



Mark Scheme (Results)

Summer 2025

Pearson Edexcel GCE in English Language and
Literature (9EL0)

Paper 2: Varieties in Language and Literature

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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.

Specific Marking Guidance

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 weighed. 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 Candidates will apply an integrated linguistic and literary method to their analysis. Contextual factors Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • the article's placing in <i>GQ</i>, a men's magazine, may surprise, given the author's apparently feminist refusal to apologise for her actions on gendered grounds: 'As women, we are always saying we are sorry' • challenge of balancing career, family and self-care makes the essay relatable to many of the magazine's male readership • lockdown as a trigger to increasing alcohol consumption and as a time when many individuals re-evaluated their lives and place in society. Linguistic and literary features: • parallel constructions used twice in opening paragraph, to immediately create a reflective tone • fronted conjunctions to lower the register, as a counter to the weighty subject matter • cliché further assists with lowering of register, e.g. 'like I have two heads', 'a foot in the door' • tricolons to create sense of completeness and a shift in contrast, e.g. 'I had it all together: a foot in the door of the elusive music business, a loving partner, a beautiful family'; 'They just stood there frozen, cold and emotionless' • sudden switch from dominant first-person singular to plural, to identify with readers who had similarly endured the pandemic, e.g. 'Lord knows we've all had enough of that lately'. Further use of 'we' at the end of the extract, when the author identifies with other women • syndetic listing to convey weariness at factors causing her depression, e.g. 'The election and the political climate and the cyber bullying and threats were wearing on me' • vivid metaphor to convey difficulties she faced, e.g. 'My life was a balancing act, and lots of days I fell very far off the tightrope' • extended anaphoric patterning to convey self-justifications for drinking: 'I drank because ...' • personification of alcohol: 'it was always there ... trying to say hello' • starkly brief paragraph to emphasise gravity of decision taken: 'So, on January 8th, 2021, I had my last drink'. These are suggestions only. Accept any valid interpretation of the speaker's/writer's purposes and techniques based on different linguistic and literary approaches.

Question Number	Indicative content
2	Love and Loss Candidates will apply an integrated linguistic and literary method to their analysis. Contextual factors Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • this essay's placing in <i>The Guardian</i>, and that newspaper's hosting of a week-long series of essays, are consistent with its position as the most vocal mainstream media on climate catastrophe • descriptions of Tuvaluan culture, e.g. traditional fishing techniques, to provide 'local colour' and pique reader interest in a way of life that is likely to be very different to their own • conventional and clichéd expressions of love in the face of loss, e.g. 'my heart will break'. Linguistic and literary features: • intriguing opening anecdote, followed by further puzzling details in second paragraph, to prompt audience curiosity • factual details about Tuvalu's physical geography immediately followed by emotive adjective and noun: 'cruel distinction ... under threat' • two successive sentences without main verb create pace and mood of urgency • first-person account of the basket's origins followed by switch to the plural form: 'We all have a lot at stake' • extensive use of statistics and data to affirm author's credibility and to convey extent of crisis • asyndetic list to itemise losses endured; parallel syntax to force comparison with losses still to come • cohesive structural feature of return to personal anecdotes following assertion of facts and data, e.g. use of the basket image at the conclusion • alliteration, consonance and assonance to capture idyllic quality of the dawn fishing experience: 'swimming at sunrise ... warm water ... singing and calling out from the shore as they built fires on the sand to cook our catch' • lexical field of war: 'weapons ... fight ... sledgehammer ... victims ... heroes' • metaphor of sledgehammer to convey extent of impact of the fishing experience on the author • multiple uses of anaphora and other rhetorical patterns for effect, e.g. 'to see what might be lost ... to see the specificity'; 'in their bones, in their blood'; 'It is a fight ... It is a fight' • structural oppositions abound, e.g. 'victims of the climate crisis ... heroes of the climate fight' • the author's introduction to the forthcoming essay series employs direct address to the reader: 'The writers you will hear from this week ...'. These are suggestions only. Accept any valid interpretation of the speaker's/writer's purposes and techniques based on different linguistic and literary approaches.

