



Pearson  
Edexcel

## Mark Scheme (Results)

Summer 2019

Pearson Edexcel GCE

In English Language and Literature (9EL0\_02)

Paper 02: 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](http://www.edexcel.com) or [www.btec.co.uk](http://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](http://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](http://www.pearson.com/uk)

Summer 2019

Publications Code 9ELO\_02\_1906\_MS

All the material in this publication is copyright

© Pearson Education Ltd 2019

## 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.

Question Number	Indicative Content
1	<p><b>Society and the Individual</b> Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Contextual factors</b> Any references the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• assumptions made about men as the traditional breadwinner and budget manager in a household – perhaps surprising in 2008</li> <li>• assumption of heterosexuality – no possible alternatives are mentioned or implied</li> <li>• the genre is advice / lifestyle / self-improvement writing.</li> </ul> <p><b>Linguistic and literary features:</b></p> <ul style="list-style-type: none"> <li>• long list, in a sentence with no finite verb, using significant alliteration, suggests her extensive thinking about consumption and commodity objects</li> <li>• fronted conjunction immediately after the list suggests a reality check</li> <li>• series of rhetorical questions, with internal rhetorical patterning for effect: ‘see my good career change to a great one ... so far so fast...?’</li> <li>• ellipsis: ‘Win the lottery?’, ‘Sound familiar?’, and demotic expression: ‘off my plate ... chuck in’ to create a familiar, conversational tone</li> <li>• parenthetical claim to have had a ‘strongly feminist upbringing’ seems at odds with the subsequent desire for a ‘Prince Charming’</li> <li>• methods to establish rapport with the audience include abbreviation ‘PC’ and direct address and plural inclusive pronouns: ‘what you had in mind ... Let’s not forget’</li> <li>• tricolon of anaphoric sentences beginning ‘He could’ to emphasise multiple ways in which Prince Charming may disappoint</li> <li>• epigrammatic quality of sentence beginning ‘Love is a wonderful thing’ cultivated by use of anastrophe: ‘rare is the woman’</li> <li>• imperative verb consistent with lifestyle advice genre: ‘Face it’</li> <li>• humour of ‘living off dog food’ to soften the blunt message that ‘you’ve got to look after yourself’</li> <li>• antithesis to reinforce argument: ‘we take control of our money rather than letting it control us’.</li> </ul> <p>These are suggestions only. Accept any valid interpretation of the writer’s/speaker’s purposes and techniques based on different literary or linguistic approaches.</p>

Please refer to the specific marking guidance on page 3 when applying this marking grid.

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

Question Number	Indicative Content
2	<p data-bbox="352 215 568 241"><b>Love and Loss</b></p> <p data-bbox="352 244 1342 309">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="352 342 632 369"><b>Contextual factors</b></p> <p data-bbox="352 371 1278 436">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="403 472 1398 595" style="list-style-type: none"> <li>• the genre is memoir/confessional. The spiritual and religious references may invite comparisons with spiritual autobiography genre</li> <li>• conventional expectations of fathers and mothers and the author's fear of them.</li> </ul> <p data-bbox="352 667 831 694"><b>Linguistic and literary features:</b></p> <ul data-bbox="403 696 1414 1440" style="list-style-type: none"> <li>• rhetorical patterning to convey how life-changing the moment was: 'exactly where ... exactly what'; 'all the things'</li> <li>• intensifying adverbs for self-deprecation: 'plainly, patently'</li> <li>• extended metaphors and similes to convey his unpreparedness: 'underground terror', 'like the French Resistance'</li> <li>• negative verbs and passive constructions to convey his anxiety: 'I didn't go to the hospital', 'this swaddled child ... was put into my arms'</li> <li>• the switch to more active verbs, with adverbial choices, conveys the moment at which he accepts fatherhood: 'I stared ... I knew absolutely with perfect clarity that I would love this little girl'</li> <li>• multiple uses of alliteration and consonance, with effect of expressing his certainty of the love he felt: 'a grace, a golden blessing'; 'recognise in retrospect'; 'painful and uncomfortable and unstoppable'</li> <li>• fronted conjunction, repetition to convey awe: 'But this, this was nature and nurture'</li> <li>• parallel constructions: 'We would manage ... we would flourish'</li> <li>• further metaphors/similes, this time to articulate Flora's role in making his life more complete: 'like the missing piece of a puzzle', 'the hinge of my life'</li> <li>• developing religious lexical field reflects his spiritual experience</li> <li>• final paragraph uses minor and elliptical sentences to capture his deep feelings about the effect of his daughter on his life.</li> </ul> <p data-bbox="352 1473 1337 1570">These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.</p>

Please refer to the specific marking guidance on page 3 when applying this marking grid.

