'some pulsating quickly, some contorted, some stretched out' • onomatopoeia and alliteration to aid in scene setting in the opening paragraph, e.g. 'a new strange sound ... sometimes a flutter; sometimes it was a sort of gasp or gurgle' • omniscient narration but often focalised through Tess, e.g. 'leaving them to lie where she had found them till the gamekeepers should come – as they probably would come – to look for them' • there are several further instances of Tess representing nature, e.g. Angel's description of Tess as 'a fresh and virginal daughter of nature' • another example of Tess' sympathy with suffering animals is at the death of Prince, her family's farm horse, symbolically killed by an emblem of modern progress, the mail coach. Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • the late 19th-century modernisation of rural life vs old traditional practices in the countryside • the idea of the 'fallen woman'; Tess' sympathy with other wronged victims as a result of her own 'fall' • the association of violence and conventional masculinity. These are suggestions only. Accept any valid alternative response.

Question Number	Indicative content
5	Encounters <i>A Room With A View</i> Candidates will apply an integrated linguistic and literary method to their analysis. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel, such as: • parallel syntax for humorous effect, e.g. 'though Lucy feigned indifference her mother feigned nothing of the sort' • Mrs Honeychurch's influence over Lucy indicated by active verb, e.g. 'dragged her indoors' • Lucy's uncritical indifference to her society, and also her lack of interest in Cecil's questions, are indicated by her three uses of 'I suppose' • tricolon for emphatic effect, e.g. 'perfectly appalling, disastrous, portentous' • use of exclamatives to indicate strength of Cecil's feelings • many further examples of social expectation in the novel, e.g. the notion that young women must be chaperoned causes problems for Lucy when Miss Lavish abandons her at Santa Croce • the unconventional attitude to social expectations shown by the Emersons serves to rescue Lucy at Santa Croce, and in a wider sense, from the stuffiness of English social expectations, represented by Cecil. Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • Edwardian-era challenges to persisting Victorian traditions in English society • social class distinctions in society and codes of politeness • concepts of personal privacy and individualism in an increasingly individualised society. These are suggestions only. Accept any valid alternative response.

Question Number	Indicative content
6	Encounters <i>Wuthering Heights</i> Candidates will apply an integrated literary and linguistic method to their analysis. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel, such as: • Heathcliff's references to Linton using impersonal nouns and pronominalisation, e.g. 'thing', 'my property', 'it' • use of insulting epithets, e.g. 'chicken', 'slut', 'cipher', 'calf' • semantic field of hell, e.g. 'damn my soul', 'devil', 'infernal' • phonetic rendering of dialect to establish Joseph's lower-class status • Heathcliff's use of imperative verbs to establish power, e.g. 'don't wince', 'get home', 'bring the lad some breakfast', 'begone to your work' • other depictions of attitudes to children include violence done to, or threatened towards, children, e.g. the mistreatment of the newly arrived Heathcliff by his older stepbrother Hindley and others; Heathcliff's later threat to kill the infant Hareton, Hindley's son, in revenge • Nelly's expression of preference for Heathcliff's juvenile masculinity rather than Edgar's effete persona. Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • Victorian ideas of childhood and methods of parenting • 19th-century laws regarding property and inheritance • social stratification in the 1840s when the novel was written and the 1770s-1800s period in which it is set. These are suggestions only. Accept any valid alternative response.

Question Number	Indicative content
7	Crossing Boundaries <i>Wide Sargasso Sea</i> Candidates will apply an integrated linguistic and literary method to their analysis. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel, such as: • syndetic listing of symptoms, as Rochester awakes and becomes aware of them, e.g. 'deathly cold and sick and in pain' • disturbing choice of simile, e.g. 'the frown between her thick eyebrows, deep as if it had been cut with a knife' • asyndetic listing of parts of Antoinette's body, followed by anaphoric minor sentence, e.g. 'All present, all correct.' • further evidence that Rochester wishes Antoinette were dead, when he covers her sleeping body • dramatic irony of the reader knowing that Antoinette wishes Rochester dead; his earlier sickness is a result of Antoinette's slow poisoning of him. • symbolism of the mirror, used here and elsewhere as an ironic device to highlight various characters' lack of self-awareness • elsewhere in the novel, other characters experience physical illness, e.g. Antoinette's extended fever after the fire at Coulibri; Rochester's fever on arrival in the Caribbean; Pierre's constitutional sickness, which, it is implied, is a result of 'degeneracy' • illness in the novel often takes the form of mental crisis, e.g. Antoinette's madness while incarcerated in England; Annette's breakdown. Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • illness – physical and mental – as a metaphor for a dysfunctional, degenerate society in the aftermath of slavery • social and racial hierarchies in English and West Indian societies • patriarchal attitudes towards women in 19th-century society. These are suggestions only. Accept any valid alternative response.