Question Number	Indicative content
3	Encounters Candidates will apply an integrated linguistic and literary method to their analysis. Contextual factors Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • popularity of the genre of the memoir based on life-changing interactions with animals, e.g. 'Born Free', 'H is for Hawk' • conventional western thinking about the jungle, e.g. reaction of author to Bolivian jungle is arguably excessive: 'sickly, rotten' • stereotype of western travellers and explorers who go to remote/exotic locations to 'discover' themselves. Linguistic and literary features: • tricolon of comparative adjectives to capture sensory experience of being in deep jungle: 'sweeter, thicker, heavier' • opening paragraph uses repetition and parallel syntax to build a mood of intensifying sensory overload: 'The greens grow darker, the smells more sickly, rotten, the trail more overgrown' • lexical and syntactical crafting to present jungle as a place where normal thought becomes confused, e.g. 'It hurts ... To think I know what she is ... I don't know', 'uncomprehending' • contrast of Jane's authoritative voice and the author's tentative response: 'Jane tells me ... I whisper' • front-position adverbs and conjunctions are deployed to increase pace of narrative recount, e.g. 'Abruptly', 'But as I do, she whirls' • dramatic shifts in sentence length, including extended sequences of very short and minor sentences, to convey moments of building tension and sudden drama • anaphora for emphasis: 'So violent, so savage, so utterly unquestionable ...' • extensive use of simile to help make unfamiliar experiences and phenomena more relatable • use of pauses to convey surprise/incredulity, e.g. 'She seems ... calm', '... and none of these things have prepared me for this' • symbolism, e.g. of a red ant carrying a dead ant • long asyndetic list of her previous jobs and roles to illustrate the point that no previous experience has prepared her for the encounter with Wayra • structural patterning of the step backwards, in fear, and the subsequent step forwards, as she begins to get used to Wayra. These are suggestions only. Accept any valid interpretation of the speaker's/writer's purposes and techniques based on different linguistic and literary approaches.

Question Number	Indicative content
4	Crossing Boundaries Candidates will apply an integrated linguistic and literary method to their analysis. Contextual factors Any reference the candidate makes to context must be relevant and appropriate to the question. References may include: • complex social-class dynamics: the author, who identifies as 'working class' but works as a corporate consultant for 'very decent pay', shows contempt for 'suits' • the text belongs to the genre of the confessional autobiography, in which nefarious activities and secrets are revealed • a variety of boundaries are crossed in this passage, including class, gender and linguistic register, as well as the trespassing on private property. Linguistic and literary features: • use of an immersive introduction, <i>in media res</i>, to immediately place the reader in the author's world • short, imperative, second paragraph, sufficiently ambiguous to pique curiosity about why the 'suits' should 'Be careful' • tricolon and other listing effects to create impression that the author is knowledgeable, e.g. 'amusement, fear and incomprehension', 'used variously to sell, copy, coerce or bribe' • variety of registers used to convey the author's working-class origins and professional status, e.g. 'bobbing around nicking stuff' vs 'I've two specialisms: one is physical infiltration' • alliteration for effect, e.g. 'fear ... flashed across the faces' • use of imperative mood to imply, at an early stage in the story, her dominance over the 'suits': 'Be careful what you wish for' • anaphora used to emphasise her thorough reconnaissance work: 'How I'd spent ... How I'd got to know ...' • simile for comic effect: 'as secure as a children's playhouse' • derisive tone conveys contempt for arrogance of the 'suits' and their security protocols, e.g. 'children's playhouse', 'dopiest guard', 'I was sure it usually worked very well' • anadiplosis and other forms of repetition for emphasis, e.g. 'I knew which offices to target, those most likely to yield the best information. Information that, depending on who took it, could be ...' • complex metaphors of game and play in the senses of both a hunted animal, and a sport: 'Game recognises game ... you should never play a player' • emulation of speech to lower register and create relatable voice, e.g. 'I mean', 'aka burglary', 'Sigh'. These are suggestions only. Accept any valid interpretation of the speaker's/writer's purposes and techniques based on different linguistic and literary approaches.

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

A01 = bullet point 1 A02 = bullet point 2 A03 = bullet point 3		
Level	Mark	Descriptor (A01, A02, A03)
	0	No rewardable material.
Level 1	1–4	Descriptive • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer's/speaker's craft. • Describes contextual factors. Has limited awareness of significance and influence of how texts are produced and received.
Level 2	5–8	General understanding • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft. • Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.
Level 3	9–12	Clear relevant application • 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. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.
Level 4	13–16	Discriminating controlled application • 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. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.
Level 5	17–20	Critical evaluative application • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.