**AO1 = bullet point 1                      AO2 = bullet point 2                      AO3 = bullet point 3**

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

Question Number	Indicative Content
3	<p><b>Encounters</b> Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Contextual factors</b> Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• personal narrative, consistent with travel writing genre, enables the writer to move between moments in which she conveys the fear and novelty of the moment of experience and others more reflective, philosophical, and even humorous in tone</li> <li>• comparison of male and female attitudes to fear may be interpreted in the light of gendered conventions of the Edwardian era.</li> </ul> <p><b>Language and literary features:</b></p> <ul style="list-style-type: none"> <li>• extensive use of figurative language to capture the alien experience of wearing the metal diving suit: it is variously a coffin/prison/suit of armour</li> <li>• anaphoric patterning: 'They lifted ... They helped ... They took' emphasises her passivity as she can do little for herself due to the weight of the suit</li> <li>• the farewell and the comparison of the helmet with a coffin implies she fears she will not survive the dive</li> <li>• extended personification of her fear as a 'brute' suggests that fear is an external force, rather than integral to her character</li> <li>• externalising of personified fear allows a degree of humour: for example, the 'brute' was disgusted when Grimshaw lands on her head</li> <li>• alliteration to convey the ability of men to resist fear: 'cold courage'</li> <li>• syndetic listing, connected by coordinating conjunctions, to capture the fears crowding on her; asyndetic listing to intensify pace of ascent back to the surface: 'The rungs of the ladder appear, glide downwards, vanish'</li> <li>• pronoun choice of 'you' from the third paragraph creates both distancing and inclusive effects: 'it seems someone else's pain rather than yours'</li> <li>• parallel syntax for dramatic effect: 'You do not feel awake; you are not sure that you are alive'</li> <li>• sibilance to capture moment of fear: 'No sensation ... stands still', amplified by succeeding interrogative: 'has the tender forgotten to tend?'</li> <li>• relief captured in short exclamative: 'the light suddenly brightens—you are up!'.</li> </ul> <p>These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.</p>



Please refer to the specific marking guidance on page 3 when applying this marking grid.

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

Question Number	Indicative Content
4	<p><b>Crossing Boundaries</b> Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Contextual factors</b> Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• the genre is the informal letter between friends, featuring long paragraphs, ellipsis and ampersands (perhaps to maximise use of paper)</li> <li>• 19th-century conventions of female propriety and the author's decision to elope</li> <li>• the purpose is apparently the need to explain her conduct to, and elicit understanding/forgiveness from, her friend.</li> </ul> <p><b>Language and literary features:</b></p> <ul style="list-style-type: none"> <li>• syntax and vocabulary that reflect the time in which the letter was written</li> <li>• parallel constructions in opening sentences create a sophisticated, polite, refined tone</li> <li>• the border between England and the continent paralleled by further demarcations: reality/fantasy, nightmare/dream, sickness/restored health</li> <li>• repetition of key terms for emphasis: 'happy', 'constant', 'more and more ... more and more'</li> <li>• emphatic repetition of 'No woman' at both start and end of sentence</li> <li>• hyperbole of 'happy in every possible respect' serves as a hedge for the awkward reference to the 'anger left behind'</li> <li>• superlative language: 'my dearest', 'friends whom I best love', 'the best &amp; most gifted of human beings'</li> <li>• biblical and literary allusions suggest shared cultural values</li> <li>• highly adjectival writing to convey rich experience of France and Italy; simile and metaphor serve similar purposes, making the unfamiliar more comprehensible to her reader</li> <li>• use of hedged interrogative: 'Shall I have a word from you sometimes?', suggests author is uncertain of reply, presumably due to the scandal</li> <li>• concluding repetition of 'gratefully'/'grateful' cements the opening expression of the author's 'gratitude' to Mr Boyd.</li> </ul> <p>These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.</p>

Please refer to the specific marking guidance on page 3 when applying this marking grid.