Question Number	Indicative content
8	Crossing Boundaries <i>Dracula</i> Candidates will apply an integrated linguistic and literary method to their analysis. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel, such as: • Mina's mid-sentence exclamative to convey a distinct voice for her character, e.g. 'for, oh! I dread Jonathan leaving me' • Van Helsing's use of triple repetition to emphasise the urgent necessity of fully defeating Dracula, despite the Count's tactical retreat • populous, productive Britain as attractive to Dracula contrasted with barren Transylvania • Van Helsing's lack of fluency in English revealed through non-standard utterances • short exclamative sentence in a long paragraph of complex constructions, with repetition of strong modal auxiliary, for emphatic effect, e.g. 'This must not be! We have sworn together that it must not.' • other examples of the threat posed by Dracula include the first description of the 'Bloofer Lady' and the attacks on Lucy and Mina • a further example is found in Renfield's preternatural sense that Dracula is his master. Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • late Victorian perception of the vulnerability of the British Empire, due to threats posed by 'exotic others' like Dracula • Christian context for the novel and the battle of good versus evil • changing gender roles in late 19th-century society – Van Helsing lectures Mina, but thinks she is capable of understanding his complex arguments. These are suggestions only. Accept any valid alternative response.

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.
Level 1	1–5	Recalls information - Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses. - Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer’s/speaker’s craft. - Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received.
Level 2	6–10	Broad understanding - Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. - Gives surface reading of texts. Applies broad understanding of writer’s/speaker’s craft. - Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped.
Level 3	11–15	Clear understanding - Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. - Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. - Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received.
Level 4	16–20	Consistent application - Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. - Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer’s/speaker’s craft. - Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received.
Level 5	21–25	Discriminating application - Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. - Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer’s/speaker’s craft. - Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way.

Question Number	Indicative content
9	Society and the Individual <i>The Great Gatsby</i> Candidates will apply an integrated linguistic and literary method to their analysis. Examples of behaviour that is deemed to be unacceptable might include: • Nick claims to be appalled by the extra-marital affairs he witnesses but colludes in the deceptions nonetheless • Nick is appalled enough by the incurably dishonest Jordan Baker to end their relationship • Tom's violence towards Myrtle is witnessed by Nick. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features, such as: • unreliable first-person narration • extensive use of motifs, e.g. green light, spectacles, architectural styles, dust • speech patterns as indicators of class status or aspiration to change that status. Candidates will be expected to comment on relevant contextual factors: Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • 1920s hedonism and decadence for those who could afford it • the idea of the city as a locus of reinvention • shifting ideas about both femininity and masculinity post-WWI. <i>Great Expectations</i> Candidates will apply an integrated linguistic and literary method to their analysis. Examples of behaviour that is deemed to be unacceptable might include: • the disrespect shown by Pip to those he perceives to be beneath him following his social elevation, such as Joe Gargery and Trabb's boy • acts of theft, e.g. the stealing of the pie appals Mrs Joe, Magwitch's crimes result in his conviction • Miss Havisham's exploitation of innocent children as instruments of her revenge is unacceptable to Pip. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features, such as: • first-person narration and Pip's expanding world view • extensive use of metaphor and symbolism • use of phonetic spelling and dialect rendering to create a variety of voices occupying various rungs on the social ladder. Candidates will be expected to comment on any relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • social class distinctions in mid-19th-century England • attitudes towards crime and the criminal personality • the continuing influence of a broadly Christian morality in a time of increasing scepticism.

