

Pearson Edexcel Level 3 Advanced Subsidiary GCE in English Language and Literature (8ELO)

Sample Assessment Materials (SAMs)

First certification 2016

This draft qualification has not yet been accredited by Ofqual. It is published to enable teachers to have early sight of our proposed approach to the Pearson Edexcel Level 3 Advanced Subsidiary GCE in English Language and Literature. Further changes may be required and no assurance can be given at this time that the proposed qualification will be made available in its current form, or that it will be accredited in time for first teaching in September 2015 and first award in 2016.

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Introduction

The Pearson Edexcel Level 3 Advanced Subsidiary GCE in English Language and Literature is designed for use in schools and colleges. It is part of a suite of GCE qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.

General marking guidance

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

Pearson Edexcel Level 3 GCE	
English Language and Literature	
Advanced Subsidiary	
Paper 1: Voices in Speech and Writing	
Sample assessment materials for first teaching September 2015 Time: 1 hour 30 minutes	Paper Reference(s) 8EL0/01
You must have: source booklet (enclosed)	

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer the question in Section A and the question in Section B.
- Answer the questions in the spaces provided
 - *there may be more space than you need.*

Information

- The total mark for this paper is 50.
- The marks for **each** question are shown in brackets
 - *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

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TOTAL FOR SECTION A = 20 MARKS

SECTION B: Comparing Voices

Read Text B on pages 4–5 and Text C on pages 6–7 of the source booklet before answering Question 2 in the space below.

Question 2

Compare how the speakers shape their language to create a sense of voice.

You must consider:

- the use of linguistic and literary features
- the influence of audience and purpose
- the context of the texts.

(30)

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

Pearson Edexcel Level 3 GCE	
English Language and Literature	
Advanced Subsidiary	
Paper 1: Voices in Speech and Writing	
Sample assessment materials for first teaching September 2015	Paper Reference(s)
Source booklet	8EL0/01
Do not return this source booklet with the question paper.	

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Section A: Creation of Voice

Text A

This text is a review of the film 'The LEGO Movie' posted on the online site 'Time Out, London' by Tom Huddlestone in February 2014.

Time Out says:

Posted: Mon Feb 3

With one obvious exception, toy stories do not have the luckiest big-screen pedigree: the results are often either sugary cartoons for undemanding kids or noisy blockbusters for brain-dead teens. If the producers of 'The LEGO Movie' had taken either approach, there would have been an outcry: these lifeless plastic bricks are too beloved, too iconic to be subjected to the Hollywood sausage-factory treatment. Luckily for all, someone had the foresight to bring in 'Cloudy With a Chance of Meatballs' writer-directors Phil Lord and Christopher Miller, and the result is bold, berserk and strangely beautiful, exuding LEGO-love from every frame.

Our everyman hero Emmet (Chris Pratt) is the happiest guy in Bricksville: he's gainfully employed as a construction worker (what else?), he adores his co-workers and he knows that the mighty President Business (Will Ferrell) has his best interests at heart. So when he's thrown into an epic conflict between Business's robot clones and the forces of creativity and invention (led, of course, by Batman and Abraham Lincoln), all Emmet wants is to get back to normality.

Occasional pacing issues aside, 'The LEGO Movie' is sheer joy: the script is witty, the satire surprisingly pointed and the animation tactile and imaginative. Expect controversy over the climax, though. The film plunges deep into waters left uncharted since the mid-'80s, leading to a strange, deeply sentimental but oddly touching climax that manages to say more about its source 'material' than any toy movie to date. Barmy, perhaps, but often brilliant.

Author: Tom Huddlestone

Glossary

LEGO: construction toy consisting of interlocking plastic building blocks.

SECTION B: Comparing Voices

Text B

This text is a speech delivered by Lord Coe (Chairman of the British Olympics Committee) at the closing ceremony of the Paralympic Games in London, 2012.

“Together these past few weeks we have shared some wonderful days, haven't we?

Days where incredible people have performed feats we hardly thought possible. Days, in these Paralympic Games, where our minds were opened to what people can do, to what they can achieve by sheer talent and determination.

And I want to share with you two stories from these days. Everyone will have their own tales to tell, but these are mine.

I was travelling on the tube when I met someone wearing the familiar purple uniform and a pass marked Medic. A Games maker. And the Games makers stand among the heroes of London 2012. We began talking.

His name was Andrew and he told me he was a doctor at St Mary's hospital on his way to help out at boxing.

But when I tried to thank him, he wouldn't let me. He said he was the one who wanted to do the thanking. And as we did a very British dance over who should thank who, he suddenly cut through all the politeness and said:

"I was on duty on 7/7, that awful day. For me this is closure. I wasn't sure I should come or whether I could face it. I'm so glad I did. For I've seen the worst of mankind and now I've seen the best of mankind."

Just a few days later I met Emily – a Games maker at the Paralympic Games. She talked of what the Games meant for her and what participating in wheelchair basketball means to her. "It has lifted the clouds of limitation", she said.

So Andrew and Emily, I am going to have the last word. Thank you thank you to you and all the volunteers.

The Paralympic Games has set new records every day, sporting records, records for crowds, for television audiences, for unbridled spirit.

In this country we will never think of sport the same way and we will never think of disability the same way. So yes, the Paralympians have lifted the cloud of limitation.

Finally, there are some famous words you can find stamped on the bottom of a product. Words, that when you read them, you know mean high quality, mean skill, mean creativity.

We have stamped those words on the Olympic and Paralympic Games of London 2012.

London 2012. Made in Britain.”

Glossary

7/7: A series of coordinated suicide bombings that targeted civilians using London's transport systems on 7th July 2005 – often referred to as the 7/7 bombings.

Text C

This is an extract from Jay Leno's interview with President Obama which has been taken from the Voices in Speech and Writing: An Anthology

Q: Welcome the President of the United States – Barack Obama. (Applause.)

Welcome back, sir.

THE PRESIDENT: Thank you. It's good to be back. (Applause.)

Q: Well, we're thrilled to have you.

THE PRESIDENT: It is good to be back.

Q: And a happy birthday.

THE PRESIDENT: Thank you very much.

Q: Happy birthday to you.

THE PRESIDENT: Thank you. (Applause.)

Q: So how did you celebrate Sunday? What did you do?

THE PRESIDENT: I had a bunch of friends come over who I don't see that often from high school and college. And we played a little golf, and then we tried to play a little basketball. And it was a sad state of affairs. (Laughter.)

Q: Really?

THE PRESIDENT: A bunch of old guys. Where's the Ibuprofen and all that stuff. (Laughter.)

Q: But you're pretty competitive.

THE PRESIDENT: I am pretty competitive. But the day of my birthday – we do departure photos of people who are transitioning out of the White House. And we let them bring their families and they take a picture in the Oval Office. And this wonderful staff person came in and had a really cute, young son. He looked like Harry Potter, a six-year-old guy. (Laughter.) He came in, he had an economic report for me. He had graphs and everything. (Laughter.) And, he says, "My birthday is in August, too." I said, "Well, how old are you going to be?" He said, "Seven." He said, "How old are you?" I said, "Fifty-two." He said, "Whoa." (Laughter.) Whoa. Whoa. (Laughter.) He looked off in the distance. He was trying to project. (Laughter.)

Q: Yes, you can't even –

THE PRESIDENT: You can't go out that far.

Q: You can't grasp that number, no. (Laughter.) Now, I've seen Michelle tease you about your gray hair. You have a bit of silver in your hair. Do you tease back?

THE PRESIDENT: No. (Laughter and applause.) That's why we're celebrating our 21st anniversary. (Laughter.)

Q: As I'm married 33 years, I know exactly what you're saying. (Laughter.) I've got to ask you about this. Everyone is concerned about these embassy closings. How significant is this threat?

THE PRESIDENT: Well, it's significant enough that we're taking every precaution. We had already done a lot to bolster embassy security around the world, but especially in the Middle East and North Africa, where the threats tend to be highest. And whenever we see a threat stream that we think is specific enough that we can take some specific precautions within a certain timeframe, then we do so.

Now, it's a reminder that for all the progress we've made – getting bin Laden, putting al Qaeda between Afghanistan and Pakistan back on its heels – that this radical, violent extremism is still out there. And we've got to stay on top of it. It's also a reminder of how courageous our embassy personnel tend to be, because you can never have 100 percent security in some of these places. The countries themselves sometimes are ill-equipped to provide the kind of security that you want. Even if we reinforce it, there are still vulnerabilities.

And these diplomats, they go out there and they serve every day. Oftentimes, they have their families with them. They do an incredible job and sometimes don't get enough credit. So we're grateful to them and we've got to do everything we can to protect them. (Applause.)

Source information

Text A: taken from www.timeout.com/london/film/the-lego-movie

Text B: taken from www.globaltimes.cn/content/732125.shtml

Text C: taken from www.politico.com/story/2013/08/jay-leno-obama-interview-transcript-video-95279_Page2.html#ixzz348TUGsmm

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Paper 1 Mark scheme

Question Number	Indicative content
1	<p>Text A</p> <ul style="list-style-type: none"> • Audience: film fans; those interested in the construction toy LEGO; families with children, those seeking information on entertainment in London. • Purpose: to inform, evaluate and promote the film. • Mode: online review. <p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • negative phrasing of the opening section and how (and why) this is achieved through adjective <i>sugary/undemanding/noisy/brain-dead</i> • the positive (hyperbolic) references to LEGO and the repetition/parallel structures used to convey this <i>too beloved, too iconic</i> • use of metaphor to convey attitude to the mainstream film industry <i>Hollywood sausage-factory</i> • assumed knowledge/shared interest in reference to Lord and Miller and their work and what this suggests about the potential audience of the film and the readership of the review • alliterative triple structure to convey both praise and to signify style <i>bold, berserk and strangely beautiful</i> • alliterative compound <i>LEGO-love</i> • plot summary and how this is achieved/constructed: <ul style="list-style-type: none"> ○ use of present tense ○ use of collective/inclusive pronoun <i>our</i> ○ parenthesis to add information (<i>Will Ferrell</i>) or aside/interjection (<i>what else?</i>) ○ opposition between the normal <i>everyman/normality</i> and the extraordinary <i>epic conflict/robot clones/forces of creativity</i> • minor criticism and how this is mitigated by adjective - <i>Occasional</i> • post-modification and triple structures to offer range of positive aspects: <i>the script is witty, the satire surprisingly pointed and the animation tactile and imaginative</i>. Links to genre here • imperative to signal content and challenge: <i>expect</i> • extended metaphor: <i>plunges deep into waters left uncharted</i> • the final evaluation that sums up the contradiction: <i>Barmy, perhaps, but often brilliant</i>.

Level	Mark	Descriptor (AO1, AO2)
	0	No rewardable material
Level 1	1-4	<p>Recalls information</p> <ul style="list-style-type: none"> Recalls few linguistic and literary terms and gives many unsupported examples. Most ideas are unstructured and not well linked. Uses a highly-descriptive or highly-narrative approach or paraphrases with little understanding of the writer's/speaker's crafting of the text.
Level 2	5-8	<p>Broad understanding</p> <ul style="list-style-type: none"> Uses some linguistic and literary terms that shows broad understanding. Organises and expresses ideas with some clarity although there are still frequent lapses. Gives overly superficial reading of the text and applies broad understanding of writer's/speaker's techniques.
Level 3	9-12	<p>Detailed understanding</p> <ul style="list-style-type: none"> Uses linguistic and literary terms accurately and provides examples that demonstrate clear knowledge. Ideas are mostly structured logically with few lapses in clarity. Shows clear understanding of how meaning shaped with clear supporting examples.
Level 4	13-16	<p>Consistent application</p> <ul style="list-style-type: none"> Applies terminology consistently and supports them with use of relevant examples. Structure of response is confident with some effective transitions and carefully chosen language. Demonstrates understanding of the effects of linguistic and literary features and of the writer's craft.
Level 5	17-20	<p>Discriminating application</p> <ul style="list-style-type: none"> Applies and uses terminology by using sustained integration of examples. Structures writing in consistently appropriate register and style. Shows discriminating application of writer's/speaker's linguistic and literary choices and their effects on shaping meaning.