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

Question Number	Indicative Content
5	<p><b>Society and the Individual</b>  Texts should be selected from:  ANCHOR: <i>The Great Gatsby</i> <b>and/or</b> <i>Great Expectations</i></p> <p>Other texts:  FICTION: <i>The Bone People</i>  DRAMA: <i>Othello</i> <b>or</b> <i>A Raisin in the Sun</i>  POETRY: <i>The Wife of Bath's Prologue and Tale</i> <b>or</b> <i>The Whitsun Weddings</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis. Candidates will be expected to identify a range of examples in which an individual's identity is shaped, or revealed, by their interactions with other individuals, where change is observed or experienced. They will identify connections between texts in terms of similarities and differences in the changes analysed.</p> <p><b>Relevant examples of individuals who are shaped by, or revealed by, their interactions with others might include:</b></p> <p><i>Great Expectations</i>: Pip's formative experiences with Joe, Mrs Joe, and Magwitch; Pip's later treatment of Joe reveals the extent to which Pip's character has been altered by London and prosperity; Estella's restricted experience of interaction in Miss Havisham's household; the tailor's aspirations revealed by his obsequious treatment of Pip while fitting him for a new suit.</p> <p><i>The Great Gatsby</i>: Gatsby shaped by childhood experiences and Dan Cody; Nick's opening observations on his reluctance to interact with people until he meets Gatsby; Gatsby's mysteriousness - not interacting with the people who attend his parties, for example – means little is revealed of his present character, or the shaping influences on it; Tom's interactions, for example with George Wilson and the dog seller, reveal his attitudes to ordinary people.</p> <p><i>The Bone People</i>: the true identity of each of the principal characters is changed when they embrace reconciliation, Kerewin in particular learning to embrace her ethnic identity (part-Maori, part Pākehā). Much of the novel is about not interacting, however: Simon's inability to interact with others following his arrival inhibits revelation of character; Joe's retreat from society prompts his spiritual awakening.</p> <p><i>Othello</i>: Othello's interactions with his mother, and with his captors in Africa, have a formative influence; his interactions with Iago especially reveal his true gullibility, e.g. his changing attitude to Desdemona under Iago's malign influence; Iago's claim that his character is shaped by discovery of his wife's disloyalty and the preferment of Cassio; soliloquy as a device in which revelation can occur without interaction.</p> <p><i>A Raisin in the Sun</i>: relationships between mothers and their sons and daughters depicted as deeply formative; Walter's frustration shaped by a lifetime's lack of opportunity; Beneatha's future direction is being shaped, during the action of the play, by the two suitors, Asagai and George; African heritage as a formative if under-recognised influence.</p>

**5 contd**

*The Wife of Bath's Prologue and Tale*: the Prologue reveals little of the Wife's formative influences, but her account of her five marriages is highly revelatory of her character; the Tale recounts the Knight's interactions in trying to establish what women want; his interactions with the 'hag' he must marry reveal his attitudes to women, age, power, etc.

*The Whitsun Weddings*: the poems tend more towards revelation of character rather than exploring shaping influences: e.g. the speaker of the title poem's snobbish detachment from his fellow travellers, the interaction between the speaker of 'Dockery and Son' and the Dean prompts gloomy pessimistic reflections on mortality; the speaker and the landlord establish, through dialogue and description, the character of Mr Bleaney; the formative influence of books read in youth in 'A Study of Reading Habits'

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

*The Great Gatsby*: first-person unreliable narrator; Nick's literary pretensions, which may shape his narrative and his representation of the dialogue that is central to the text's key interactions; drunken dream sequence alluding to homosexual liaison; extensive use of symbolism and imagery.

*Great Expectations*: first-person retrospective, focalised narrative and Pip's evolving experience; analysis of character through dialogue, including forms of address, vocabulary choices, implicature; rhetorical features of dialogue and first-person narrative.

*The Bone People*: linguistic alternations between English and Maori; linguistic features of interactions between adults and children; Kerewin's voice changed by her use of hallucinogenic drugs, lending the writing a surreal quality; relationship between speech/voice and power.