Question Number	Indicative Content
5	Society and the Individual Texts should be selected from: ANCHOR: <i>The Great Gatsby</i> and/or <i>Great Expectations</i> Other texts: FICTION: <i>The Bone People</i> DRAMA: <i>Othello</i> or <i>A Raisin in the Sun</i> POETRY: <i>The Wife of Bath's Prologue and Tale</i> or <i>The Whitsun Weddings</i> Candidates will apply an integrated literary and linguistic method to their analysis. Candidates will be expected to identify a range of examples of individuals who conform or rebel. They will identify connections between texts in terms of similarities and differences in the conformity and defiance in the text. Relevant examples of conformist and defiant individuals might include: <i>The Great Gatsby</i>: Daisy flirts with the idea of leaving Tom but ultimately conforms to role of trophy wife; she also hopes her daughter won't be aware enough of social convention to try to rebel against it; Myrtle's rejection of class conformity; Wolfsheim both rebels against social laws but is crafted to conform to an antisemitic stereotype; Gatsby's defiance of his class origins, and rejection of the life he was seemingly destined to live. <i>Great Expectations</i>: Estella defies Miss Havisham's plans for her by marrying Drummle; Wemmick's ability to switch personalities to conform to expectations of him in different environments; Pip's determination to learn to read and write is a rejection of the essentially oral culture in which he was brought up; Joe's longing to return to his life as a blacksmith ('I'm wrong in these clothes'). <i>The Bone People</i>: Kerewin's rebellion against her family and her former life; Joe's criminality as a defiance of social norms and values; Simon's thefts as acts of defiance against Joe's expectation that he will accept his mistreatment by Joe. <i>Othello</i>: Desdemona's defiance of her father and wider society in marrying Othello; Iago's underhand resistance against Othello's decision not to promote him; Othello accuses the brawling soldiers of rebelling against Christian values; Emilia's defiance of Iago is a refusal to conform to the role of obedient wife that she has been playing. <i>A Raisin in the Sun</i>: Mama's ambition to own property in a prosperous white suburb is not approved by the dominant community residing there; George's assimilationist values are challenged by Asagai's pan-Africanist, pro-Civil Rights defiance; Beneatha's ambition to be a doctor goes against the expectations her father has for her; Ruth's plan to have an abortion goes against the dominant Christian belief, expressed by Mama. <i>The Wife of Bath's Prologue and Tale</i>: the Wife defies expectations of female submissiveness in her quest for 'maistrye' in her marriages; open expression of sexual appetite counters expectations of 'proper' femininity; she also defies the male domain of scholarship in her challenges to conventional interpretations of scripture; social expectations and norms are expressed by the Clerk and the Parson, who find her views shameful and heretical; the Wife's tale implies that society's ideal expectations of female physical beauty serve to diminish other qualities of women.

5 contd

The Whitsun Weddings: the speaker of the collection's title poem represents middle-class snobbery and the lower-class wedding parties conform to his low expectations; expression of disdain for those who live and work conventionally ('Toads Revisited'); the speaker's dismay at individuals who conform to the restrictions placed upon people by family obligations ('Self's The Man', 'Afternoons'); poet who dismisses books as 'crap' ('A Study of Reading Habits'); conformity to culture of consumerism and ideals of fashion and beauty ('The Large Cool Store', 'Essential Beauty').

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

The Great Gatsby: first-person unreliable narrator of literary pretensions who is not well placed to judge of social expectations as a newcomer to New York; imagery and symbolism to highlight defiance and conformity; norms and challenges to them revealed through dialogue.

Great Expectations: first-person retrospective, focalised narrative and Pip's evolving awareness of the values of his society; apt metaphors and symbolism, e.g. Pip's delirious dream suggests he wants to be free but feels forced to conform: 'I was a brick in the house-wall, and yet entreating to be released from the place where builders had set me'; the novel's title hints that social expectations will play a significant role; rhetorical features of dialogue and first-person narrative; structural oppositions of characters, settings and scenarios.

The Bone People: structural parallels linking the three characters' narratives of conformity and defiance; rhetorical features of dialogue; the tower, the huts, the bush and the cliffs all accrue symbolic significance relevant to the characters' dawning awareness of their society's expectations of them and the purpose of their defiance of that society.

Othello: Iago's use of soliloquy to reveal extent of his deviation from the expectation that a soldier be obedient to his superiors; use of rhetoric and imagery to suggest extent of defiance/conformity; use of repetition in Othello's speech as he loses control of his emotions at Desdemona's supposed defiance of her expected passive role; Desdemona's repeated reference to Othello as 'My Lord' as an attempt to show she knows her place.

A Raisin in the Sun: use of symbolism; dialogue and stage direction to reveal character; an array of structural and conceptual oppositions, including conformity v defiance, African heritage v American identity; occasional use of comedy, e.g. in the scene where Walter dances, to show urge to defy convention.