Question Number	Indicative content
2	<p>Text B</p> <ul style="list-style-type: none"> • Audience: sports fans; those interested in the 2012 Paralympics; the live and televised audience of the closing ceremony. • Purpose: to celebrate and reflect upon the Games. To honour participants. To promote changes in attitudes. • Mode: speech – delivered live (and televised). <p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • opening use of adverb (<i>Together</i>) to suggest unity/partnership • diectic phrasing (<i>these past few weeks</i>) to signal reflection and link to the point of delivery at the closing ceremony • repetition/parallel syntax (<i>to what.../to what</i>) to emphasise the central theme • metaphor (<i>our minds were opened</i>) to convey the impact of the Games • inclusive pronoun (<i>we</i>) and tag/rhetorical question (<i>haven't we?</i>) to consolidate this partnership and afford direct and inclusive address • use of repetition (<i>days</i>) to afford cohesion, signify passage of time and suggest highlights within the timeframe of weeks • positive/hyperbolic use of adjective (<i>incredible/sheer</i>) and noun (<i>feats</i>) to reflect and to celebrate • the implied separation achieved between participants via noun - <i>people</i> (and its repetition) and spectator via pronoun - (<i>they/we/our</i>) • shift from collective/plural (<i>we/everyone</i>) to individual (<i>I</i>) as discourse marker/topic shift to signal anecdote • multiple audience and the manner of their address: <ul style="list-style-type: none"> ○ <i>Together/we</i> ○ <i>...share with you...</i> ○ <i>Andrew and Emily</i> • use of discourse markers to structure/sequence the speech (<i>so/finally...</i>) • incorporation of direct speech • use of first person to relate personal experiences • use of pronoun to include/unite/reflect: <ul style="list-style-type: none"> ○ <i>we have shared</i> ○ <i>our minds were opened</i> ○ <i>to what they can achieve</i> • subject specifics/assumed knowledge: (<i>7/7; Games maker...</i>) • rhetorical features: <ul style="list-style-type: none"> ○ tag questions: (<i>haven't we?</i>) ○ tripling, repetition and parallel syntax (<i>mean high quality, mean skill, mean creativity...</i>) ○ contrasting pairs (<i>I've seen the worst of mankind and now I've seen the best of mankind</i>) ○ repetition/parallel syntax: (<i>we will never think of sport the same way and we will never think of disability the same way</i>) • nationalistic lexis and its purpose/connotation: <i>A very British dance; Made in Britain; heroes of London...</i> • incorporation of literary devices: <ul style="list-style-type: none"> ○ alliteration (<i>tales to tell...</i>) ○ metaphor (<i>the cloud of limitation; unbridled spirit...</i>)

Question Number	Indicative content
2 contd	<p>Text C</p> <ul style="list-style-type: none"> • Jay Leno’s interview with President Obama. • Audience: television viewers interested in celebrity chat shows. • Purpose: to give air time to the President to give an insight into his personal life and to question him on a current political issue. • Mode: televised pre-recorded interview (filmed in front of live audience). <p>Points of interest/comment relating to might include:</p> <ul style="list-style-type: none"> • typical discourse structure of interview with adjacency pairs and regular turn-taking • begins with phatic, ice breaking exchange i.e. ‘We’re thrilled to have you’, ‘It’s good to be back’ • presenter adopts informal, familiar approach • appeals to audience interest in Obama’s private life with questions about how he spent his birthday ‘So how did you celebrate Sunday?’ • Obama uses colloquial expressions to converge with the audience e.g., ‘bunch of old guys’, ‘where’s the ibuprofen?’ • presenter follows usual convention of teasing out more information ‘But you’re pretty competitive’ • Obama gives amusing anecdote establishing himself as friendly and family-orientated • anecdote has typical features of reported speech and frequent use of simple conjunction ‘and’ to progress the narrative • presenter aims for a familiar, relaxed mood with shared experience of marriage • sudden shift in topic and mood with ‘I’ve got to ask you about this’ • Obama uses inclusive ‘we’ throughout his response, suggesting inclusivity and shared responsibility • uses subject specific term of ‘threat stream’ • premodifies extremism with ‘radical’ and ‘violent’ • frequent use of ‘And’ as fronted conjunction • uses positive adjectives to praise embassy personnel ‘courageous’, ‘incredible’ (job) • repetition of ‘we’ve got to’ implies lack of choice. <p>Points that link or differentiate Text B and Text C might include:</p> <ul style="list-style-type: none"> • both are spoken texts but Text A is a speech whereas B is an interview with two participants • mode is similar as both are live televised broadcasts (are they? Leno is probably recorded-please check) • purpose of Text A is to celebrate a sporting achievement and to reflect on the future. Text B aims to give the audience insight into the private life of the President and to question him on a topic of public concern • there is a contrast in register with Text B being more informal than Text A • both speakers aim for inclusivity and both praise the courage of other people.

Level	Mark	Descriptor (AO1, AO2, AO3, AO4, AO5)
	0	No rewardable material
Level 1	1-6	<p>Recalls information</p> <ul style="list-style-type: none"> Recalls few linguistic and literary terms and gives many unsupported examples. Uses a highly-descriptive or highly-narrative approach or paraphrases with little understanding of the writer's crafting of the text. Recalls contextual factors and has little awareness of significance and influence of these. Approaches texts as separate entities. Most ideas are unstructured and not well linked. Use of English is uneven and formulaic. Makes frequent errors and technical lapses.
Level 2	7-12	<p>Broad understanding</p> <ul style="list-style-type: none"> Uses some linguistic and literary terms that shows broad understanding. Gives overly superficial reading of the text and applies broad understanding of writer's techniques. Describes contextual factors but links between significance and influence are undeveloped. Describes obvious similarities, differences between the texts. Organises and expresses ideas with some clarity. Use of English is not always secure or precise. Makes errors and writing has inconsistencies.
Level 3	13-18	<p>Detailed understanding</p> <ul style="list-style-type: none"> Uses linguistic and literary terms accurately and provides examples that demonstrate clear knowledge. Shows clear understanding of how meaning shaped with clear supporting examples. Explains significance and influence of contextual factors by making relevant links. Explains some connections between texts with reference to concepts and methods. Ideas are mostly logically structured with few lapses in clarity. Use of English is clear and accurate.
Level 4	19-24	<p>Consistent application</p> <ul style="list-style-type: none"> Applies terminology consistently and supports them with use of relevant examples. Demonstrates understanding of the effects of linguistic and literary features and of the writer's craft. Makes inferences about the links between the text and contextual factors. Displays awareness of connections across texts and concepts and methods employed by writers. Structure of response is confident, with some effective transitions and language carefully chosen for style. Use of English is secure and effective.
Level 5	25-30	<p>Discriminating application</p> <ul style="list-style-type: none"> Applies and uses terminology by using sustained integration of examples. Shows discriminating application of writer's linguistic and literary choices and their effects on shaping meaning. Evaluates context by looking at subtleties, nuances and the multi-layered nature of texts. Evaluates connections across texts and makes relevant links to concepts and methods. Structures writing in consistently appropriate register and style. Use of English is highly effective and assured.

Pearson Edexcel Level 3 GCE	
English Language and Literature Advanced Subsidiary Paper 2: Varieties in Language and Literature	
Sample assessment materials for first teaching September 2015 Time: 1 hour 30 minutes	Paper Reference(s) 8EL0/02
You must have: prescribed texts (clean copies) and source booklet (enclosed)	

Instructions

- Use black ink or ball-point pen.
- Fill in the boxes at the top of this page with your name, centre number and candidate number.
- Answer one question in Section A on your chosen text and one question in Section B on your second chosen text.
- Answer the questions in the spaces provided
 - *there may be more space than you need.*

Information

- The total mark for this paper is 50.
- The marks for each question are shown in brackets
 - *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

SECTION A: Prose Fiction Extract

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

Society and the Individual

Question 1

The Great Gatsby, F Scott Fitzgerald

Read the extract on pages 3–4 of the source booklet.

In this extract, Fitzgerald creates an atmosphere of boredom and excitement.

With reference to the extract above, discuss:

- Fitzgerald's use of linguistic and literary features
- how the opposition of boredom and excitement is typical of the novel as a whole
- relevant contextual factors.

(30)

OR

Question 2

Great Expectations, Charles Dickens

Read the extract on pages 5–6 of the source booklet.

In this extract, Dickens presents characters constrained by their past.

With reference to the extract above, discuss:

- Dickens's use of linguistic and literary features
- the influence of the past on the novel as a whole
- relevant contextual factors.

(30)

OR

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

Love and Loss

Question 3

Enduring Love, Ian McEwan

Read the extract on pages 7–8 of the source booklet.

In this extract, McEwan reveals Jed's obsession with Joe.

With reference to the extract above, discuss:

- McEwan's use of linguistic and literary features
- the significance of obsession in the novel as a whole
- relevant contextual factors.

(30)

OR

Question 4

Tess of the d'Urbervilles, Thomas Hardy

Read the extract on pages 9–10 of the source booklet.

In this extract, Hardy describes the death of Prince.

With reference to the extract above, discuss:

- Hardy's use of linguistic and literary features
- how the tragic nature of this incident foreshadows events to come
- relevant contextual factors.

(30)

OR

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

Encounters

Question 5

Birdsong, Sebastian Faulks

Read the extract on pages 11–12 of the source booklet.

In this extract, Faulks creates the tense atmosphere of a wartime encounter with the enemy.

With reference to the extract above, discuss:

- Faulks's use of linguistic and literary features
- how encounters with enemies are developed throughout the novel as a whole
- relevant contextual factors.

(30)

OR

Question 6

Wuthering Heights, Emily Brontë

Read the extract on pages 13–14 of the source booklet.

In this extract, Brontë presents the first significant conflict between Cathy and Heathcliff.

With reference to the extract above, discuss:

- Brontë's use of linguistic and literary features
- the ways in which Brontë develops conflict throughout the novel as a whole
- relevant contextual factors.

(30)

OR

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

Crossing Boundaries

Question 7

Wide Sargasso Sea, Jean Rhys

Read the extract on page 15 of the source booklet.

In this extract, Rhys creates an atmosphere that reflects Antoinette's deteriorating emotional state.

With reference to the extract above, discuss:

- Rhys's use of linguistic and literary features
- how Rhys uses earlier events in the novel to prepare the reader for this incident
- relevant contextual factors.

(30)

OR

Question 8

Dracula, Bram Stoker

Read the extract on page 16 of the source booklet.

In this extract, Stoker presents the threat of menace.

With reference to the extract above, discuss:

- Stoker's use of linguistic and literary features
- how this threat of menace is developed throughout the novel as a whole
- relevant contextual factors.

(30)

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TOTAL FOR SECTION A = 30 MARKS

SECTION B: Exploring Text and Theme

Answer ONE question on the second text you have studied.
You must not write about the same text you chose in SECTION A.

Write your answer in the space provided.

Society and the Individual

Anchor texts

The Great Gatsby, F Scott Fitzgerald

Great Expectations, Charles Dickens

Other texts

The Bone People, Keri Hulme

Othello, William Shakespeare

A Raisin in the Sun, Lorraine Hansberry

The Wife of Bath's Prologue and Tale, Geoffrey Chaucer

The Whitsun Weddings, Philip Larkin

Question 9

Discuss how the writer of your other studied text presents characters or personae who attempt to control or manipulate others.