*Othello*: Iago's use of soliloquy to announce the ways he will interact with Othello; rhetorical features of Iago's and others' speech; changing nature of Othello's interactions with Desdemona as a revelation of his changing personality; manipulation of blank verse and prose.

*A Raisin in the Sun*: change in Walter's voice after interaction with Karl Lindner; expression of dreams and hopes of change in Younger family dialogues; use of stage directions and staging to structure the interactions; language features of Beneatha's very different interactions with George and Asagai.

*The Wife of Bath's Prologue and Tale*: point of view of the Wife as first-person narrator, then omniscient narration in the Tale; extensive use of rhetorical features of argument and persuasion; extensive use of metaphor and simile to reveal character in her own life and in those of the characters in her Tale.

*The Whitsun Weddings*: use of various poetic techniques to convey individuals whose identity is shaped by others including: poetic structures, e.g. stanzaic regularity, colloquial language, tone of frustration/resignation, prominent use of phonological effects.

**5 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:

*The Great Gatsby*: 1920s and post-war decadence/hedonism; the American Dream and commodity capitalism; new opportunities for interaction for and with women in the context of the changing status of women in society; American Dream and looming crisis.

*Great Expectations*: 19<sup>th</sup>-century ideas about fate and free will; the criminal personality and its punishment; changing ideas about social mobility and the self-made man; different social values in countryside and city; use of dialect and sociolect.

*The Bone People*: New Zealand as a complex site of miscegenated identities; differing attitudes to property, domesticity, and familial violence between the different communities; environments as shapers of character: tower, hut, bush.

*Othello*: the separate spheres of the sexes, especially the power attributed to fathers and husbands, and Desdemona and Emilia's challenges to it; Queen Elizabeth I's Royal Proclamations on Africans in England as an aspect of the growing mood of hostility to Africans in London; changing status of, and attitudes towards, the Ottoman Empire.

*A Raisin in the Sun*: lack of opportunity for many African-Americans in mid-20th century United States; the beginning of the civil rights movement, of which Beneatha is an early supporter; growing importance of pan-Africanism; segregation in mid-century Chicago.

*The Wife of Bath's Prologue and Tale*: the role of women in the late Middle Ages, female dominance and anti-feminist tracts; the power of the Church and challenges to it; the chivalric code and ideas of nobility.

*The Whitsun Weddings*: the notion of everyday life as a suitable subject for poetry; Larkin's ideas of predestination and character formation; Larkin's sense of England's degeneration post-Second World War; working and lower-middle class attitudes and values in an age of austerity.

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

Please refer to the specific marking guidance on page 3 when applying this marking grid.

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

Question Number	Indicative Content
6	<p><b>Love and Loss</b>  Texts should be selected from:  ANCHOR: <i>A Single Man</i> <b>and/or</b> <i>Tess of the D'Urbervilles</i></p> <p>Other texts:  FICTION: <i>Enduring Love</i>  DRAMA: <i>Much Ado About Nothing</i> <b>or</b> <i>Betrayal</i>  POETRY: <i>Metaphysical Poetry</i> <b>or</b> <i>Sylvia Plath Selected Poems</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis. Candidates will be expected to identify a range of emotional reactions. They will identify connections between texts in terms of similarities and differences in the feelings of love and loss analysed.</p> <p><b>Relevant examples of emotional reactions as an aspect of feelings of love and loss might include:</b></p> <p><i>A Single Man</i>: George's attempts to maintain public self-control are threatened by the internal despair he feels; the affair with Kenny is an impulsive reaction to his suppressed need for love; his erratic driving and his impatience with students appear to be signs of an impending breakdown.</p> <p><i>Tess of the D'Urbervilles</i>: Tess's horror and fear at Alec's attack on her; her guilt and shame at being the subject of gossip surrounding her pregnancy; her devastation on the death of Sorrow; Angel's prompting of desire and hope; feelings of being torn between Alec and Angel; resentment and revenge as motivations for murder of Alec.</p> <p><i>Enduring Love</i>: Mrs Logan's reaction to her husband's death; Jed's irrationally strong emotional reaction to Joe following the balloon accident triggers a series of further strong reactions: Joe's fear for his life in the murder attempt, his paranoia about Clarissa's fidelity to him; his determination to kill or injure Jed reveals how far he has fallen from the rationalist principles he claims to live by at the novel's opening.</p> <p><i>Much Ado About Nothing</i>: Beatrice's evident hurt at her previous rejection by Benedick; the great joy of both at being reunited; Claudio and Leonato's anger, Hero's confusion in the chaotic wedding scene; Claudio's profound guilt and the writing of the epitaph; Don John's hatred of love and joy.</p> <p><i>Betrayal</i>: the play is noted for the extreme emotional restraint of the characters in public - the language of love is prosaic and break-ups mostly occur without demonstrative reactions, but emotional turmoil is, as the title suggests, present implicitly. Jerry's anger at Emma's pregnancy, and Emma's bitterness at her own betrayal by Robert are exceptions. The final/first scene declaration of love, though genuine, feels hollow after all that has ensued.</p> <p><i>Metaphysical Poetry</i>: strong emotional reaction abounds: violent desire for God (Donne, 'Batter my Heart'); desperate, imploring lovers (Marvell, 'To his Coy Mistress', Donne, 'The Flea'); mental distress and relief (Herbert, 'The Collar'); joy in forgiveness (Herbert, 'Redemption'; 'Jordan II'), grief (Cherbury, 'Elegy Over a Tomb').</p>