The Wife of Bath's Prologue and Tale: point of view of the Wife as first-person narrator, then omniscient narration in the Tale; allusions to scripture to justify behaviours; extensive use of rhetorical features of argument and persuasion; use of metaphor and imagery 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 describe or depict defiant or, more often, conformist individuals and social groups; poetic structures, e.g. stanzaic rhyme and regularity to capture grim predictability of conformism; rhythmic patterning, e.g. to simulate train journey in the title poem; alliteration and repetition to emphasise Larkin's contempt for interpretations of the Arundel couple as conforming to 20th-century relationship ideals.

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; New York and the idea of the 'American Century'; new opportunities for interaction for and with women in the context of the changing status of women in society; American Dream and social mobility; expressions of homosexuality as taboo.

Great Expectations: 19th-century ideas about fate and free will; interest in the psychology of the criminal mind and personality; changing ideas about class and social mobility; different economic situations and social values in countryside and city; the city as a place where one can reinvent one's identity.

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; hybridity of identity – European and Maori.

Othello: the cultural associations attached to Africa, Venice and Cyprus; attitudes to Africans in Renaissance Europe; history of European conflict with Ottoman Empire; patriarchal ideology and Emilia's developing resistance to the way women are expected to conform to a submissive role within it.

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; Chaucer's use of the Loathly Lady archetype; the chivalric code and ideas of nobility.

The Whitsun Weddings: the notion of everyday life as a suitable subject for poetry; Larkin's sense of England's degeneration post-WWII; vivid description of urban squalor and suburban tedium; 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 linguistic or literary approaches.

Question Number	Indicative Content
6	Love and Loss Texts should be selected from: ANCHOR: <i>A Single Man</i> and/or <i>Tess of the D'Urbervilles</i> Other texts: FICTION: <i>Enduring Love</i> DRAMA : <i>Much Ado About Nothing</i> or <i>Betrayal</i> POETRY: <i>Metaphysical Poetry</i> or <i>Sylvia Plath Selected Poems</i> Candidates will apply an integrated linguistic and literary method to their analysis. Candidates will be expected to identify a range of ways in which settings for experiences of love and/or loss are significant. They will identify connections between texts in terms of similarities and differences in the ways in which these settings are presented in the texts. Relevant examples of significant settings for experiences of love and loss might include: <i>A Single Man</i>: the house that George and Jim shared is, since Jim's death, a place of pain for George; the bland, 'pleasant' hospital intensifies George's anxieties when visiting the dying Doris; shopping for one at the convenience store is a site of epiphany for George regarding the emptiness of consumerism's promises; the beach, with its tidal flux, brings change to George's sense of stasis, and it is here that he meets Kenny for his first sexual encounter since Jim's passing. <i>Tess of the D'Urbervilles</i>: Tess' surprise on seeing the Slopes is significant – the house there is not ancient, as expected, but new, representing Alec's rejection of traditional values and moralities; the shock intensifies her sense of loss at leaving beautiful, traditional Marlott; at Talbothays dairy, Tess is awed by the beauty of the valley, and here she rallies after the loss of her baby, finding happiness and her truest friends; by contrast, Flintcomb Ash is a desolate place associated with Angel's rejection and the discovery of her secrets; Stonehenge is an apt setting for Tess' sense of her life approaching its end, as she lies on a rock 'like an altar'. <i>Enduring Love</i>: waiting for Clarissa at Heathrow, Joe, the arch-rationalist, is lured into an uncontrollable desire to be with her while witnessing the reunions of other partners and families; a community park is an ironic setting for the balloon disaster because, as Joe soon realises, if all those holding the ropes had worked as a team, the disaster would not have occurred; Joe and Clarissa's picnic is aptly situated near the edge of the Chilterns escarpment, as the events of the day see a precipitous fall in their relationship; the attempted assassination of the young man is especially disturbing for taking place in a restaurant at a family gathering. <i>Much Ado About Nothing</i>: the play begins in wartime but for almost all of the action, there is peace following the victory for Messina; the victory feast is, ironically, where Don John begins his quest to disrupt the love of Claudio and Hero; the wedding ceremony is an equally unfortunate setting for the culmination of his plot; the garden is the apt setting for the dawning of Beatrice and Benedick's natural attraction, though the moment has been carefully cultivated by Don Pedro et al; ironically, the disrupted wedding is where the love of Beatrice and Benedick is finally affirmed; seeing Hero's 'tomb' intensifies Claudio's feeling of loss and regret. <i>Betrayal</i>: various locations, both public and private, allow the audience to see the intimacy of the relationships and the intensity of the secrets they contain; Venice is populated by people who seem 'free and easy', attitudes which

6 contd

sharply contrast with the claustrophobia of the tiny room and the tension that builds as Emma's affair is revealed to Robert; setting in time is especially significant in this play, with its counter-clockwise narrative unfolding – we see Emma and Jerry's feelings about the apartment in which they meet to conduct their affair change dramatically over time.