In your answer you must consider:

- the writer's use of linguistic and literary features
- relevant contextual factors.

(20)

OR

Answer ONE question on the second text you have studied.
You must not write about the same text you chose in SECTION A.

Write your answer in the space provided.

Love and Loss

Anchor texts

Enduring Love, Ian McEwan

Tess of the d'Urbervilles, Thomas Hardy

Other texts

A Single Man, Christopher Isherwood or

Much Ado About Nothing, William Shakespeare

Betrayal, Harold Pinter

Metaphysical Poetry, editor Colin Burrow

Sylvia Plath Selected Poems, Sylvia Plath

Question 10

Discuss how the writer of your other studied text presents relationships affected by a lack of trust.

In your answer you must consider:

- the writer's use of linguistic and literary features
- relevant contextual factors.

(20)

OR

Answer ONE question on the second text you have studied.
You must not write about the same text you chose in SECTION A.

Write your answer in the space provided.

Encounters

Anchor texts

Birdsong, Sebastian Faulks

Wuthering Heights, Emily Brontë

Other texts

The Bloody Chamber, Angela Carter

Hamlet, William Shakespeare

Rock 'N' Roll, Tom Stoppard

The Waste Land and Other Poems, T.S. Eliot

The New Penguin Book of Romantic Poetry, editor J Wordsworth

Question 11

Discuss how the writer of your other studied text presents encounters which provoke strong emotions.

In your answer you must consider:

- the writer's use of linguistic and literary features
- relevant contextual factors.

(20)

OR

Answer ONE question on the second text you have studied.
You must not write about the same text you chose in SECTION A.

Write your answer in the space provided.

Crossing Boundaries

Anchor texts

Wide Sargasso Sea, Jean Rhys

Dracula, Bram Stoker

Other texts

The Lowland, Jhumpa Lahiri

Twelfth Night, William Shakespeare

Oleanna, David Mamet

Goblin Market, The Prince's Progress, and Other Poems, Christina Rossetti or

North, Seamus Heaney

Question 12

Discuss how the writer of your other studied text presents characters or personae who are frustrated by the barriers they face.

In your answer you must consider:

- the writer's use of linguistic and literary features
- relevant contextual factors.

(20)

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Pearson Edexcel Level 3 GCE

English Language and Literature

Advanced Subsidiary

Paper 2: Varieties in Language and Literature

Sample assessment materials for first teaching
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Source booklet

Do not return this source booklet with the
question paper.

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Section A: Prose Fiction Extracts

Society and the Individual

The Great Gatsby, F Scott Fitzgerald

The other girl, Daisy, made an attempt to rise – she leaned slightly forward with a conscientious expression – then she laughed, an absurd, charming little laugh, and I laughed too and came forward into the room.

‘I’m p-paralysed with happiness.’

She laughed again, as if she said something very witty, and held my hand for a moment, looking up into my face, promising that there was no one in the world she so much wanted to see. That was a way she had. She hinted in a murmur that the surname of the balancing girl was Baker. (I’ve heard it said that Daisy’s murmur was only to make people lean toward her; an irrelevant criticism that made it no less charming.)

At any rate, Miss Baker’s lips fluttered, she nodded at me almost imperceptibly, and then quickly tipped her head back again – the object she was balancing had obviously tottered a little and given her something of a fright. Again a sort of apology rose to my lips. Almost any exhibition of complete self-sufficiency draws a stunned tribute from me.

I looked back at my cousin, who began to ask me questions in her low, thrilling voice. It was the kind of voice that the ear follows up and down, as if each speech is an arrangement of notes that will never be played again. Her face was sad and lovely with bright things in it, bright eyes and a bright passionate mouth, but there was an excitement in her voice that men who had cared for her found difficult to forget: a singing compulsion, a whispered ‘Listen’, a promise that she had done gay, exciting things just a while since and that there were gay, exciting things hovering in the next hour.

I told her how I had stopped off in Chicago for a day on my way East, and how a dozen people had sent their love through me.

‘Do they miss me?’ she cried ecstatically.

‘The whole town is desolate. All the cars have the left rear wheel painted black as a mourning wreath, and there’s a persistent wail all night along the north shore.’

‘How gorgeous! Let’s go back, Tom. To-morrow!’ Then she added irrelevantly; ‘You ought to see the baby.’

‘I’d like to.’

‘She’s asleep. She’s three years old. Haven’t you ever seen her?’

‘Never.’

‘Well, you ought to see her. She’s –’

Tom Buchanan, who had been hovering restlessly about the room, stopped and rested his hand on my shoulder.

‘What are you doing, Nick?’

‘I’m a bond man.’

'Who with?'

I told him.

'Never heard of them,' he remarked decisively.

This annoyed me.

'You will,' I answered shortly. 'You will if you stay in the East.'

'Oh, I'll stay in the East, don't you worry,' he said, glancing at Daisy and then back at me, as if he were alert for something more. 'I'd be a God damned fool to live anywhere else.'

At this point Miss Baker said 'Absolutely!' with such suddenness that I started – it was the first word she uttered since I came into the room. Evidently it surprised her as much as it did me, for she yawned and with a series of rapid, deft movements stood up into the room.

From pp. 14–16

Society and the Individual

Great Expectations, Charles Dickens

Morning made a considerable difference in my general prospect of Life, and brightened it so much that it scarcely seemed the same. What lay heaviest on my mind, was, the consideration that six days intervened between me and the day of departure; for, I could not divest myself of a misgiving that something might happen to London in the meanwhile, and that, when I got there, it would be either greatly deteriorated or clean gone.

Joe and Biddy were very sympathetic and pleasant when I spoke of our approaching separation; but the only referred to it when I did. After breakfast, Joe brought out my indentures from the press in the best parlour, and we put them in the fire, and I felt that I was free. With all the novelty of my emancipation upon me, I went to church with Joe, and thought, perhaps the clergyman wouldn't have read that about the rich man and the kingdom of Heaven, if he had known all.

After our early dinner I strolled out alone, purposing to finish off the marshes at once, and get them done with. As I passed the church, I felt (as I had felt during service in the morning) a sublime compassion for the poor creatures who were destined to go there, Sunday after Sunday, all their lives through, and to lie obscurely at last among the low green mounds. I promised myself that I would do something for them one of these days, and formed a plan in outline for bestowing a dinner of roast-beef and plum-pudding, a pint of ale, and a gallon of condescension, upon everybody in the village.

If I had often thought before, with something allied to shame, of my companionship with the fugitive whom I had once seen limping among those graves, what were my thoughts on this Sunday, when the place recalled the wretch, ragged and shivering, with his felon iron and badge! My comfort was, that it happened a long time ago, and that he had doubtless been transported a long way off, and that he was dead to me, and might be veritably dead into the bargain.

No more low wet grounds, no more dykes and sluices, no more of these grazing cattle - though they seemed, in their dull manner, to wear a more respectful air now, and to face round, in order that they might stare as long as possible at the possessor of such great expectations - farewell, monotonous acquaintances of my childhood, henceforth I was for London and greatness: not for smith's work in general and for you! I made my exultant way to the old Battery, and, lying down there to consider the question whether Miss Havisham intended me for Estella, fell asleep.

When I awoke, I was much surprised to find Joe sitting beside me, smoking his pipe. He greeted me with a cheerful smile on my opening my eyes, and said:

'As being the last time, Pip, I thought I'd foller.'

'And Joe, I am very glad you did so.'

'Thankee, Pip.'

'You may be sure, dear Joe,' I went on, after we had shaken hands, 'that I shall never forget you.'

'No, no Pip!' said Joe, in a comfortable tone, 'I'm sure of that. Ay, ay, old chap! Bless you, it were only necessary to get it well round in a man's mind, to be certain on it. But it took a bit of time to get it well round, the change come so uncommon plump; didn't it?'

Somehow I was not best pleased with Joe's being so mightily secure of me. I should have liked him to have betrayed emotion, or to have said, 'It does you credit, Pip,' or something of that sort."

From pp. 139 – 140

Love and Loss

Enduring Love, Ian McEwan

'Look', I said, as pleasantly as I could. 'What is it you want exactly?'

'I want you to open yourself up to...'

'Yes, yes. But what do you actually want from me? Or with me?'

This was difficult for him. He squirmed inside his clothes and looked at the thing on his shoulder, before saying, 'I want to see you?'

'And do what exactly?'

'Talk... get to know each other.'

'Just talk? Nothing else?'

He wouldn't answer or look at me.

I said, 'You keep using the word love. Are we talking about sex? Is that what you want?'

He seemed to think this was unfair. The whining note was back in his voice. 'You know very well we can't talk about it like this. I've already told you, my feelings are not important. There's a purpose you can't be expected to know at this stage.'

He said more along these lines, but I was only half listening. How extraordinary it was, to be standing on my own street in my coat, this cold Tuesday morning in May, talking to a stranger in terms more appropriate to an affair, or a marriage on the rocks. It was as if I had fallen through a crack in my own existence, down into another life, another set of sexual preferences, another past history and future. I had fallen into a life in which another man could be saying to me, '*We can't talk about it like this, and My own feelings are not important.*' What also amazed me was how easy it was not to say... *What are you talking about?* The language Parry was using set off responses in me, old emotional sub-routines. It took an act of will to dismiss the sense that I owed this man, that I was being unreasonable in holding something back. In part, I was playing along with this domestic drama, even though our household was no more than this turd-strewn pavement.

I also wondered if I was going to need help. Parry knew where I lived, but I knew nothing about him. I interrupted him and said, 'You'd better give me your address.' It was a remark he was bound to misinterpret. He took a card from his pocket which had his name printed on it, and an address in Frognal Lane, Hampstead. I put the card in my wallet and set off at a quick pace. I had seen another taxi turning towards us. I still felt sorry for Parry in a way, but it was clear that talking to him was not going to help. He was hurrying

at my side. 'Where are you going now?' He was like a curious child. 'Please don't bother me again,' I said as I raised my arm for the cab.

'I know what your real feelings are. And if this is some kind of test, it's completely unnecessary. I'd never let you down.' The taxi stopped and I opened the door, feeling slightly mad. I went to pull it shut and discovered that Parry had hold of it. He wasn't trying to get in, but he did have one last thing to say.

'I know your problem,' he leaned and confided over the diesel's throb. 'It's because you're so kind. But Joe, the pain has to be faced. The only way is for the three of us to talk.' I had decided to say nothing more to him, but I couldn't help myself. 'Three?'

'Clarissa. It's best to deal with this head-on...'

I didn't let him finish. 'Drive on,' I said to the cabbie, and I used two hands to wrench the door from Parry's grasp. As we pulled away I looked back. He was standing in the road, waving to me forlornly but looking, without question, like a man blessed in love."

From pp. 66-68

Love and Loss

Tess of the d'Urbervilles, Thomas Hardy

In consternation Tess jumped down, and discovered the dreadful truth. The groan had proceeded from her father's poor horse, Prince.

The morning mail-cart, with its two noiseless wheels, speeding along these lanes like an arrow, as it always did, had driven into her slow and unlighted equipage. The pointed shaft of the cart had entered the breast of the unhappy Prince like a sword, and from the wound his life's blood was spouting out in a stream, and falling with a hiss into the road.

In her despair Tess sprang forward and put her hand upon the hole, with the only result that she became splashed from face to skirt with the crimson drops. Then she stood helplessly looking on. Prince also stood firm and motionless as long as he could; till he suddenly sank down in a heap.