**6 contd**

*Sylvia Plath Selected Poems*: love/hate relationships ('Daddy'); unexpected rush of maternal love ('Morning Song'); despair at fading beauty ('Mirror'); association of men with fearful figures from the past ('Daddy'; 'Little Fugue'); masochistic/suicidal feelings ('Poppies in July').

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

*A Single Man*: unusual narrative perspective with the voice of the protagonist in the third person; present tense narrative voice with some flashback; variety of sentence types and structures to capture shifting and complex emotions in an unstable mind.

*Tess of the D'Urbervilles*: use of third-person omniscient narrator; dialogue to develop emotion; predominance of figurative language; symbolism and settings suggestive of wild untamed emotions, e.g. Stonehenge.

*Enduring Love*: use of personal letter as device for expression of strong emotion; use of allusion, e.g. to Keats, to reveal concealed feelings; pathetic fallacy; use of varied sentence lengths to convey emotion.

*Much Ado About Nothing*: Beatrice's use of figurative language to hint at deep sadness at the loss of Benedick; extravagant metaphor to express restored love; Leonato's use of apostrophe, ellipsis, exclamation in regretting his daughter's birth and upbringing following the wedding revelations; language of the epitaph.

*Betrayal*: reverse chronology; economic dialogue aids characters' hidden emotions and veiled motivations; allusions to romanticism of Yeats to indicate the discrepancy between romantic ideals and emotional depth vs comparative emotional stuntedness of the 1970s.

*Metaphysical Poetry*: emotions conveyed by a variety of poetic techniques including: strong, sensuous style and imagery; paradoxes, ironies, importance of wit and satire; rhetorical questions and other devices in poems of urgent persuasion; the varied tone of religious poems in which the horror of guilt is followed by the joy of redemption

*Sylvia Plath Selected Poems*: emotions conveyed by a variety of poetic techniques including: diversity of form; sudden shifts in tone and cadence; direct and veiled historical allusions, e.g. to *Hamlet* and suicidal despair; extravagant metaphor; significance of phonological features.

**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:

*A Single Man*: background of changing attitudes in 1960s Southern California; changing attitudes to homosexual love and to mortality; consumerism; the prospect of imminent nuclear catastrophe.

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

**6 contd**

*Enduring Love*: Jed's suffering from de Clerambault's syndrome; conflicting attitudes to homosexual love/obsession; intellectual debates about scientific and sentimental interpretations of human action and emotion; postmodern dismantling of truth/authority.

*Much Ado About Nothing*: patriarchal society; attitudes to love, gender and sexuality; power of parents, especially fathers, in making marriage choices.

*Betrayal*: autobiographical element; background of permissive 1970s society; changing social class values.

*Metaphysical Poetry*: social, cultural and intellectual changes; implications and impact of recent scientific and philosophical advances; changing religious beliefs.