Metaphysical Poetry: the priest striking the altar in frustration is the dramatic setting of 'The Collar'; lovers' bedrooms as the centre of their universe ('The Good Morrow', 'The Sun Rising'); the idea of home at the centre of moving forces, e.g. the compass, the sun (Donne, 'A Valediction: Forbidding Mourning'; Bradstreet, 'A Letter to Her Husband, Absent upon Public Employment'); the heat of the high summer harvest field is the setting for Damon's hot-blooded passion for Juliana (Marvell, 'Damon the Mower').

Sylvia Plath Selected Poems: the mirror is a fixture in a room that witnesses a woman's loss of youth as years pass ('Mirror'); the cold, dreary hospital at night intensifies the sense of disconnection of the speaker from her new born baby ('Morning Song'); urban beach setting, busy with family life, intensifies the isolation of unnamed suicidal man ('Suicide at Egg Rock'); a young woman's resolve to withdraw from romantic expectation develops across seasons, and multiple years ('Spinster'); the statue of 'Our Lady of the Shipwrecked' is aptly placed by the 'Black / Admonitory cliffs' ('Finisterre').

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

A Single Man: unusual narrative perspective with the voice of the protagonist in the third person; symbolism in choice of settings, e.g. the freeway as a place that traps people; present-tense narrative voice to capture the immediacy of each thought and action, and to convey George's entrapment in the present.

Tess of the D'Urbervilles: use of pathetic fallacy, to illustrate or reveal Tess' feelings or situation; third-person omniscient narrator; dialogue to develop emotion; vivid adjectives, adverbs and verbs to conjure significant, often symbolic, settings; symbolism and settings associated with ancient past, suggestive of Tess' story as a microcosm of larger historical patterns, e.g. Stonehenge; narrative techniques to indicate passing of time at various intervals in Tess' working life.

Enduring Love: alternation between public and private settings; personal letter as a device for expression of strong emotions; use of shifted narrative perspective; use of allusion, e.g. to Keats, a poet with a strong sense of place; postmodern resistance to certainty in Joe's uncertain account of where he believes the story begins; use of varied genres and styles suggestive of rationalist v romantic worldview.

Much Ado About Nothing: use of dialogue to contextualise settings; war and peace as metaphors for development of relationships; public v private settings, e.g. Don John's plotting takes place in private; variety of rhetorical devices to convey feelings and desires; language of the epitaph expresses Claudio's humbling at Hero's tomb.

Betrayal: use of irony in contrast of unrestrained Venice and more circumspect behaviour in London; reverse chronology of the plot; economic dialogue aids characters' hidden emotions and veiled motivations; allusions to romanticism of Yeats to indicate the discrepancy between romantic ideals of the past and the grubby reality of London life in the 1970s.

Metaphysical Poetry: highly symbolic settings in specific places and rooms; outlooks on life conveyed by a variety of poetic techniques, e.g. strong, sensuous style and imagery; paradoxes, ironies, importance of wit and satire;

6 contd

rhetorical questions and other devices in poems of urgent persuasion; the varied tone of religious poems in which heaven and hell, joy and sin, are contrasted.

Sylvia Plath Selected Poems: use of contrast in settings to convey dramatic shifts in mood and outlook; variety of poetic techniques, e.g. diversity of form, sudden shifts in tone and cadence; direct and veiled historical allusions, e.g. to *Hamlet* and suicidal despair, to *Wuthering Heights*; 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; models of masculinity.

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; postmodern awareness of language's instability.

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 linguistic or literary approaches.