Question Number	Indicative content
9 contd	<i>The Bone People</i> Candidates will apply an integrated linguistic and literary method to their analysis. Examples of behaviour that is deemed to be unacceptable might include: • Kerewin is shocked at the extreme punishments meted out by Joe to his adoptive son, Simon • Simon's multiple petty crimes lead to his ostracisation by the community • Kerewin's family conflicts that lead her to live as a misanthropic hermit in her tower. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • extensive use of complex metaphors and symbols • structural parallels linking the three characters' narratives • variety of settings, often emblematic, e.g. tower, bush, beach. Candidates will be expected to comment on relevant contextual factors: Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • complexity of society in New Zealand due to miscegenated identities • attitudes to crime and violence • socially idealised family stereotypes versus the complex family structures lived out in the text. <i>Othello</i> Candidates will apply an integrated linguistic and literary method to their analysis. Examples of behaviour that is deemed to be unacceptable might include: • Othello is disgusted at Cassio's drunkenness while on duty • Brabantio is dismayed by Desdemona's decision to marry without his permission • Emilia is appalled at Othello's premeditated murder of his new bride. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • use of soliloquy to reveal motivations for unconventional and unacceptable behaviour • use of repetition to indicate guilt or mental turmoil • vivid imagery and symbolism. Candidates 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: • concepts of honour, reputation and loyalty • gendered inequalities within families and marriages • stereotypes of Africans and the ways they were expected to behave.

Question Number	Indicative content
9 contd	<i>A Raisin in the Sun</i> Candidates will apply an integrated linguistic and literary method to their analysis. Examples of behaviour that is deemed to be unacceptable might include: • Mama is dismayed when Walter takes (and loses) a significant sum of her money without permission • Mama's plan to buy property for her family in a white-dominated district of racially segregated Chicago is unacceptable to the white community there, and they send Lindner as an envoy to dissuade her from making the move; Walter is, in turn, appalled at the racist ideology lurking behind Lindner's demands • Ruth's hint that she might consider aborting her pregnancy is unacceptable to Mama. Candidates will be expected to comment on the writer's use of linguistic and literary features: • freshness of AAVE dialogue and Chicago tenement setting in the three-act, one-scene play, a genre conventionally used for modern tragedies populated by white, middle-class characters • rhetorical devices deployed by Asagai to persuade Beneatha to embrace her African heritage • occasional use of comedy amidst the air of looming tragedy, e.g. in the scene where a drunken Walter is encouraged to dance by Asagai. Candidates will be expected to comment on relevant contextual factors: Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • Chicago as a city divided on racialised lines • social taboos surrounding abortion • the nascent civil rights movement, and the Pan-Africa movement, of the mid-1950s. <i>The Wife of Bath's Prologue and Tale</i> Candidates will apply an integrated linguistic and literary method to their analysis. Examples of behaviour that is deemed to be unacceptable might include: • several pilgrims are shocked at the Wife's admission of her methods of attaining mastery over her husbands • no less appalling is her rejection of Church authority, preferring to draw upon her own experience as a guide to what is right • her discomfiting openness about her sexuality. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • extensive use of rhetorical features of argument and persuasion • extensive use of metaphor and simile to justify her own behaviour and that of the characters in her Tale • Chaucer's creation of a distinctive and defiant voice for the Wife through use of insults, imperatives, direct interrogatives, and forms of address that show her rejection of courtly speech.

Question Number	Indicative content
9 contd	Candidates 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: • power of the Church in 14th-century England • status of women in society • roles of husbands and wives within the institution of marriage. <i>The Whitsun Weddings</i> Candidates will apply an integrated linguistic and literary method to their analysis. Candidates may choose individual poems for discussion or the work as a whole. Examples of behaviour that is deemed to be unacceptable might include: • the disdain expressed by speakers for individuals and groups who tolerate or enjoy a conformist, limited existence ('Toads Revisited', 'Self's The Man', 'Afternoons') • the reaction of speakers to people who participate in modern consumerism or follow fashion ('The Large Cool Store', 'Essential Beauty', 'The Whitsun Weddings') • the speaker's dismay at the misinterpretation of the Arundel couple by the 'endless altered people' who visit the tomb ('An Arundel Tomb'). Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • use of everyday language in poetry • variety of phonological patterns for effect • limited use of simile, metaphor and other 'poetic' devices. Candidates will be expected to comment on relevant contextual factors. Any reference the student makes to context must be relevant and appropriate to the question. These may include: • post-war austerity, giving way to a new culture of mass consumerism, in British society • social class distinctions in mid-20th-century Britain • changing concepts of love and the institution of marriage over several centuries. These are suggestions only. Accept any valid alternative response.