By this time the mail-cart man had joined her, and began dragging and unharnessing the hot form of Prince. But he was already dead, and seeing that nothing more could be done immediately, the mail-cart man returned to his own animal, which was uninjured.

'You was on the wrong side', he said. 'I am bound to go on with the mail bags, so that the best thing for you to do is to bide here with your load. I'll send somebody to help you as soon as I can. It is getting daylight, and you have nothing to fear'.

He mounted and sped on his way; while Tess stood and waited. The atmosphere turned pale, the birds shook themselves in the hedges, arose and twittered; the lane showed all its white features, and Tess showed hers, still whiter. The huge pool of blood in front of her was already assuming the iridescence of coagulation; and when the sun rose a hundred prismatic hues were reflected from it. Prince lay alongside still and stark; his eyes half open, the hole in his chest looking scarcely large enough to have let out all that had animated him.

'Tis all my doing – all mine!' the girl cried, gazing at the spectacle. 'No excuse for me – none. What will mother and father live on now? Aby, Aby!' She shook the child, who had slept soundly through the whole disaster. 'We can't go on with our load – Prince is killed!'

When Abraham realised all, the furrows of fifty years were extemporized on his young face.

'Why, I danced and laughed only yesterday!' she went on to herself. 'To think that I was such a fool!'

'Tis because we be on a blighted star, and not a sound one, isn't it, Tess?' murmured Abraham through his tears.

In silence they waited through an interval which seemed endless. At length a sound, and an approaching object, proved to them that the driver of the mail-cart had been as good as his word. A farmer's man from near Stourcastle came up, leading a strong cob. He was harnessed to the wagon of beehives in the place of Prince, and the load taken on towards Casterbridge.

The evening of the same day saw the empty wagon reach again the spot of the accident. Prince had lain there in the ditch since the morning; but the place of the blood-pool was still visible in the middle of the road, though scratched and scraped over by passing vehicles. All that was left of Prince was now hoisted into the wagon he had formerly hauled, and with his hoofs in the air, and his shoes shining in the setting sunlight, he retraced the eight or nine miles to Marlott.

From pp.33-35

Encounters

Birdsong, Sebastian Faulkes

Do you hate the Boche?’

‘Yes,’ said Stephen. ‘Look what they’ve done. Look at this world they’ve created here, this kind of hell. I would kill them all if I could.’

Hunt began to moan. He took his head in his hands and then lifted his face to Stephen. He had bland, open features with fleshy lips and smooth skin. His pleading, scared face was cupped between large work-roughened hands on which the nicks and burns from countless jobs were scored in the skin.

Stephen shook his head in despair and held out his hand. Hunt took it between his palms and began sobbing.

He crawled into Stephen’s arms and laid his head against his chest. Stephen felt Hunt’s lungs pump and blow with the sobs that shook his body. He hoped that Hunt would somehow discharge the terror that had got inside him, but after a minute the noise of his sobbing began to grow louder. Stephen pushed him away and raised his finger to his lips. Hunt lay with his face to the floor, trying to stifle his own nose.

Stephen heard the sound of boots coming back from in front of them. Byrne’s lanky figure, bent double but still scurrying, came into view.

His tobacco-heavy breath blasted into Stephen’s face. ‘Fritz has dug through into our tunnel. Firebrace is thirty yards up there listening. He says you’ve got to come.’

Stephen swallowed. ‘All right.’ He took Hunt by the shoulder and shook him. ‘We’re going to kill some Germans. Get up.’

Hunt got to his knees and nodded his head.

‘Come on then,’ said Byrne.

The three men set off deeper into the darkness. It took them five minutes to reach the point where Jack was crouching with his ear to the wall. At the end of the timbered tunnel they could see a ragged hole where German diggers had burst through.

Jack raised his finger to his lips, then mouthed the word ‘Fritz’ and pointed to the hole.

There was silence. Stephen watched Jack’s face as he listened. He was wearing a faded shirt with the sleeves rolled up and the fabric was damp with sweat. Stephen saw the bristles on the back of Jack’s broad neck where the barber had shaved the hair.

There was the sound of an explosion with rocks and earth falling from behind them. The men stayed motionless. They could hear feet in a tunnel parallel to their own. They seemed to be going away from them towards the British line.

Hunt began screaming. ‘We’re trapped, we’re trapped, they’ve blown the tunnel. Jesus, I knew it, I –,

Stephen clasped his hand over Hunt's mouth and pushed his head back against the tunnel wall. The footsteps stopped, then started to come back towards them.

'This way,' said Stephen, moving back the way they had come. 'Cut them off before they get to our men.'

Towards the end of the fighting tunnel, before it rejoined the gallery, the way down which they had come was blocked where the camouflet they had heard had smashed the timbering and dislodged the earth. Stephen and Jack managed to force their way through the debris as gunfire broke out behind them.

'They're through, they're through, they've come through the hole,' Hunt was screaming.

From pp. 173–174

Encounters

Wuthering Heights, Emily Brontë

Cathy stayed at Thrushcross Grange five weeks: till Christmas. By that time her ankle was thoroughly cured, and her manners much improved. The mistress visited her often in the interval, and commenced her plan of reform by trying to raise her self-respect with fine clothes and flattery, which she took readily; so that, instead of a wild, hatless little savage jumping into the house, and rushing to squeeze us all breathless, there 'lighted from a handsome black pony a very dignified person, with brown ringlets falling from the cover of a feathered beaver, and a long cloth habit, which she was obliged to hold up with both hands that she might sail in. Hindley lifted her from her horse, exclaiming delightedly, 'Why, Cathy, you are quite a beauty! I should scarcely have known you: you look like a lady now. Isabella Linton is not to be compared with her, is she, Frances?' 'Isabella has not her natural advantages,' replied his wife: 'but she must mind and not grow wild again here. Ellen, help Miss Catherine off with her things – Stay, dear, you will disarrange your curls – let me untie your hat.'

I removed the habit, and there shone forth beneath a grand plaid silk frock, white trousers, and burnished shoes; and, while her eyes sparkled joyfully when the dogs came bounding up to welcome her, she dared hardly touch them lest they should fawn upon her splendid garments. She kissed me gently: I was all flour making the Christmas cake, and it would not have done to give me a hug; and then she looked round for Heathcliff. Mr. and Mrs. Earnshaw watched anxiously their meeting; thinking it would enable them to judge, in some measure, what grounds they had for hoping to succeed in separating the two friends.

Heathcliff was hard to discover, at first. If he were careless, and uncared for, before Catherine's absence, he had been ten times more so since. Nobody but I even did him the kindness to call him a dirty boy, and bid him wash himself, once a week; and children of his age seldom have a natural pleasure in soap and water. Therefore, not to mention his clothes, which had seen three months' service in mire and dust, and his thick uncombed hair, the surface of his face and hands was dismally beclouded. He might well skulk behind the settle, on beholding such a bright, graceful damsel enter the house, instead of a rough-headed counterpart of himself, as he expected. 'Is Heathcliff not here?' she demanded, pulling off her gloves, and displaying fingers wonderfully whitened with doing nothing and staying indoors.

'Heathcliff, you may come forward,' cried Mr. Hindley, enjoying his discomfiture, and gratified to see what a forbidding young blackguard he would be compelled to present himself. 'You may come and wish Miss Catherine welcome, like the other servants.'

Cathy, catching a glimpse of her friend in his concealment, flew to embrace him; she bestowed seven or eight kisses on his cheek within the second, and then stopped, and drawing back, burst into a laugh, exclaiming, 'Why, how very black and cross you look! and how – how funny and grim! But that's because I'm used to Edgar and Isabella Linton. Well, Heathcliff, have you forgotten me?'

She had some reason to put the question, for shame and pride threw double gloom over his countenance, and kept him immovable.

'Shake hands, Heathcliff,' said Mr. Earnshaw, condescendingly; 'once in a way, that is permitted.'

'I shall not,' replied the boy, finding his tongue at last; 'I shall not stand to be laughed at. I shall not bear it!' And he would have broken from the circle, but Miss Cathy seized him again.

From pp.53-54

Crossing Boundaries

Wide Sargasso Sea, Jean Rhys

Suddenly I felt very miserable in that room, though the couch I was sitting on was so soft that I sank into it. It seemed to me that I was going to sleep. Then I imagined that I heard a footstep and I thought what will they say, what will they do if they find me here? I held my right wrist with my left hand and waited. But it was nothing. I was very tired after this. Very tired. I wanted to get out of the room but my own candle had burned down and I took one of the others. Suddenly, I was in Aunt Cora's room. I saw the sunlight coming through the window, the tree outside and the shadows of the leaves on the floor, but I saw the wax candles too and I hated them. So I knocked them all down. Most of them went out but one caught the thin curtains that were behind the red ones. I laughed when I saw the lovely colour spreading so fast, but I did not stay to watch it. I went into the hall again, with the tall candles in my hand. It was then that I saw her – the ghost. The woman with streaming hair. She was surrounded by a gilt frame but I knew her. I dropped the candle I was carrying and it caught the end of a tablecloth and I saw flames shoot up. As I ran or perhaps floated or flew I called help me Christophine help me and looking behind me I saw that I had been helped. There was a wall of fire protecting me but it was too hot, it scorched me and I went away from it.

There were more candles on a table and I took one of them and ran up the first flight of stairs and the second. On the second floor I threw away the candle. But I did not stay to watch. I ran up the last flight of stairs and along the passage. I passed the room where they brought me yesterday or the day before yesterday, I don't remember. Perhaps it was quite long ago for I seemed to know the house quite well. I knew how to get away from the shouting, for there was shouting now. When I went out on the battlements it was cool and I could hardly hear them. I sat there quietly. I don't know how long I sat. Then I turned round and saw the sky. It was red and all my life was in it. I saw the grandfather clock and Aunt Cora's patchwork, all colours, I saw the orchids and the stephanotis and the jasmine and the tree of life in flames. I saw the chandelier and the red carpet downstairs and the bamboos and the tree ferns, the gold ferns and the silver, and the soft green velvet of the moss on the garden wall. I saw my doll's house and my books and the pictures of the Miller's Daughter. I heard the parrot call as he did when he heard a stranger, Qui est la? Qui est la? and the man who hated me was calling me too, Bertha! Bertha! The wind caught my hair and it streamed out like wings. It might bear me up, I thought, if I jumped to those hard stones. But when I looked over the edge I saw the pool at Coulibri. Tia was there. She beckoned to me and when I hesitated, she laughed. I heard her say, You frightened? And I heard the man's voice, Bertha! Bertha!

From pp. 122–123

Crossing Boundaries

Dracula, Bram Stoker

When he left me I went to my room. After a little while, not hearing any sound, I came out and went up the stone stair to where I could look out towards the south. There was some sense of freedom in the vast expanse, inaccessible though it was to me, as compared with the narrow darkness of the courtyard. Looking out on this, I felt that I was indeed in prison, and I seemed to want a breath of fresh air, though it were of the night. I am beginning to feel this nocturnal existence tell on me. It is destroying my nerve. I start at my own shadow, and am full of all sorts of horrible imaginings. God knows that there is ground for any terrible fear in this accursed place! I looked out over the beautiful expanse, bathed in soft yellow moonlight till it was almost as light as day. In the soft light the distant hills became melted, and the shadows in the valleys and gorges of velvety blackness. The mere beauty seemed to cheer me; there was peace and comfort in every breath I drew. As I leaned from the window my eye was caught by something moving a story below me, and somewhat to my left, where I imagined, from the lie of the rooms, that the windows of the Count's own room would look out.

The window at which I stood was tall and deep, stone-mullioned, and though weather-worn, was still complete; but it was evidently many a day since the case had been there. I drew back behind the stonework, and looked carefully out.