Question Number	Indicative Content
7	Encounters Texts should be selected from: ANCHOR: <i>A Room with a View</i> and/or <i>Wuthering Heights</i> Other texts: FICTION: <i>The Bloody Chamber</i> DRAMA: <i>Hamlet</i> or <i>Rock 'N' Roll</i> POETRY: <i>The Waste Land and Other Poems</i> or <i>The New Penguin Book of Romantic Poetry</i> Candidates will apply an integrated linguistic and literary method to their analysis. Candidates will be expected to identify a range of experiences of shock and surprise in the face of encounters. They will identify connections between texts in terms of the shock/surprise that is analysed. Relevant examples of the shock/surprise that follows an encounter might include: <i>Room with a View</i>: Lucy faints at the murder scene; the 'rioting' in Lucy's brain the next day as she contemplates that murder, and her rescue from the scene by George; Beebe's description of her as still 'very startled', for some time afterwards; Mrs Honeychurch's initial shock at encountering the men swimming soon passes, but Lucy's embarrassment persists; Beebe's shock on hearing the news of Lucy's engagement. <i>Wuthering Heights</i>: the shock of the Earnshaw family when Heathcliff is produced; Lockwood's shocked encounter with the ghost; Heathcliff and Catherine's shock at the Linton lifestyle as they spy through the windows; Nelly and Catherine's reactions to Heathcliff's return; Isabella's letter hints at Heathcliff's shocking behaviour, following their elopement. <i>Hamlet</i>: Bernardo notes Horatio's shock after confronting the ghost ('You tremble and look pale'); Gertrude's surprise at Hamlet's accusations; Claudius is 'frighted' and 'distempered' by the performance of 'The Mousetrap'; Hamlet's shock at discovering Polonius, not Claudius, behind the arras; the general shock at court as Laertes arrives with his followers; Laertes' shock on discovering his sister's altered state of mind. <i>The Bloody Chamber</i>: the narrator of the title story expresses a 'shock of surprise' at realising her naivety is what attracted her husband to her; she is aghast at discovering his secret torture chamber, and again, later, when her execution is interrupted as her mother bursts into the chamber to save her; the Marquis' stunned reaction to this intrusion; Beauty's father's 'confusion' at the 'great bulk' of Beast; the Tyger's bride is 'astonished' after encountering the automaton maidservant and recognising it as her 'twin'. <i>Rock 'N' Roll</i>: Jan's shock, upon returning to Prague, at encountering the Russian occupying army; Jan's surprise that his awakening is partially inspired by encounters with rock bands who become standard bearers of resistance to authority and authoritarian regimes; Max as a last true believer in communism, to astonishment of the Czech state worker when he meets him. <i>The Waste Land</i>: reaction of 'fear' to the handful of dust offered by the speaker to his interlocutor; the friend of the 'hyacinth girl' is shocked into muteness and blindness by their encounter in the garden; the speaker of the London Bridge episode is surprised to encounter his former comrade 'Stetson'; the reaction of the modern-day equivalent of 'Elizabeth' to

7 contd

Leicester's assault; the speaker's remarkable lack of surprise on encountering Christ in 'Journey of the Magi' finding the encounter merely 'satisfactory'.

Romantic Poetry: Wordsworth's many poems of encounter with a variety of surprising figures, mostly shockingly impoverished and/or ravaged old men; an encounter with the horrors of slavery shocks the speaker in Yearsley's 'Death of Luco' scene; Barbauld's eye is 'restless and dazzled' by the vastness of space as fading evening light reveals constellations ('A Summer Evening's Meditation'); surprise and awe in the face of nature's beauty and sublimity ('Daffodils', 'To a Skylark'); the mouse's 'panic' on Burns' plough unearthing its nest ('To a Mouse').

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: third-person omniscient narration; extensive use of figurative language; linguistic features of dialogue to establish character and reveal responses to people; rhetorical questions and exclamatives to indicate shock or surprise; repetition of imperatives as Emerson urges Lucy to 'let yourself go'.

Wuthering Heights: the structural features of Brontë's narrative: dual first-person unreliable narrators, and complex use of prolepsis/analepsis; metaphor and symbolism; vivid description to capture strangeness of Catherine's ghost, or the returned Heathcliff; gothic elements in plot and setting; rhetorical features to create moments of heightened emotion and dramatic climaxes.

Hamlet: Horatio's use of repetition to convey shock when confronting the ghost; use of soliloquy and asides; contrasting use of blank verse and prose to increase/reduce tension; play within a play; use of vivid imagery and rhetorical devices in dialogue to express feelings about the encounters.

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 with shock or surprise to significant encounters.

The Bloody Chamber: narrative strategies include varied narrative perspectives; linguistic features of narrative reporting, and direct and indirect speech, to reflect on the shocking and surprising encounters; use of metaphor and simile to capture unusualness of encounters; intertextuality and allusion; arresting opening lines, and climactic conclusions, to stories.

The Waste Land and Other Poems: vivid imagery to establish surprising personae and settings; significant phonological features 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 introducing personae and phenomena dramatically; repetition and exclamation to convey surprise and shock.

The New Penguin Book of Romantic Poetry: the use of verse forms, poetic techniques and rhetorical features to produce vivid encounters; first-person lyric and narrative voices to capture intense personal experience; use of medievalism and archaism; use of exclamatives and interrogatives to convey surprise.