Question Number	Indicative content
10	Love and Loss <i>A Single Man</i> Candidates will apply an integrated linguistic and literary method to their analysis. Examples of reactions to the loss of love might include: • George's despair at emptiness of the home he once shared with Jim • George's anger against American power structures which promote heterosexuality and demonise homosexuality, e.g. in his revenge fantasy against a US Senator • George's uncertainty at the prospect of a liaison with Kenny so soon after Jim's passing. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • third-person omniscient narration is often focalized through George, with some use of free indirect speech • stream of consciousness, e.g. George's thoughts while driving on the freeway • frequent use of analepsis. Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • attitudes to homosexuality in 1960s USA • contrast in cultures of US and Britain • culture of mourning and the difficulty, for George, as a gay man, of participating fully in this culture. <i>Tess of the D'Urbervilles</i> Candidates will apply an integrated linguistic and literary method to their analysis. Examples of reactions to the loss of love might include: • Tess' grief on the loss of her baby, Sorrow • Tess' desolation on being rejected by Angel following his discovery of her rape by Alec • her despairing, ultimately fatal, return to Alec as a result of abandonment by Angel. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • symbolic settings, place names, character names • third-person omniscient narrator, direct address to readers to elicit pity for Tess • use of dialect and phonetic spelling in rendering of dialogue.

Question Number	Indicative content
10 contd.	Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: - contemporary attitudes to sexuality and marriage; the sexual double standard for men and women - the influence of religion upon society in 19th-century Britain - agricultural work and the rural economy under threat by industrialisation and modernisation. <i>Enduring Love</i> Candidates will apply an integrated linguistic and literary method to their analysis. Examples of reactions to the loss of love might include: - Jed's murderous rage at being rejected by Joe - Joe and Clarissa's petty resentments on their marital separation - Logan's wife's pain, caused by her mistaken supposition that her husband, who died in the balloon accident, was conducting an affair. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: - variety of narrative perspectives to reveal the various reactions to relationship breakdowns - Joe's unreliability as a narrator - allusions to literary and scientific influences, especially Keats, subject of Clarissa's research. Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: - perceived opposition in Western culture between reason and passion, science and poetry, etc - psychological motivations for behaviours - postmodern questioning of truth as narrative. <i>Much Ado About Nothing</i> Candidates will apply an integrated linguistic and literary method to their analysis. Examples of reactions to the loss of love might include: - Beatrice's lament at the ending of a previous relationship with Benedick - fury of Claudio at Hero's supposed betrayal is succeeded by remorse at being the agent of her death - Leonato's pronouncement that Hero must die, following revelations about her conduct. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: - use of insults and vile epithets - use of physical, verbal and situational comedy - allusion to classical myth, e.g. Cupid, comparing Hero to Diana and Venus.

Question Number	Indicative content
10 contd.	Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • patriarchal power of fathers over their daughters' lives • threat of illegitimacy to inheritance and social order • military values of loyalty and discipline, and Don John's challenges to these values. <i>Betrayal</i> Candidates will apply an integrated linguistic and literary method to their analysis. Examples of reactions to the loss of love might include: • practising of deceptions within marriages, and within the extra-marital affair also, e.g. Emma's lies to Jerry about when she had told Robert of their affair • Robert's dismay at the strain placed upon his once-close friendship with Jerry • Jerry's frustration that his career promoting commercial novels has tarnished his love for 'high' literary art. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • reverse-chronology plot in which the audience sees characters' reactions to events before the events have occurred, creating dramatic tension and narrative intrigue • economical use of dialogue means some reactions are implicit or conveyed physically by actors • ironic intertextual allusions, e.g. to Yeats. Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • post-1960s liberalisation of social codes relating to marital fidelity and conduct within relationships • biographical context of the exposure of Pinter's extra-marital affair with prominent television personality in 1970s • models of masculinity and male friendship. <i>Metaphysical Poetry</i> Candidates will apply an integrated linguistic and literary method to their analysis. Candidates may choose individual poems for discussion or the work as a whole. Examples of reactions to the loss of love might include: • mental crisis of a priest who feels forsaken by God ('The Collar') • betrayal felt by cuckolded lover ('The Vow Breach', 'Woman's Constancy') • loss felt by lovers temporarily or permanently separated ('A Valediction: forbidding mourning'; 'A Letter to her Husband, absent upon Public Employment').