What I saw was the Count's head coming out from the window. I did not see the face, but I knew the man by the neck and the movement of his back and arms. In any case, I could not mistake the hands which I had had so many opportunities of studying. I was at first interested and somewhat amused, for it is wonderful how small a matter will interest and amuse a man when he is a prisoner. But my very feelings changed to repulsion and terror when I saw the whole man emerge from the window and begin to crawl down the castle wall over that dreadful abyss, *face down* with his cloak spreading out around him like great wings. At first I could not believe my eyes. I thought it was some trick of the moonlight, some weird effect of shadow; but I kept looking, and it could be no delusion. I saw the fingers and toes grasp the corners of the stones, worn clear of the mortar by years of stress, and by thus using every projection and inequality move downwards with considerable speed, just as a lizard moves along a wall.

What manner of man is this, or what manner of creature is it in the semblance of man? I feel the dread of this horrible place overpowering me; I am in fear – in awful fear – and there is no escape for me; I am encompassed about with terrors that I dare not think of.

From pp.40–42



Source information

Extracts taken from the following prescribed editions:

<i>The Great Gatsby</i>	Penguin Classics, 2000
<i>Great Expectations</i>	Vintage Classics (Random House), 2008
<i>Enduring Love</i>	Vintage (Random House), 1998
<i>Tess of the d'Urbervilles</i>	Vintage Classics (Random House), 2011
<i>Wuthering Heights</i>	Penguin Classics, 2003
<i>Birdsong</i>	Vintage (Random House), 2014
<i>Wide Sargasso Sea</i>	Penguin Modern Classics, 2000
<i>Dracula</i>	Penguin Classics, 2003

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Paper 2 Mark scheme

Question Number	Indicative content
1	<p data-bbox="358 268 730 323">Society and the Individual <i>The Great Gatsby</i></p> <p data-bbox="358 359 1386 447">Students will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel:</p> <ul data-bbox="358 449 1403 1346" style="list-style-type: none"> • first person narrative perspective from the viewpoint of Nick, how this has already developed from the start of the novel • atmosphere of listlessness, boredom - 'attempt to rise, 'p-paralysed' • use of direct speech • Nick's commentary as asides • Daisy's attractiveness - voice introduced • Nick's 'shared' observations; his reliability as a narrator • descriptive language and comedic tone, Miss Baker's defined in physical terms • Daisy's voice: its power, hold, promise of excitement • repetition and sibilance, alliteration • poetic language and rhythms • Daisy defined in terms of light and aural pleasure; sadness and loss • change in register and atmosphere, phatic expression • direct speech and how it reflects Daisy's excitement in contrast • imagery of death and grief 'desolate, painted black, mourning wreath', etc. and how this foreshadows plot • use of dialogue, what this reveals about Daisy's character, their (lack of) closeness • Tom's interruption, change in rhythm • language of boredom/excitement, 'hovering restlessly, stopped, rested'. • stichomythic responses • hint towards the end of the extract of danger in the conversation between Nick and Tom • extract ends with a return to a reflection on idleness/relaxation; even Miss Baker's sudden interruption is accompanied by a sense of boredom 'she yawned'. <p data-bbox="358 1354 1341 1381">Students will be expected to comment on relevant contextual factors:</p> <ul data-bbox="358 1383 1411 1831" style="list-style-type: none"> • extract is taken from early in the novel. Nick is established as a reliable narrator, and the scene is heavy with the atmosphere of listlessness and spent parties • narrative perspective reflects a comment(ary) on the Jazz Age; its opulence and edginess and superficiality. Fitzgerald builds the tension and mystery of Gatsby himself before and shortly after the extract • further contrasts with the characterisation of Gatsby as a man of action and constant demands on his attention/needs to keep up with business demands and the world of work can be drawn with the idleness and atmosphere of luxury in the extract and further in the novel • thematic devices and metaphors/tropes of violence, death, sadness and longing are contrasted with imagery of light, happiness and the promise of the future. They serve to underpin plot devices and language used throughout the novel.

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material
Level 1	1-6	<p>Recalls information</p> <ul style="list-style-type: none"> Recalls few linguistic and literary terms and gives many unsupported examples. Most ideas are unstructured and not well linked. Uses a highly-descriptive or highly-narrative approach or paraphrases with little understanding of the writer's crafting of the text. Recalls contextual factors and has little awareness of significance and influence of these.
Level 2	7-12	<p>Broad understanding</p> <ul style="list-style-type: none"> Uses some linguistic and literary terms that shows broad understanding. Gives overly superficial reading of the text and applies broad understanding of writer's techniques. Describes contextual factors but links between significance and influence are undeveloped.
Level 3	13-18	<p>Detailed understanding</p> <ul style="list-style-type: none"> Uses linguistic and literary terms accurately and provides examples that demonstrate clear knowledge. Shows clear understanding of how meaning shaped with clear supporting examples. Explains significance and influence of contextual factors by making relevant links.
Level 4	19-24	<p>Consistent application</p> <ul style="list-style-type: none"> Applies terminology consistently and supports them with use of relevant examples. Demonstrates understanding of the effects of linguistic and literary features and of the writer's craft. Makes inferences about the links between the text and contextual factors.
Level 5	25-30	<p>Discriminating application</p> <ul style="list-style-type: none"> Applies and uses terminology by using sustained integration of examples. Shows discriminating application of writer's linguistic and literary choices and their effects on shaping meaning. Evaluates context by looking at subtleties, nuances and the multi-layered nature of texts.

Question Number	Indicative content
2	<p>Great Expectations</p> <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel:</p> <ul style="list-style-type: none"> • chapter opening and link to overall theme • imagery of light, brightness and waiting/the future • 'burning' of Pip's past as an apprentice, language of freedom, emancipation, things new • biblical reference to the dangers/lessons of desiring wealth, and Pip's new status, monetary worth, feeling of change • narrative perspective and Pip's voice, shift to reflections on the past • marshes/the church/graveyard as liminal places, areas of stagnation and change • Pip's sense of self; his own expectations and disparity between the old and young Pip • his genuine and skewed philanthropy • monotonic rhythm and listing, long sentence structure and use of punctuation (comma, exclamation) - references to Dickens' style, tone and atmosphere created and enhanced • shifts from reflections on the past, abandonment of it and reflections on the future, use of repetition, triadic structures, 'no more low wet grounds, no more dykes and sluices, no more of these grazing cattle...' • shifts from the country to the city; symbolism • shift in tone with Joe's appearance • use of direct speech, dialogue and dialectic/colloquial voice - adds to layers of symbol in past/country, future/city, old/new (Pip) • highlight on Pip's change in speech, manner, maturity • Pip's (mis)conception of himself, links to theme, his need for assurance contrasted against growing arrogance • Pip's change in tone towards Joe; his status and contrast to Joe's innocence • role reversal, child/man, level of condescension • Joe's humility and Pip's arrogance/confidence • the extract ends with Pip's ambivalent attitude of the need for reassurance against his arrogant opinion of himself. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • extract sits halfway through the novel and marks a turning point in character development, plot and theme. Pip's farewell to his old life is grounded in his developing sense of self, and self-importance which will lead to both self-realisation and realisation as the plot unfolds • the chapter starts by mirroring themes and events in the opening of the novel. Symbols of constraint and freedom and the past and future run through the chapter, the opening chapters and the text as a whole • central themes of Pip's development as an individual, his ambitions and ability to reconcile and redeem himself and others despite (or arguably because of) societal pressures are explored at this point in the novel • wider contexts such as Dickens' views on the responsibilities of the rich and unwelcome unctuousness towards lower classes inform the wider contexts • further contexts, such as the Victorian conception of the 'condition of the poor', the place of education in society, and Dickens' treatment of these themes feature in the extract and the novel.

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material
Level 1	1–6	<p>Recalls information</p> <ul style="list-style-type: none"> Recalls few linguistic and literary terms and gives many unsupported examples. Most ideas are unstructured and not well linked. Uses a highly-descriptive or highly-narrative approach or paraphrases with little understanding of the writer’s crafting of the text. Recalls contextual factors and has little awareness of significance and influence of these.
Level 2	7–12	<p>Broad understanding</p> <ul style="list-style-type: none"> Uses some linguistic and literary terms that shows broad understanding. Gives overly superficial reading of the text and applies broad understanding of writer’s techniques. Describes contextual factors but links between significance and influence are undeveloped.
Level 3	13–18	<p>Detailed understanding</p> <ul style="list-style-type: none"> Uses linguistic and literary terms accurately and provides examples that demonstrate clear knowledge. Shows clear understanding of how meaning shaped with clear supporting examples. Explains significance and influence of contextual factors by making relevant links.
Level 4	19–24	<p>Consistent application</p> <ul style="list-style-type: none"> Applies terminology consistently and supports them with use of relevant examples. Demonstrates understanding of the effects of linguistic and literary features and of the writer’s craft. Makes inferences about the links between the text and contextual factors.
Level 5	25–30	<p>Discriminating application</p> <ul style="list-style-type: none"> Applies and uses terminology by using sustained integration of examples. Shows discriminating application of writer’s linguistic and literary choices and their effects on shaping meaning. Evaluates context by looking at subtleties, nuances and the multi-layered nature of texts.

Question Number	Indicative content
3	<p data-bbox="354 258 560 321">Love and Loss <i>Enduring Love</i></p> <p data-bbox="354 352 1385 443">Students will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel:</p> <ul data-bbox="354 443 1385 961" style="list-style-type: none"> • dialogue between Jed and Joe where Jed shows symptoms of De Clerambault's syndrome (stalkers are convinced that the object of their desire is in love with them) "I know what your real feelings are" • complex nature of Jed's personality is revealed; his interest in Joe is part spiritual/part sexual "There's a purpose you can't be expected to know at this stage", 'like a man in love' • Joe is disturbed by the realisation that he is being drawn into something irrational and inexplicable; 'as if I had fallen through a crack in my own existence' • Joe feels he is being seduced into colluding with Jed; 'I was playing along with this domestic drama' • Joe's interior monologue predicts the difficulties to come; 'I also wondered if I was going to need help' • Joe tries to root himself in reality; 'even though our household was no more than this turd-strewn pavement'. <p data-bbox="354 968 1336 995">Students will be expected to comment on relevant contextual factors:</p> <ul data-bbox="354 995 1417 1927" style="list-style-type: none"> • episode is the precursor to Jed's insistent stalking of Joe as he attempts to insinuate himself into Joe's life • leads to Joe's increasing fear and suspicion of Parry which becomes an obsession in itself • Clarissa begins to doubt Joe's mental stability • first person narrative provides the reader with Joe's perspective, eliciting empathy • later skewed by the chapter from Clarissa's point of view • Joe is the lone witness to Jed's stalking; Joe's first person narrative interspersed with the chapter from Clarissa's point of view serves to present Joe as an unreliable narrator. • wider dialogue between Joe and Jed, and between Joe and Clarissa, develop this theme • through other episodes, (e.g. Jed's letters to Joe, plot twists and coincidences, the evidence found in John Logan's car after he had given a couple a lift, the diverse accounts of the balloon accident) reflect questions over trust, irrationality and unreliability as major themes of the novel • interviews with the police question Joe's judgement • reader also begins to question Joe's reliability as he is dominated by his counter-obsession with Parry • Joe suspicious of Jed's intentions and is convinced he is stalking him, after the attempted murder in the restaurant the detectives mistrust Joe's claim that Jed was behind the incident, Clarissa then becomes suspicious about Joe's continued insistence that Jed is stalking him and voices her concern for his mental state • extended themes of rationality versus irrational obsession, psychological exploration of characters, sexuality and ambiguity, love and loss in relationships.