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:

	<i>A Room with a View</i>: implied social criticism of middle-class snobbery, class conflict and social conventions of Edwardian society; narrow-minded/traditional v open-minded/modern views of life. <i>Wuthering Heights</i>: the use of the gothic genre and its familiar settings; the late 18th century is fused with Brontë's own early Victorian experience to explore changing social attitudes; switch of narrators; social-class assumptions and prejudices revealed via servant narrator's perspective on events; gendered power relations within families and marriages. <i>The Bloody Chamber</i>: encounters that foreground issues relating to gender and sexuality; the adaptation/modernisation of familiar settings from folk and fairy tales; Carter's frustration with puritanical feminism of the early 1970s; carefully delineated social and economic contexts provided, unusually for the genre of folk tale; proactive plot twists and imagery to elicit shock or surprise from audience as conventional folk tale conventions are overturned. <i>Hamlet</i>: attitudes to madness and sanity in the early 17th century; religious beliefs; attitudes to the supernatural, and the afterlife; attitudes to kingship and succession; gendered power in English society in the period. <i>Rock 'N' Roll</i>: the influence of popular music upon the emergence of the socialist movement in Czechoslovakia; references to government records detailing the past activities of radicals; autobiographical contexts of Jan as a version of Stoppard himself; academic/theoretical models of communism proposed by Cambridge professors v lived reality in Prague. <i>The Waste Land and Other Poems</i>: changing circumstances of post-WWI society and its effects on modern individuals and culture generally; a significant amount of intertextuality; social decline in spirituality post-WWI; relevant biographical contexts. <i>The New Penguin Book of Romantic Poetry</i>: encounter with, or within, wild or urban or exotic spaces, and the people who inhabit them, in Britain and beyond; contemporary laws of land ownership and commonage; influence of war in America, and on the European mainland; gothic medievalism of Keats and Coleridge; the Romantic notion of the imagination as independent of time and space; experiences of the sublime as life-altering epiphany. These are suggestions only. Accept any valid interpretations of the writer's purposes and techniques based on different linguistic or literary approaches.
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Question Number	Indicative Content
8	Crossing Boundaries Texts should be selected from: ANCHOR: <i>Wide Sargasso Sea</i> and/or <i>Dracula</i> Other texts: FICTION: <i>The Lowland</i> DRAMA: <i>Twelfth Night</i> or <i>Oleanna</i> POETRY: <i>Goblin Market</i>, <i>The Prince's Progress</i>, and <i>Other Poems</i> or <i>North</i> Candidates will apply an integrated linguistic and literary method to their analysis. Candidates will be expected to identify a range of examples of physical and/or emotional effects that follow from boundary crossings. They will identify connections between texts in terms of similarities and differences in these effects. Relevant examples of strong reactions to boundary crossings might include: <i>Wide Sargasso Sea</i>: Antoinette's former friend Tia physically attacks her, hitting her head with a rock, during the uprising; both Annette and Antoinette have episodes in which they behave erratically after crossing from sanity to mental crisis in the aftermath of losing Coulibri; Bertha's extended physical incarceration, and subsequent mental strife, lead her to burn down Rochester's house. <i>Dracula</i>: Jonathan's mental disturbance following the encounter with three female vampires at Dracula's castle in Transylvania ('I do not know if it was all real or the dreaming of a madman'); the physical suffering of the victims of the 'Bloofer Lady', and the subsequent social panic; Renfield's mental suffering and eventual demise at Dracula's hands are recorded in Seward's journals; Seward's fear that his long career of working with mentally ill patients is taking its toll: 'my long habit of life amongst the insane is beginning to tell upon my own brain'. <i>The Lowland</i>: Subhash's physical suffering at the hands of the police officer follows his crossing onto private property; Udayan is maimed when the pipe bomb he is planting, as part of his political campaign, explodes; Udayan's mother slips from sanity into mental crisis following his execution during the Naxalite insurgency; Gauri's prolonged guilt that she was in part responsible for her husband Udayan's killing affects her in many ways, leading to her estrangement from her daughter, and from India itself; the changes that have occurred in her native village in Gauri's absence so trouble her on her return that she contemplates suicide. <i>Twelfth Night</i>: Viola's soliloquy expresses extent of her anxiety in her new guise as Cesario; Olivia's pledge to exempt herself from society while mourning for her brother, though her display of emotion seems somewhat affected, given how soon after meeting Cesario she renounces her pledges; Malvolio's mental crisis during his imprisonment; the officer arresting Antonio is concerned by his mental state: 'This man grows mad'; Sir Toby engineers the duel in order to laugh at the terror of both Andrew and Cesario at the prospect. <i>Oleanna</i>: physical restraint of Carol by John as she tries to exit his office; the breakdown of John's plans to move house due to the retracted promotion cause him great stress; John's increasingly desperate attempts to placate Carol and the group to which she belongs; Carol cowers in fear on the floor of John's office as he raises his chair, seemingly intending to hit her with it.