Question Number	Indicative content
10 contd.	Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: - extravagant metaphors and similes, ingenious conceits - direct address to the beloved - variety of phonological features. Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: - developments in science, philosophy, exploration - religious culture of 17th-century England and Europe - gendered hierarchies in society. <i>Selected Poems: Sylvia Plath</i> Candidates will apply an integrated linguistic and literary method to their analysis. Candidates may choose individual poems for discussion or the work as a whole. Examples of reactions to the loss of love might include: - renunciation of any prospect of future relationship ('The Spinster') - longing for oblivion following devastating break up ('Poppies in July') - fear and hatred of a father or father figure ('Daddy'). Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: - elaborate metaphors and similes - allusions to classic literature, e.g. Brontë, <i>Hamlet</i> - phonological patterning, e.g. consonance, alliteration, onomatopoeia. Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: - biographical details of relationships with her father, with Ted Hughes, with her children - identification with 'confessional' poets (Lowell, Sexton, Berryman) - understanding of, and treatment of, mental illness in 1950s and early 1960s. These are suggestions only. Accept any valid alternative response.

Question Number	Indicative content
11	Encounters <i>A Room with a View</i> Candidates will apply an integrated linguistic and literary method to their analysis. Examples of encounters that make people feel uncomfortable might include: • Lucy, unchaperoned, encounters the Emersons at Santa Croce • her encounter with the naked bathers at the Sacred Lake • Lucy witnesses a murder. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • witty, urbane narrative voice • extended passages of dialogue, using implicature, punctuation and other idiolectal markers to create distinctive voices • vivid depictions of settings, Italian and English. Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • Edwardian social mores, in which a more liberal modernity poses a challenge to received Victorian conventions • class distinctions and boundaries • women's status in a shifting patriarchal order <i>Wuthering Heights</i> Candidates will apply an integrated linguistic and literary method to their analysis. Examples of encounters that make people feel uncomfortable might include: • Lockwood's initial encounters at the Heights, first with Heathcliff and his dogs, later with the ghost • the arrival of Heathcliff in the Earnshaw household • Isabella's reunion with her brother after the end of her marriage to Heathcliff. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • gothic paraphernalia of ghosts, isolated houses, graveyards • symbolism of doors, windows, and other liminal spaces, around which several discomfiting encounters occur • animals and animal imagery.

Question Number	Indicative content
11 contd	Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • social-class stratification in late 18th-/early 19th-century England • gender hierarchies and power • relationships between employers and their servants in gentry houses. <i>The Bloody Chamber</i> Candidates will apply an integrated linguistic and literary method to their analysis. Examples of encounters that make people feel uncomfortable might include: • encounters between human characters and folkloric non-human creatures • encounters of young females with violent/predatory men and the spaces in which they exercise their power • encounters with supernatural beings, e.g. vampires, werewolves. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • variety of, and fusion of, literary styles and genres • variety of narrative tenses and perspectives • fantastical, rococo and gothic aesthetics informing the description and imagery of the tales. Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • Carter's interest in Marxist and feminist theory and practice • contemporary attitudes to masculinities and femininities, complex sexualities • political implications of Carter's decision to rewrite traditional folk narratives.

Question Number	Indicative content
11 contd	<i>Hamlet</i> Candidates will apply an integrated linguistic and literary method to their analysis. Examples of encounters that make people feel uncomfortable might include: • Hamlet is given a mission to complete by his father's ghost • Claudius is confronted with the dramatic representation of his crimes in 'The Mousetrap' • Hamlet is at first discomfited, later enraged, as he listens to the conversation between Polonius and his mother behind the arras. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • use of soliloquy to reveal psychological state and motivations • rhetorical techniques abound as Hamlet argues for and against executing Claudius, as the ghost required • play-within-a-play motif. Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • contemporary ideas about madness, spirituality and the supernatural • contemporary attitudes to gender, marriage • conventions of revenge tragedy genre. <i>Rock 'N' Roll</i> Candidates will apply an integrated linguistic and literary method to their analysis. Examples of encounters that make people feel uncomfortable might include: • Jan's encounter with the Interrogator, a Czech official who represents the Soviet-controlled Communist Party • Max is confronted by his wife and daughter about his refusal to engage emotionally, preferring instead to retreat into theoretical abstractions • Jan's discomfort at having to tell his mentor, Max, that he does not share his enthusiasm for the Russian invasion of Prague. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • discomfiting switches between locations and time frames (Prague/London, 1960s/70s/90s) • allusions to rock music, Sappho's poetry • rhetorical techniques widely deployed in scenes in which characters argue about political philosophies.