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material
Level 1	1–6	<p>Recalls information</p> <ul style="list-style-type: none"> Recalls few linguistic and literary terms and gives many unsupported examples. Most ideas are unstructured and not well linked. Uses a highly-descriptive or highly-narrative approach or paraphrases with little understanding of the writer’s crafting of the text. Recalls contextual factors and has little awareness of significance and influence of these.
Level 2	7–12	<p>Broad understanding</p> <ul style="list-style-type: none"> Uses some linguistic and literary terms that shows broad understanding. Gives overly superficial reading of the text and applies broad understanding of writer’s techniques. Describes contextual factors but links between significance and influence are undeveloped.
Level 3	13–18	<p>Detailed understanding</p> <ul style="list-style-type: none"> Uses linguistic and literary terms accurately and provides examples that demonstrate clear knowledge. Shows clear understanding of how meaning shaped with clear supporting examples. Explains significance and influence of contextual factors by making relevant links.
Level 4	19–24	<p>Consistent application</p> <ul style="list-style-type: none"> Applies terminology consistently and supports them with use of relevant examples. Demonstrates understanding of the effects of linguistic and literary features and of the writer’s craft. Makes inferences about the links between the text and contextual factors.
Level 5	25–30	<p>Discriminating application</p> <ul style="list-style-type: none"> Applies and uses terminology by using sustained integration of examples. Shows discriminating application of writer’s linguistic and literary choices and their effects on shaping meaning. Evaluates context by looking at subtleties, nuances and the multi-layered nature of texts.

Question Number	Indicative content
4	<p data-bbox="358 262 699 291"><i>Tess of the d'Urbervilles</i></p> <p data-bbox="358 327 1382 417">Students will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel:</p> <ul data-bbox="358 422 1409 1381" style="list-style-type: none"> • Hardy adopts a melodramatic style, playing on the emotions of the reader and evoking sympathy for the characters by his use of vivid description and emotive language • Hardy dwells on the injury to the horse using the violent simile 'like a sword', 'his life's blood was spouting out in a stream' • Prince is given human qualities with the adjective 'unhappy' • negative lexis 'dreadful truth', 'terrible' has implications of tragedy • evocative and dramatic lexis to describe the blood; 'huge pool of blood', 'crimson drops', iridescence of coagulation' • nature used as an ironic contrast to the scene; 'when the sun rose a hundred prismatic hues were reflected from it' • contrast between the red of the blood and the white of Tess's face • dialogue with Abraham conveys despair and the premonition of doom; "tis because we be on a blighted star" • omniscient narrator gives reader a perspective on the character of Tess and her caring nature eg, 'In consternation', 'in despair' • she is full of self-accusation eg 'Tis all my doing-all mine' • Hardy uses imagery of weapons to describe the injury to Prince ie: 'like an arrow', 'like a sword' • onomatopoeic effect of (falling with a) 'hiss' emphasises the horror of the blood pouring from Prince's body • Hardy evokes pathos with the account of the retrieval of the horse's body: 'Prince had lain there in the ditch since the morning', 'hooves shining in the setting sunlight' • description of the blood-stained road acting as reminder: 'the place of the blood pool was still visible' • use of sibilance with 'scratched and scraped' heightens the unpleasant nature of the scene. <p data-bbox="358 1394 1333 1423">Students will be expected to comment on relevant contextual factors:</p> <ul data-bbox="358 1428 1398 1661" style="list-style-type: none"> • tone of the extract is one of pathos • character of Tess is revealed as she accepts responsibility • it marks the beginning of her guilt • the episode is the key catalyst for future troubles as Tess leaves home and is placed in situations where she is exploited and vulnerable • use of dialect reinforces the social status of the family • poverty of the family is emphasised: 'What will mother and father live on now?'

Level	Mark	Descriptor (AO1, AO2, AO3)
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Level 1	1-6	<p>Recalls information</p> <ul style="list-style-type: none"> • Recalls few linguistic and literary terms and gives many unsupported examples. Most ideas are unstructured and not well linked. • Uses a highly-descriptive or highly-narrative approach or paraphrases with little understanding of the writer's crafting of the text. • Recalls contextual factors and has little awareness of significance and influence of these.
Level 2	7-12	<p>Broad understanding</p> <ul style="list-style-type: none"> • Uses some linguistic and literary terms that shows broad understanding. • Gives overly superficial reading of the text and applies broad understanding of writer's techniques. • Describes contextual factors but links between significance and influence are undeveloped.
Level 3	13-18	<p>Detailed understanding</p> <ul style="list-style-type: none"> • Uses linguistic and literary terms accurately and provides examples that demonstrate clear knowledge. • Shows clear understanding of how meaning shaped with clear supporting examples. • Explains significance and influence of contextual factors by making relevant links.
Level 4	19-24	<p>Consistent application</p> <ul style="list-style-type: none"> • Applies terminology consistently and supports them with use of relevant examples. • Demonstrates understanding of the effects of linguistic and literary features and of the writer's craft. • Makes inferences about the links between the text and contextual factors.
Level 5	25-30	<p>Discriminating application</p> <ul style="list-style-type: none"> • Applies and uses terminology by using sustained integration of examples. • Shows discriminating application of writer's linguistic and literary choices and their effects on shaping meaning. • Evaluates context by looking at subtleties, nuances and the multi-layered nature of texts.

Question Number	Indicative content
5	<p><i>Birdsong</i></p> <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel:</p> <ul style="list-style-type: none"> • syntax: the narrator's use of short sentences to increase pace and enhance tension • Hunt's question is both naive and a challenge to Stephen about the irrational hatred of the enemy - a recurrent theme • extensive pre-modification to describe Hunt's weakness • short paragraphs suggest rapid succession of events • plural pronoun to encourage Hunt followed by command - "We're going to kill some Germans. Get up." • ellipsis suggestive of urgency: "This way," said Stephen • repetition and incomplete utterance indicative of Hunt's panic "We're trapped, we're trapped ... Jesus, I knew it. I-" • imperative verbs identify Stephen as a commanding officer in the military power structure: "Cut them off." The shifting power relationships in the text can be gauged by use of imperatives: compare Stephen here with his antagonist René, the violent factory-owning husband of his lover Isabelle • repetition to indicate how Hunt's panic intensifies: "They're through, they're through..." Hunt was screaming'. Hunt's weakness is implicitly critiqued here in a fictional world that does not value overt displays of emotion • narrator (vocalised through Stephen) pays careful attention to clothing here ('wearing a faded shirt... fabric damp with sweat') - a consistent feature of the novel • simple sensory verbs and noun phrases: 'Stephen watched... Stephen saw... There was the sound of an explosion... they could hear... ' • this incident anticipates later encounters with enemies: as a consequence of this incident, Stephen will revisit Isabelle and find she is the lover of an enemy German soldier; returning to combat, a further more positive encounter with an enemy occurs when a German soldier saves his life at the end of the narrative. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • in terms of narrative structure, the scene takes place during the 'France, 1916' section of the novel. It is a scene designed to reveal how Stephen's former passion for Isabelle has been sublimated into a passionless dedication to combat • the long-anticipated encounter with the German soldiers in the tunnel here is an ironic echo of his earlier and similarly destructive foray into a labyrinthine location - the maze of corridors that leads to the 'red room' where he will sleep with Isabelle • socio-political contexts include the presentation of versions of masculinity. For example, Stephen's former compassion appears to have hardened as he takes little pity on Hunt, notwithstanding the fact that he allows him to sob in his arms. His attempt to assert conventional masculine values by telling Hunt ("We're going to kill some Germans. Get up") is a measure of how much he has changed since he was cast as a 'boy' by both Isabelle and her husband in 'France, 1910'.

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	0	No rewardable material
Level 1	1-6	<p>Recalls information</p> <ul style="list-style-type: none"> • Recalls few linguistic and literary terms and gives many unsupported examples. Most ideas are unstructured and not well linked. • Uses a highly-descriptive or highly-narrative approach or paraphrases with little understanding of the writer's crafting of the text. • Recalls contextual factors and has little awareness of significance and influence of these.
Level 2	7-12	<p>Broad understanding</p> <ul style="list-style-type: none"> • Uses some linguistic and literary terms that shows broad understanding. • Gives overly superficial reading of the text and applies broad understanding of writer's techniques. • Describes contextual factors but links between significance and influence are undeveloped.
Level 3	13-18	<p>Detailed understanding</p> <ul style="list-style-type: none"> • Uses linguistic and literary terms accurately and provides examples that demonstrate clear knowledge. • Shows clear understanding of how meaning shaped with clear supporting examples. • Explains significance and influence of contextual factors by making relevant links.
Level 4	19-24	<p>Consistent application</p> <ul style="list-style-type: none"> • Applies terminology consistently and supports them with use of relevant examples. • Demonstrates understanding of the effects of linguistic and literary features and of the writer's craft. • Makes inferences about the links between the text and contextual factors.
Level 5	25-30	<p>Discriminating application</p> <ul style="list-style-type: none"> • Applies and uses terminology by using sustained integration of examples. • Shows discriminating application of writer's linguistic and literary choices and their effects on shaping meaning. • Evaluates context by looking at subtleties, nuances and the multi-layered nature of texts.

Question Number	Indicative content
6	<p data-bbox="354 233 623 296">Encounters <i>Wuthering Heights</i></p> <p data-bbox="354 327 1382 415">Students will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel:</p> <ul data-bbox="354 422 1414 1528" style="list-style-type: none"> • Nelly Dean as unreliable narrator – here she aspires to objectivity but later her partiality for Catherine and her conflict with Heathcliff becomes obvious • for a servant, Nelly speaks in polished prose – note rhetorical patterning in sentence 2, elevated vocabulary (“plan of reform”... “interval”... “commenced” etc) • contrasting structures – rapidly paced tricolon to suggest Hindley’s contempt for Catherine’s former status as a ‘savage’; then much more refined language used to capture her newly ‘dignified person’ • Hindley’s exclamative and hedge suggests surprise (“Why Cathy, you are quite a beauty!”) • Francis’s dashes indicative of her fussing over Cathy’s appearance – links to earlier reference to a ‘plan of reform’ - she is now her ‘project’ • Cathy’s uncomfortable relationship with conventional femininity will in future be a cause of great psychological conflict • Nelly’s evasiveness as to why Catherine did not hug her – Nelly loathe to admit that Catherine’s elevation has taken her far above herself • encounter with Catherine presented like a fairy tale: ‘He might well skulk behind the settle, on beholding such a bright, graceful damsel enter the house’ - with alliteration for effect • social class relationships established by Hindley and Francis’s taste for imperative and modal auxiliary verbs: “Ellen, help Miss Catherine”; “You may come and wish Miss Catherine welcome, like the other servants” ; “Shake hands”. Heathcliff’s conflict with Hindley intensifies in subsequent chapters as a result • Catherine’s laughter at Heathcliff’s filthiness is multiply conveyed through orthography, syntax, etc, for example use of exclamation mark; repetition/repair; dash to indicate stifling of a laugh: ‘burst into a laugh’, exclaiming, “Why, how very black and cross you look! and how - how funny and grim!” • intensity of Heathcliff’s outburst signalled by repetition of “I shall not” (three uses) followed by fronted conjunction in next sentence. Heathcliff and Catherine’s relationship hereafter will be defined by conflicts and betrayals. <p data-bbox="354 1566 1338 1591">Students will be expected to comment on relevant contextual factors:</p> <ul data-bbox="354 1598 1390 1864" style="list-style-type: none"> • in terms of narrative structure, this scene marks the first breach in the intense friendship of Catherine and Heathcliff. Catherine’s convalescence has changed her – she has been seduced by the more genteel manners of the Linton family during her stay at Thrushcross Grange. Heathcliff’s deep resentment at this betrayal is manifest in the dialogue between the estranged friends, and in the descriptions provided by Nelly Dean, the narrator. The dispute here will culminate, in the chapters that follow, in Catherine marrying the respectable Edgar Linton over Heathcliff, her true love

Question Number	Indicative content
6 contd	<ul style="list-style-type: none">• in terms of the style of narration, Nelly's status as unreliable narrator is foregrounded by Brontë here – she has already hinted to Lockwood, her interlocutor, of a partiality for Catherine over Heathcliff, and will confirm this in the succeeding chapters• in terms of socio-political contexts, it is clear that Catherine's transformation into the stereotype of the passive 'Proper Woman' is being approved here by her brother. Her step-brother Heathcliff meanwhile has been relegated to the rank of servant, and the language used by his new master is markedly different from that used by Old Mr Earnshaw earlier in the text. Heathcliff has an eloquence unusual in a servant of this time, because of his more polite upbringing. This indicates the relationship between language and class in the text.