8 contd

Goblin Market, The Prince's Progress, and Other Poems: Lizzie is physically assaulted by the goblins, and Laura is deeply shaken by the danger her sister placed herself in to save her ('Goblin Market'); emotional turmoil in the aftermath of a significant loss ('An End', 'Echo', 'After Death'); confined speakers express their mental strife ('The Convent Threshold', 'Shut Out'); Skene assures his wife that physical suffering will be minimal but their emotional agony is profound ('In the Round Tower at Jhansi').

North: The sacrificial suffering endured by the various bog bodies ('The Grauballe Man', 'Strange Fruit'); the suffering of the 'maid' raped by the invading British soldier ('Ocean's Love to Ireland'); young Heaney's crisis at the prospect of his family being imprisoned for lying to the Protestant policeman ('A Constable Calls'); the guilt endured by Heaney at being absent at key moments in the civil-rights protests between 1969-72 ('Summer 1969', 'Exposure').

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

Wide Sargasso Sea: use of questions, repetition, and fragmented sentences and utterances to convey an afflicted psyche; intertextuality with *Jane Eyre*, a tale in which emotional and psychological pressures abound; use of various languages, registers, tones, often expressed through dialogue; vivid descriptions of individual and mob violence.

Dracula: fragmented narrative and multiple perspectives permit a variety of interpretations of events; parallels and contrasts, e.g. Lucy and Mina, Renfield and Dracula; evocative descriptive writing, metaphor and melodrama to convey characters' experience of pain and changing states of mind; gendered sociolects.

The Lowland: an epic narrative spanning three generations of intricate relationships with evocative descriptions of locations and settings, contrasts and oppositions; shifts in tone and mood from epic to mundane to convey a variety of emotional responses; dialogue to reveal where power in relationships, and thus power to inflict physical and/or emotional suffering, lies.

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; use of the letter form, and the imitation of others' styles, to inflict suffering on the recipient; variety of rhetorical features and discourse styles to capture a variety of feelings and behaviours.

Oleanna: use of pause, ellipsis, repetition, and revealing vocabulary choices to establish power relations between John and Carol at the start, and as their relationship develops; minor sentences, taboo language and derogatory insult are increasingly common in John as his anger and stress intensify; crafting of dialogue, both face to face and by telephone, to reveal the state of mind of the participant(s).

Goblin Market, The Prince's Progress, and Other Poems: experiences of pain 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; use of repetition to create mood of fear and anxiety.

North: 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 a decadent expatriate society; legislation prohibiting owning of slaves in 1833; mythologies and superstitions of Jamaican people; the oppressive patriarchal and racially unequal societies; primogeniture and marital alliance as aspects of family relationships; illusory opportunities for freed slaves.

Dracula: issues of patriarchal dominance and female emancipation; technological innovation and the questioning of gender roles; Dracula's racial identity as a foreign 'other'; ideas of sanity and madness in the late Victorian era; confusion 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, in terms of national affliction endured following colonisation and partition.

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 identity and the reactions it provokes.

Oleanna: the loss of economic and social privileges accorded to male-dominated professions; feminism in the USA in the late 20th century; the politics and language of higher education in the USA; cancel culture and suppression of freedom to speak.

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 relationships.

North: political and religious issues including the Troubles and the segregation of communities in Northern Ireland; wide range of allusions to personal memories, rites of passage, ceremonies that involve or prevent relationships across borders; discoveries of bog bodies in the 1970s.

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

Please refer to the Specific Marking Guidance when applying this marking grid.					
		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3	AO4 = bullet point 4
Level	Mark	Descriptor (AO1, AO2, AO3, AO4)			
	0	No rewardable material.			
Level 1	1–6	Descriptive - Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. - Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer’s/speaker’s craft. - Limited reference to contextual factors. Has limited awareness of significance and influence of how texts are produced and received. - Approaches texts as separate entities.			
Level 2	7–12	General understanding - Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. - Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s craft. - Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received. - Gives obvious similarities and/or differences. Makes general links between the texts.			
Level 3	13–18	Clear relevant application - 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. - Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. - Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received. - Identifies relevant connections between texts. Develops an integrated connective approach.			
Level 4	19–24	Discriminating controlled application - 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. - Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer’s/speaker’s craft. - Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received. - Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis.			
Level 5	25–30	Critical evaluative application - 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. - Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer’s/speaker’s craft. - Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received. - Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification.			