Question Number	Indicative content
11 contd	Candidates will be expected to comment on any relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • Post-WWII European history from the Iron Curtain to the fall of the Berlin Wall • academia and its detachment from the world of political realities • rock music and the spirit of youthful rebellion. <i>The Waste Land and Other Poems</i> Candidates will apply an integrated linguistic and literary method to their analysis. Candidates may choose individual poems for discussion or the work as a whole. Examples of encounters that make people feel uncomfortable might include: • the speaker's encounter with Stetson on London Bridge • the difficult journey endured by the speaker of 'Journey of the Magi' • the typist's sexual liaison with the 'young man carbuncular' leaves her feeling uncomfortable. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • unconventional rhythms and stanza forms typical of much modernist poetry • allusions to English, French and classical literature • phonological features and patterns. Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • uncertainties of Post-WWI life, nostalgia for a mythical golden age • new attitudes to gender and sexuality • decline in religious faith.

The New Penguin Book of Romantic Poetry

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

Candidates may choose individual poems for discussion or the work as a whole.

Examples of encounters that make people feel uncomfortable might include:

- Wordsworth's encounters, in the rural landscape, with a variety of solitary, impoverished, sick old men
- Burns' encounter with the mouse whose nest his plough has just overturned
- spectral figures / femmes fatales who leave male speakers uncomfortable ('Christabel', 'La Belle Dame Sans Merci').

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

- variety of verse forms, and levels of poetic formality
- use of medievalism to conjure up a world with purer values than those engrained in industrialisation and modernity
- rich imagery and phonology.

Candidates will be expected to comment on relevant contextual factors.

Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:

- romanticisation of natural world as response to industrial modernity
- transatlantic slave trade and arguments for and against racial hierarchies
- rejection of neo-classical poetic conventions.

These are suggestions only. Accept any valid alternative response.

Question Number	Indicative content
12	Crossing Boundaries <i>Wide Sargasso Sea</i> Candidates will apply an integrated linguistic and literary method to their analysis. Examples of boundary crossings that bring people together or move them apart might include: • Rochester and Antoinette meet in Jamaica, but both are 'outsiders' there, Rochester having arrived from England, Antoinette from Martinique • Antoinette and Rochester honeymoon in Dominica, in a town called Massacre, where their relationship deteriorates • relocation to England where Antoinette finds herself isolated and imprisoned. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • allusions, most obviously to <i>Jane Eyre</i> but also to biblical and Shakespearean texts • shift of narrative perspective from Antoinette to Rochester; Daniel's letters also propel the narrative • symbolism and imagery. Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • transatlantic slave trade and the emancipation legislation of the 1830s that freed the slaves • hierarchies within Caribbean society on class, race and gendered grounds • attitudes towards mental illness in the period. <i>Dracula</i> Candidates will apply an integrated linguistic and literary method to their analysis. Examples of boundary crossings that bring people together or move them apart might include: • Dracula's arrival in England serves to distance his victims from their families and friends • the Crew of Light, despite internal tensions amongst its Dutch, American and British members, works together to defeat Dracula • Renfield, previously isolated and deemed insane, is revived upon Dracula's arrival. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • gothic paraphernalia of castle, asylum, exotic locations; vampire archetype • rhetorical features of argument and persuasion as the Crew of Light forms and adapts its strategies • epistolary and diary forms enable multiple narrative voices and points of view.