*Sylvia Plath Selected Poems*: autobiographical influences, especially relationships with father, husband and children; use of myth and legend; associations with the 'Confessional' school of poets.

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

Please refer to the specific marking guidance on page 3 when applying this marking grid.

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

Question Number	Indicative Content
7	<p><b>Encounters</b>  Texts should be selected from:  ANCHOR: <i>A Room with a View</i> <b>and/or</b> <i>Wuthering Heights</i></p> <p>Other texts:  FICTION: <i>The Bloody Chamber</i>  DRAMA: <i>Hamlet</i> <b>or</b> <i>Rock 'N' Roll</i>  POETRY: <i>The Waste Land and Other Poems</i> <b>or</b> <i>The New Penguin Book of Romantic Poetry</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis. Candidates will be expected to identify a range of encounters that are influenced by the locations in which they occur. They will identify connections between texts in terms of similarities and differences in the encounters analysed.</p> <p><b>Relevant examples of encounters that are influenced by the spatial or temporal location in which they occur might include:</b></p> <p><i>Room with a View</i>: outdoors vs. indoors to represent clash of liberal vs traditional values; Florence as place of excitement, intrigue, opportunity – chance to encounter new ideas and exciting people, principally Lucy and George; English sites tend to be stifling and repressive, where encounters tend to thwart opportunity, though the Emersons counter this: e.g. the naked bathing at the Sacred Lake.</p> <p><i>Wuthering Heights</i>: the moors as a site of romantic possibility and sexual awakening; encounters in the Earnshaw family home tend to be violent whereas at Thrushcross Grange, representing order, encounters tend to be transgressive (young Heathcliff and Cathy spy on the Lintons; Heathcliff's intrusions; Isabella's elopement); discussion may also focus on various liminal spaces for ambiguous encounters (e.g. windows, doors, lid of coffin).</p> <p><i>Hamlet</i>: the ghost in the castle at night establishes gothic tone; graveyard as apt setting for reflections on death; the players' use of theatrical setting forces Claudius's first encounter with guilt; Gertrude's bedroom/the arras as setting for acts of passionate jealousy and violence; the chapel as a site in which Hamlet feels unable to kill Claudio; transitions from Denmark to England, indoor to outdoor spaces lead to significant encounters.</p> <p><i>The Bloody Chamber</i>: various locations familiar from folk tales, e.g. forests, castles, but also spaces suggestive of Carter's project, to make the implicit and archaic aspects of folk tale more explicit and modern: bedrooms, trains, war zones, the female body etc.</p> <p><i>Rock 'N' Roll</i>: the text shuttles between Prague and London, between spaces of freedom and resistance and places of confinement and suppression to trace Jan and Czechoslovakia's developments.</p>

**7 contd**

*The Waste Land*: a commercially-corrupted, spiritually-thwarted London is the location of most of *The Waste Land*'s unsettling encounters; encounters with the urban poor in 'Preludes'; the 'satisfactory' setting of Christ's birth in 'Journey of the Magi'; encounters with change, mortality, and spirituality are prompted by the settings of Virginia, New Hampshire and Usk in the 'Landscapes' sequence.

*Romantic Poetry*: a variety of sites – factories and rural workplaces as well as spaces of leisurely walking – host encounters between different social classes; revolutionary France as imagined by Wordsworth, Robinson, Coleridge; southern Europe as seen by Byron, imagined by Keats; the exotic/gothic locations of Caribbean slavery, Kubla Khan's pleasure dome, Blake's 'Tyger'.

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

*A Room with a View*: the third-person omniscient narrative; the diversity of characters; extensive use of figurative language; linguistic features of dialogue to establish character and reveal responses to settings.

*Wuthering Heights*: the structural features of narrative: dual first-person unreliable narrators, complex use of prolepsis/analepsis to capture settings over time; symbolism; gothic elements in spatial settings; rhetorical features to create moments of heightened emotion and dramatic climaxes.

*Hamlet*: use of soliloquy and asides; contrasting use of blank verse and prose to increase/reduce tension; figurative language to develop atmosphere; play within a play.

*Rock 'N' Roll*: rhetorical speeches about the Czech and British political systems; intertextual references to rock bands and music underpin the whole play; specific linguistic features in dialogue to respond to spatial and temporal settings.