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material
Level 1	1–6	<p>Recalls information</p> <ul style="list-style-type: none"> Recalls few linguistic and literary terms and gives many unsupported examples. Most ideas are unstructured and not well linked. Uses a highly-descriptive or highly-narrative approach or paraphrases with little understanding of the writer’s crafting of the text. Recalls contextual factors and has little awareness of significance and influence of these.
Level 2	7–12	<p>Broad understanding</p> <ul style="list-style-type: none"> Uses some linguistic and literary terms that shows broad understanding. Gives overly superficial reading of the text and applies broad understanding of writer’s techniques. Describes contextual factors but links between significance and influence are undeveloped.
Level 3	13–18	<p>Detailed understanding</p> <ul style="list-style-type: none"> Uses linguistic and literary terms accurately and provides examples that demonstrate clear knowledge. Shows clear understanding of how meaning shaped with clear supporting examples. Explains significance and influence of contextual factors by making relevant links.
Level 4	19–24	<p>Consistent application</p> <ul style="list-style-type: none"> Applies terminology consistently and supports them with use of relevant examples. Demonstrates understanding of the effects of linguistic and literary features and of the writer’s craft. Makes inferences about the links between the text and contextual factors.
Level 5	25–30	<p>Discriminating application</p> <ul style="list-style-type: none"> Applies and uses terminology by using sustained integration of examples. Shows discriminating application of writer’s linguistic and literary choices and their effects on shaping meaning. Evaluates context by looking at subtleties, nuances and the multi-layered nature of texts.

Question Number	Indicative content
7	<p data-bbox="354 233 646 296">Crossing Boundaries <i>Wide Sargasso Sea</i></p> <p data-bbox="354 327 1382 415">Students will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel:</p> <ul data-bbox="354 422 1433 1140" style="list-style-type: none"> • first person narrative perspective from the viewpoint of Antoinette • interior monologue/stream of consciousness • reveals her sense of alienation and displacement • deictic referencing links to whole novel e.g. 'they' • self-questioning communicates her fear 'what will they say, what will they do if they find me here?' • descriptions rely heavily on sensory perception • use of colour and contrast - white, red, gold • motif of candles and fire • use of sentence adverb to indicate transitions 'Suddenly' • chronology of narrative interrupted by flashbacks to childhood • laughter at the fire suggests hysteria • repetition to emphasise her physical state 'I was very tired... Very tired'. • fronted conjunctions to add impact 'But I did not stay', 'And I heard' • dreamlike elements 'perhaps floated or flew' • loss of sense of time 'yesterday or the day before yesterday'. 'I don't remember'. 'Perhaps it was quite long ago' • conjures up images of Jamaica: the flora, the sounds and voices, the parrot 'Qui est la?' and the Creole construction 'You frightened' • her reference to Rochester as 'the man who hated me' illustrates her mental state and feelings of alienation. <p data-bbox="354 1150 1338 1178">Students will be expected to comment on relevant contextual factors:</p> <ul data-bbox="354 1184 1433 1522" style="list-style-type: none"> • scene takes place immediately before the end of the novel and reflects the wider themes of displacement, isolation and prejudice • narrative perspective in Part 3 returns to Antoinette. There is a blurring of the boundaries between past and present, illusion and reality • Antoinette's re-naming as Bertha indicates her separation from her heritage and identity • second part of the passage is heavily descriptive, a style associated with Antoinette • dreamlike quality of the extract, confusion of time and questioning of memory are all typical features of the narrative as a whole.

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material
Level 1	1-6	<p>Recalls information</p> <ul style="list-style-type: none"> • Recalls few linguistic and literary terms and gives many unsupported examples. Most ideas are unstructured and not well linked. • Uses a highly-descriptive or highly-narrative approach or paraphrases with little understanding of the writer's crafting of the text. • Recalls contextual factors and has little awareness of significance and influence of these.
Level 2	7-12	<p>Broad understanding</p> <ul style="list-style-type: none"> • Uses some linguistic and literary terms that shows broad understanding. • Gives overly superficial reading of the text and applies broad understanding of writer's techniques. • Describes contextual factors but links between significance and influence are undeveloped.
Level 3	13-18	<p>Detailed understanding</p> <ul style="list-style-type: none"> • Uses linguistic and literary terms accurately and provides examples that demonstrate clear knowledge. • Shows clear understanding of how meaning shaped with clear supporting examples. • Explains significance and influence of contextual factors by making relevant links.
Level 4	19-24	<p>Consistent application</p> <ul style="list-style-type: none"> • Applies terminology consistently and supports them with use of relevant examples. • Demonstrates understanding of the effects of linguistic and literary features and of the writer's craft. • Makes inferences about the links between the text and contextual factors.
Level 5	25-30	<p>Discriminating application</p> <ul style="list-style-type: none"> • Applies and uses terminology by using sustained integration of examples. • Shows discriminating application of writer's linguistic and literary choices and their effects on shaping meaning. • Evaluates context by looking at subtleties, nuances and the multi-layered nature of texts.

Question Number	Indicative content
8	<p><i>Dracula</i></p> <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel:</p> <ul style="list-style-type: none"> • first person narrative creating empathy with Harker • images of darkness, shadows and confinement • contrast between the beauty of the natural landscape and the potential horrors in the castle • evocative descriptions, e.g. 'bathed in soft yellow moonlight', 'gorges of velvety blackness' • the rapid shift in Harker's feelings from appreciation of the beauty of the night to self-confessed 'repulsion and terror' • effect of the rhetorical questions 'What manner of man is this.' • use of the word 'creature' • repetition of the word 'fear' • claustrophobic atmosphere 'no escape', 'encompassed'. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • extract prepares us to witness Dracula's power and his ability to change shape by crossing the boundaries of human and non-human • description of his scaling of the castle walls is the first indication of his vampiric status • Harker's disturbing realisation that he is a prisoner in the castle is a climactic moment • importance of letters to document events and the need for secrecy, e.g. Harker writes to Mina in shorthand • relates to themes of power, illusion and reality and foreshadows the struggle between the forces of good and evil. • extended themes of crossing boundaries, overcoming obstacles gender, sexuality, social class, supernatural forces, physical and metaphorical obstacles • Many examples relate to these themes across the work, e.g. Harker's entrapment in Dracula's castle, the battle between free will and determinism, Lucy and Mina both face gender obstacles but approach them in opposite ways • Menace and threat through fear of the supernatural, fears of invasion-bodily/spiritually/sexually/country and nationhood, loss of identity and sanity • physical and psychological transformations • Wider societal contexts including: gender issues in late 19th century England, movement away from patriarchal dominance and female dependence, undermining of hierarchical class-structured society, anxieties over empire and Britain's role in the world • narrative oppositions, reality versus illusion, changing perspectives, expressed through changing modes and voices, e.g. letters, diary entries, journals, newspaper cuttings, phonograph recordings

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Level 1	1-6	<p>Recalls information</p> <ul style="list-style-type: none"> Recalls few linguistic and literary terms and gives many unsupported examples. Most ideas are unstructured and not well linked. Uses a highly-descriptive or highly-narrative approach or paraphrases with little understanding of the writer's crafting of the text. Recalls contextual factors and has little awareness of significance and influence of these.
Level 2	7-12	<p>Broad understanding</p> <ul style="list-style-type: none"> Uses some linguistic and literary terms that shows broad understanding. Gives overly superficial reading of the text and applies broad understanding of writer's techniques. Describes contextual factors but links between significance and influence are undeveloped.
Level 3	13-18	<p>Detailed understanding</p> <ul style="list-style-type: none"> Uses linguistic and literary terms accurately and provides examples that demonstrate clear knowledge. Shows clear understanding of how meaning shaped with clear supporting examples. Explains significance and influence of contextual factors by making relevant links.
Level 4	19-24	<p>Consistent application</p> <ul style="list-style-type: none"> Applies terminology consistently and supports them with use of relevant examples. Demonstrates understanding of the effects of linguistic and literary features and of the writer's craft. Makes inferences about the links between the text and contextual factors.
Level 5	25-30	<p>Discriminating application</p> <ul style="list-style-type: none"> Applies and uses terminology by using sustained integration of examples. Shows discriminating application of writer's linguistic and literary choices and their effects on shaping meaning. Evaluates context by looking at subtleties, nuances and the multi-layered nature of texts.

Question Number	Indicative content
9	<p>Society and the Individual</p> <p><i>The Great Gatsby</i></p> <p>Examples of attempts to control or manipulate:</p> <ul style="list-style-type: none"> • Tom's treatment of Daisy - as a husband and his infidelities, through violence - physical, emotional, psychological and dominance in the relationship, and to (re) establish class relationships and group status • Daisy's treatment of Gatsby - conflicts of her desire and selfishness, her superficiality against Gatsby's idealisation of her • Gatsby's failed attempt to inflict his will on Daisy, her marriage and the consequences • Gatsby's inner 'will' or strength/morality against society's corruption of riches, his idealism and embracement/rejection of a (societal) collective will how the Buchanans represent this. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • narrative voices, Nick's setting/stance as a narrator • symbolism of light/colour/sound/musicality • use of voice - and Daisy's, characterisation of others in contrast to Gatsby as an ideal/idealist • linear telling of plot as a flashback and commentary throughout • poetic language and use of direct and reported speech. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • the Jazz Age • America between the wars • post-war euphoria and excess • Depression-era poverty/dustbowl/wasteland motifs and prohibition • the conceptual 'American Dream' and Fitzgerald as a chronicler of the Jazz Age. <p><i>Great Expectations</i></p> <p>Examples of attempts to control or manipulate might include:</p> <ul style="list-style-type: none"> • Pip as a victim - encounter with Magwitch and shaping of his destiny, and later both of their fall and redemption. Magwitch's (hidden) will over Pip. Miss Havisham and her changing relationship of dominance over Pip • Estella's and Miss Havisham's changing of roles/needs of each other • Pip's failed attempts towards Estella • Pip's conception of his will vs fortune • Young Pip and Mrs Joe; Pumblechook et al • Magwitch's imprisonments, and society's role in inflicting its will in a variety of forms: crime and punishment, rich vs poor, capitalism and constraints on individuals, and class structure.