Question Number	Indicative content
12 contd	Candidates will be expected to comment on relevant contextual factors: • evolving roles for women within the patriarchal order • travel literature and the market for explorations of 'exotic' and remote locations • ideas about, and representations of, mental illness in late Victorian Britain. <i>The Lowland</i> Candidates will apply an integrated linguistic and literary method to their analysis. Examples of boundary crossings that bring people together or move them apart might include: • Gauri, attracted by the liberal individualism of the USA, chooses to abandon Bela, her daughter, leaving her with her uncle • Udayan's act of trespass is the catastrophe that separates the Mitra family • On honeymoon with Elise in the remote West of Ireland, Subhash finally finds release from the hold Gauri and Bela have had on his life. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • frequent use of analepsis to reveal, slowly, the truth of Udayan's death • vivid imagery to capture contrasts of Kolkata, Rhode Island and Ireland • use of rhetorical features of argument and persuasion in Gauri's justifications for abandoning Bela. Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • Naxalite rebellion of the 1960s and 70s in the context of extreme poverty in a post-colonial partitioned nation • the 'American Dream' and the promises offered by liberal individualism and academic independence • differences in attitudes to motherhood and femininity in India and America. <i>Twelfth Night</i> Candidates will apply an integrated linguistic and literary method to their analysis. Examples of boundary crossings that bring people together or move them apart might include: • Viola, washed ashore on Illyria, comes into the orbit of the indigenous characters • Olivia abandons her mourning to engage with Viola/Cesario • Malvolio's attempt to cross a social-class boundary leads to his isolation. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • soliloquy to reveal Viola's state of mind as she reflects upon her new life • disguise as a dramatic device • wit, word play, elaborate metaphors and similes add to comic mood.

Question Number	Indicative content
12 contd	Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • 17th-century status of women in family and society • social-class hierarchies and their expression through modes of speech and dress • concepts of honour and reputation and their value in contemporary society. <i>Oleanna</i> Candidates will apply an integrated linguistic and literary method to their analysis. Examples of boundary crossings that bring people together or move them apart might include: • crossing of moral boundary in inflating Carol's grade is an attempt to heal the rift but has the opposite effect • crossing of physical boundary as John physically touches Carol without consent • John's breach of professional ethics causes tensions in his marriage. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • use of phone calls as dramatic device • use of pause, non-fluency features, hedge, exclamatives and other features of spoken language to create convincing demotic dialogue • reversal of power demonstrated in language use as Carol, initially hesitant, becomes increasingly fluent, and John, previously articulate, struggles to express himself fluently at the end. Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • attitudes towards censorship, political correctness, and 'cancel culture' • campus politics in the later 20th-century • changing nature of professional behaviours and cultures. <i>Goblin Market, The Prince's Progress, and Other Poems</i> Candidates will apply an integrated linguistic and literary method to their analysis. Candidates may choose individual poems for discussion or the work as a whole. Examples of boundary crossings that bring people together or move them apart include: • Laura, motivated by desire to help Lizzie, leaves the house alone to buy from the Goblins with disastrous consequences ('Goblin Market') • novice enters convent to escape the world of men ('The Convent Threshold') • British husband and wife cling together as their compound is besieged by nationalist rioters ('The Round Tower at Jhansi').

Question Number	Indicative content
12 contd	Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • use of allegory and conceit • vivid description, dynamic verbs, and repetition to create dramatic tension • first-person perspectives of voices not typically heard in poetry, e.g. lower-class women, nuns. Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • the Sepoy Mutiny of 1857 and British reaction to the uprising • the idealised 'Angel in the House' model of femininity and challenges to it • Rossetti's autobiographical experiences. North Candidates will apply an integrated linguistic and literary method to their analysis. Candidates may choose individual poems for discussion or the work as a whole. Examples of boundary crossings that bring people together or move them apart might include: • the intrusion of the Protestant constable into the Catholic Heaney home brings young Seamus closer to his father ('A Constable Calls') • rape as a weapon of colonial invasion ('Ocean's Love to Cynthia') • Heaney's guilt at being in Spain, rather than at home in Northern Ireland, as the Troubles commence ('Summer, 1969'). Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • use of archaic lexis to highlight effects of invasion, or bog-body preservation • complex metaphors and images, many violent in nature • incorporation of different voices to show relative power and status. Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • discovery of bog bodies in Denmark in the 1970s • the civil-rights movement and the Troubles in Northern Ireland 1969-75 • Ireland's historical, linguistic and geological background and how it resonates in contemporary society. These are suggestions only. Accept any valid alternative response.

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.
Level 1	1–5	Recalls information - Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses. - Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer's/speaker's craft. - Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received.
Level 2	6–10	Broad understanding - Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. - Gives surface reading of texts. Applies broad understanding of writer's/speaker's craft. - Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped.
Level 3	11–15	Clear understanding - Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. - Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. - Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received.
Level 4	16–20	Consistent application - Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. - Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer's/speaker's craft. - Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received.
Level 5	21–25	Discriminating application - Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. - Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer's/speaker's craft. - Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way.