*The Bloody Chamber*: narrative strategies include varied narrative perspectives; linguistic features of narrative reporting, and direct and indirect speech, to establish settings and attitudes to them; use of metaphor and simile to capture the intensity of encounters in specific locations.

*The Waste Land and Other Poems*: vivid imagery to establish settings; significant phonological features are used to vary tone and mood; deliberate use of line breaks to signal shifts in time/place; foregrounding of adverbs and conjunctions for emphasis; intertextual strategies for shifting locations and time frames dramatically.

*The New Penguin Book of Romantic Poetry*: the use of verse forms, poetic techniques and other rhetorical features to produce vivid settings; first-person lyric and narrative voices for a variety of responses to settings; use of medievalism and archaism to create unfamiliar temporal and spatial locations.

**7 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. References may include:

*A Room with a View*: implied social criticism of middle-class snobbery, class conflict and social conventions of Edwardian society; narrow-minded/traditional vs open-minded/modern views of life.

*Wuthering Heights*: the use of the Gothic genre and its familiar settings; the late 18th-century setting is fused with Bronte's own early Victorian experience to explore changing social attitudes via encounters between different classes and encounters that test social codes of sexual morality.

*The Bloody Chamber*: encounters in settings that foreground issues relating to gender and sexuality; the adaptation/modernisation of familiar settings from folk and fairy tales.

*Hamlet*: religious beliefs in relation to encounters in sacred settings, e.g. chapel, graveyard; attitudes to the supernatural; attitudes to kingship and succession.

*Rock 'N' Roll*: the legacy of earlier rock and roll bands in the emergence of the socialist movement in Czechoslovakia; references to governmental records detailing the past activities of radicals.

*The Waste Land and Other Poems*: changing circumstances of post-First World War society and its effects on London and Londoners; a significant amount of intertextuality; relevant biographical contexts.

*The New Penguin Book of Romantic Poetry*: encounter with, or within, wild spaces in Britain and the continent, or revolutionary France, or urban conditions in 19th century London; gothic medievalism of Keats and Coleridge; the romantic notion of the imagination as independent of time and space.

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

Please refer to the specific marking guidance on page 3 when applying this marking grid.

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

Question Number	Indicative Content
8	<p><b>Crossing Boundaries</b>  Texts should be selected from:  ANCHOR: <i>Wide Sargasso Sea</i> <b>and/or</b> <i>Dracula</i></p> <p>Other texts:  FICTION: <i>The Lowland</i>  DRAMA: <i>Twelfth Night</i> <b>or</b> <i>Oleanna</i>  POETRY: <i>Goblin Market</i>, <i>The Prince's Progress</i>, <i>and Other Poems</i> <b>or</b> <i>North</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis. Candidates will be expected to identify a range of examples in which language and communication are affected when a boundary is crossed. They will identify connections between texts in terms of similarities and differences.</p> <p><b>Relevant examples of language/communication being affected might include:</b></p> <p><i>Wide Sargasso Sea</i>: slippage between sanity and loss of mental control alters language use; Christophine's switching between English, French and patois; use of the language of Obeah to disturb boundaries; the power of names as shapers of identity – the effect of a name change on communication with others; the gossip and rumour spreading that follow boundary crossings; Antoinette's deteriorating language and thought in England.</p> <p><i>Dracula</i>: Jonathan's altered language in a Budapest hospital following the return from Transylvania; breakdown in communication between Jonathan and Mina; Mina's secretive night walking; Seward's diary records Renfield's bizarre language following Dracula's arrival; the use of letters, telegrams, etc. amongst the Crew of Light</p> <p><i>The Lowland</i>: Subdhash and his brother's reluctance to communicate following Udayan's involvement in radical politics; letters and emails exchanged between Subdhash and Gauri in, variously, Bengali and English; Gauri's inability to connect or communicate with her daughter Bela; Gauri's harbouring of the secret of her involvement in a killing.</p> <p><i>Twelfth Night</i>: Malvolio's altered language as his emotions evolve, e.g. at the prospect of crossing a class boundary, or on losing his liberty; Viola's use of poetic language after changing clothes/identity, and after falling in love; Olivia's altered language and willingness to engage in communication following arrival of Cesario.</p> <p><i>Oleanna</i>: at the start of the play, Carol's language reveals her anxiety and desperation; her restricted vocabulary means she cannot fully understand John, whose ease with academic language gives him power; as the plot develops power shifts away from John and towards Carol as reflected in her more confident use of language, and increasingly in John's inability to communicate his feelings in a controlled or rational manner.</p>



**8 contd**

*Goblin Market, The Prince's Progress, and Other Poems*: the language of commerce vs the language of domesticity ('Goblin Market'); woman reduced to silence by husband ('Love from the North'); inability to communicate across boundary of life/death ('After Death', 'Shut Out'); changing of voice with passing of time ('Three Seasons'); 'Christian and Jew' features dialogue in which the Jew's voice is erased, because he lacks access to Christian revelation.

*North*: multiple uses of voices/presences from the past to communicate messages of relevance in the troubled present (the Bog poems, the Viking poems); father's silence emblematic of difficulty of communication between Catholic and Protestant communities ('A Constable Calls'); media manipulation of the Troubles causing strain on language and communication of news ('Whatever you Say, Say Nothing').

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

*Wide Sargasso Sea*: first-person intradiegetic narrative with some shift of point of view to Daniel in Part 2; intertextuality with *Jane Eyre*, a tale in which issues of communicating one's feelings are paramount; use of various languages, registers, tones; power of naming.

*Dracula*: fragmented narrative and altered language in multiple genres allowing for variety of perspectives to be communicated; Stoker employs evocative descriptive writing, metaphor and melodrama to convey characters' changing use of language and ability to communicate.

*The Lowland*: an epic narrative spanning three generations with evocative descriptions of locations and settings, contrasts and oppositions; shifts in tone and mood from epic to mundane to convey a variety of changed relationships in a variety of language contexts.

*Twelfth Night*: significant shifts between prose and verse, e.g. by Malvolio; disturbance of iambic pentameter for effect; asides and soliloquies as responses to boundaries crossed.

*Oleanna*: use of pause, ellipsis, revealing vocabulary to establish power relations between John and Carol at the start; minor sentences, taboo language and derogatory insult increasingly common in John as his authority diminishes.

*Goblin Market, The Prince's Progress, and Other Poems*: different perspectives and voices conveyed by poetic techniques including varied stanzaic patterns, descriptions rich in erotic and violent imagery, harsh dynamic verbs; allusions to Adam and Eve/forbidden fruit.

*North*: issues of language and communication are explored using poetic techniques including use of compound words, dialect words, onomatopoeia, allusion; images of disorder, nightmare, violence and instability; cliché, extravagant metaphor, allegory.

**8 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:

*Wide Sargasso Sea*: the consequences of an inbred, decadent expatriate society; slave mythologies and superstitions; the oppressive patriarchal and racially unequal societies; illusory opportunities for newly-freed slaves.

*Dracula*: the movement away from patriarchal dominance to female emancipation; technological innovation and the questioning of gender roles; Dracula's racial identity as a foreign 'other'; ideas of sanity and madness in late Victorian era; language of the sacred and the profane.

*The Lowland*: the Naxalite cause in West Bengal as a response to cultural and religious divisions; immigration and cultural expectations; the USA, with its very different culture of language and communication, represents a land of opportunity; Ireland paralleled with India – politically and linguistically, relationship of past to present.

*Twelfth Night*: the crossing of class boundaries; gender in Elizabethan patriarchal society; changing reactions over time of theatre audiences to the gulling of Malvolio and the comic treatment of 'madness'; the effect of wearing costume on language.

*Oleanna*: the loss of economic and social privileges accorded to male-dominated professions; conflicting audience sympathies towards the suffering of the characters; the politics and language of higher education in the USA.

*Goblin Market, The Prince's Progress, and Other Poems*: poetic voices are shaped by a variety of social and political factors, including Victorian ideas of racial and gendered difference; the genres of lyric, romance and spiritual dialogue to present a variety of communication.

*North*: political and religious issues including the Troubles and segregation of communities in Northern Ireland; wide range of allusions to personal memories, rites of passage, ceremonies that involve or prevent communication across borders.

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

Please refer to the specific marking guidance on page 3 when applying this marking grid.

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