Question Number	Indicative content
9 contd	<p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • narrative voice, Pip's developing awareness • dramatic irony/tension, use of comedy, bathetic elements • symbols and motifs of slavery/imprisonment and freedom - actual, perceived, spiritual, moral, ethical. • figurative language, use of description, metaphors of death/decay/stagnation/stasis - and change/youthfulness/naivety/new life. <p>Students will be expected to comment on any relevant contextual factors:</p> <ul style="list-style-type: none"> • 19th century England and the gradual movement away from patriarchal dominance • undermining of hierarchical class-structured society • Victorian unease and ambivalence towards poverty and crime, guilt over wealth; philanthropy and individual intention/motivation and hypocrisy • Dickens as social commentator and as a story teller • biographical details - Dickens' upbringing and issues with class/wealth/status/background. <p><i>The Bone People</i></p> <p>Examples of attempts to control or manipulate might include:</p> <ul style="list-style-type: none"> • Simon's abuse by Joe, and subsequent forgiveness/reconciliation • Simon's manipulation of Kerewin early on, and later his influence over her, Kerewin's attempts to rationalise(?) her fascination with Joe • later revelations of Simon's upbringing/background as a metaphor for corruption and actual/psychological child abuse • Kerewin's sympathy for Simon, and to an extent with Joe - and this as a metaphor for cultural reconciliation of the new hybrid NZ society. The role of the 'Pākehā' as an internal/external model of invasion and abuse/loss of culture • control/manipulation of society • Kerewin's own identity and her place in the (new) society as a positive manipulation. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • extended metaphors surrounding the spiral, and how this relates/translates to the 'old' (Maori) culture and the past to modern-day conceptions of humankind's place in nature (and its manipulation) • tropes of violence and abuse in a variety of forms (actual, physical, psychological) and of a society and role(s) within it- e.g. the role of alcohol • Kerewin's sexuality, the role of the family - traditional and non-traditional features of the narrators' inner voice and 'stream of consciousness'. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • 19th- to 21st- postcolonialism • modern and previous (pre-)conceptions of Maori culture and the role of the European/Western influence over and within it • place and use of art - painting, sculpture and (to a lesser extent) oral traditions • feminism and the role of women within changing societies • drugs/alcohol as corrupting influences on individuals and wider society.

Question Number	Indicative content
9 contd	<p><i>Othello</i></p> <p>Examples of attempts to control or manipulate might include:</p> <ul style="list-style-type: none"> • Iago and Othello - influence over • Othello and Desdemona - their changes in dominance/role within the marriage • Othello and his will vs that of his superiors - rank/social status, race and Venetian mores - Othello's engagement with Desdemona's father/his peers/others, Iago and Desdemona, manipulation of, especially Cassio, Roderigo, Emilia and downfall. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • Iago's characterisation, sympathy for him and Othello • Othello's gift for expression, Shakespeare's imagery and metaphors of race/animalism/betrayal/war/warriors etc <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • Elizabethan views of race/status and 'Great Chain of Being' and natural order • revenge, ambition and evil • women's roles in society and marriage. <p><i>A Raisin in the Sun</i></p> <p>Examples of attempts to control or manipulate might include:</p> <ul style="list-style-type: none"> • Walter's frustrations as voiced towards Mama • use of the money, his role as a father/provider for Travis/Ruth • Mama's treatment of her plant as a symbol of the family and her struggles to nurture both within the confines of society/the flat/her role as head of the family • Ruth's ability and attempts to influence Walter, Mama and Bene • Asagai's attempts to manipulate Bene and contrast with George's • Lindner's role as a symbol of (white) American society • family as a unit and how it rejects Lindner; Mama's influence on Walter towards this and his recognition of his role; Mama/Ruth's manipulation of Walter in reference to the pregnancy • Bene's manipulation of and by Asagai, and in contrast to George's attempts to reason/woo her • differing role of women in the play and in society at large, and how the three women are symbols of (oppressed) black women - and their successful rejection/absorption of these roles • family as a symbol of an oppressed culture and that culture's rejection of this role. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • play's title and provenance as a text in (black) poetry/freedom of expression within the burgeoning civil rights movement • setting of the opening act and later scenes and how the flat/set is used to reflect control/manipulation and confinement • use of contemporary African-American diction and metonymic expression (eggs etc) • elliptical expression, use of elision • Bene's changing register (and tone) towards different audiences • Walter's mocking of Lindner and change of use of language.

Question Number	Indicative content
9 contd	<p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • race/culture and 1950s America - segregation and attempts to absorb 'black' culture/music • societal pressures on the family and the role of (black) women • changing roles of men in post-war American society • 'American Dream' and interpretations of it • attempts to engage with and recognise 'roots' the importance of African culture/history in reference to the redefining of African/American culture; the changing role of women in reference to this • Hansberry's own history and background, later reception of the play and the influence of the civil rights movements <p><i>The Wife of Bath's Prologue and Tale</i></p> <p>Examples of attempts to control or manipulate might include:</p> <ul style="list-style-type: none"> • the WoB's will over husbands; their attempts to re-assert their wills, gender, sexuality, and religious belief • conflict between masculine and feminine roles • knight's sin and crime, and consequences. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • distinctive, robust narrative voice, use of various allegories - from conceptions of 'courtly love' to early medieval moral tales to Ancient Greece and mythology • bawdy/down to earth language • Chaucer's use of characterisation and use of the vernacular. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • medieval attitudes to women, marriage and society/role of women • shifts in power and class in post-plague England and Europe • rise of the merchant classes and changes in perception of the Church • role of love/morality/duty within marriage. <p><i>The Whitsun Weddings</i></p> <p>Students may choose individual poems for discussion or the work as a whole.</p> <p>Examples of attempts to control or manipulate might include:</p> <ul style="list-style-type: none"> • Larkin's detachment and commentary on snapshots of individuals, and/or their predicament within the frame of the poem - himself included. Examples of inflicting will could be within 'Faith Healing' - accepting (a false) God's will, those of His servants, society's collusion/acceptance of this and what that means for the individual • in the title poem: the couples being 'married' to the Church as well as each other, accepting the imposition of another's will • 'Wild Oats', 'A Study of Reading Habits' (and others) reference attempts at (imagined or real) violence/adventures - so attempts at inflicting will • 'Mr Bleaney', 'Here' and 'The Importance of Elsewhere' could represent failures of individuals to assert themselves within or against society.

Question Number	Indicative content
9 contd	<p data-bbox="360 233 1393 296">Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="360 302 1409 436" style="list-style-type: none"><li data-bbox="360 302 1409 365">• traditional and faux-traditional poetic structures, colloquial language, sprung or natural rhythms<li data-bbox="360 371 1170 403">• use of comedic, acerbic and distanced tones and standpoints<li data-bbox="360 409 1409 436">• everyday settings, use of fantastical elements grounded in normalised contexts. <p data-bbox="360 478 1344 510">Students will be expected to comment on relevant contextual factors:</p> <ul data-bbox="360 516 1360 609" style="list-style-type: none"><li data-bbox="360 516 1360 548">• mid-20th century angst and generational gaps between war and peacetime.<li data-bbox="360 554 1360 609">• 1950s sensibilities and post-war rationing/change of roles of women/rise of (wealthier) working classes and rise of advertising/consumerism culture.

Level	Mark	Descriptor (AO1, AO2, AO3, AO5)
	0	No rewardable material
Level 1	1-4	<p>Recalls information</p> <ul style="list-style-type: none"> Recalls few linguistic and literary terms and gives many unsupported examples. Most ideas are unstructured and not well linked. Uses a highly-descriptive or highly-narrative approach or paraphrases with little understanding of the writer's crafting of the text. Recalls contextual factors and has little awareness of significance and influence of these. Most ideas are unstructured and not well linked. Use of English is uneven and formulaic. Makes frequent errors and technical lapses.
Level 2	5-8	<p>Broad understanding</p> <ul style="list-style-type: none"> Uses some linguistic and literary terms that shows broad understanding. Gives overly superficial reading of the text and applies broad understanding of writer's techniques. Describes contextual factors but links between significance and influence are undeveloped. Organises and expresses ideas with some clarity. Use of English is not always secure or precise. Makes errors and writing has inconsistencies.
Level 3	9-12	<p>Detailed understanding</p> <ul style="list-style-type: none"> Uses linguistic and literary terms accurately and provides examples that demonstrate clear knowledge. Shows clear understanding of how meaning shaped with clear supporting examples. Explains significance and influence of contextual factors by making relevant links. Ideas are mostly logically structured with few lapses in clarity. Use of English is clear and accurate.
Level 4	13-16	<p>Consistent application</p> <ul style="list-style-type: none"> Applies terminology consistently and supports them with use of relevant examples. Demonstrates understanding of the effects of linguistic and literary features and of the writer's craft. Makes inferences about the links between the text and contextual factors. Structure of response is confident, with some effective transitions and language carefully chosen for style. Use of English is secure and effective.
Level 5	17-20	<p>Discriminating application</p> <ul style="list-style-type: none"> Applies and uses terminology by using sustained integration of examples. Shows discriminating application of writer's linguistic and literary choices and their effects on shaping meaning. Evaluates context by looking at subtleties, nuances and the multi-layered nature of texts. Structures writing in consistently appropriate register and style. Use of English is highly effective and assured.

Question Number	Indicative content
10	<p>Love and Loss <i>Enduring Love</i></p> <p>Examples of lack of trust might include:</p> <ul style="list-style-type: none"> • Joe's suspicions of Jed's intentions • Joe convinced that Jed is stalking him • after the attempted murder in the restaurant the detectives mistrust Joe's claim that Jed was behind the incident • Clarissa is suspicious about Joe's continued insistence that Jed is stalking him and voices her concern for his mental state • Jean Logan was suspicious that her husband was having an affair. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • Joe's first person narrative • chapter from Clarissa's point of view to present Joe as an unreliable narrator • dialogues between Joe and Jed and between Joe and Clarissa • Jed's letters to Joe • plot twists and coincidences, e.g. the evidence found in John Logan's car after he had given a couple a lift • the diverse accounts of the balloon accident. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • themes of rationality versus irrational obsession • psychological exploration of characters sexuality and ambiguity. <p><i>Tess of the d'Urbervilles</i></p> <p>Examples of lack of trust might include:</p> <ul style="list-style-type: none"> • Tess initially wary of Alec and learns to mistrust him • Angel Clare mistrusts Tess when she reveals her background • Tess is not able to trust those around her, e.g. the vicar after the death of her baby • Tess is regarded with suspicion by both Church and society because of her position as a 'fallen woman'. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • chronological narrative • originally serialised with regular climactic moments • use of coincidence • allegory and symbolism • animal imagery stresses Tess's vulnerability • eavesdropping and voyeuristic tendencies of the characters. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • strict Victorian morality and 19th-century Christianity • social conditions • struggle of the rural peasantry • situation of women as property of husband/father • preoccupation with heredity and kinship.

Question Number	Indicative content
10 contd	<p><i>A Single Man</i></p> <p>Examples of lack of trust might include:</p> <ul style="list-style-type: none"> • George is viewed with suspicion because of his sexuality and single status • he is an outsider in a neighbourhood of conventional families • some of his neighbours are wary of him • local children regard him as a 'monster' treating him with suspicion when he gives them candy • his relationship with university colleagues is uneasy • he is alienated from his students by his age and nationality. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • naturalist approach, i.e. narrative takes place in the course of one day narrative voice is third person but from the perspective of the protagonist • interior monologue • tone is bittersweet mingled with sardonic humour. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • setting is 1962 Southern California • published in 1964 the novel was the fore-runner of the gay liberation movement amid US campaigns against 'sex deviants' • novel created controversy on publication. <p><i>Much Ado About Nothing</i></p> <p>Examples of lack of trust might include:</p> <ul style="list-style-type: none"> • Don John sows seeds of suspicion regarding Hero's chastity • Claudio and Don Pedro consequently distrust Hero • Beatrice and Benedick are suspicious of each other's motives, Beatrice distrusts romantic conventions. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • dramatic devices of overheard and misrepresented conversations • manipulation and deliberate deceit • the masked ball • literary features of metaphor, hyperbole, • contrasts between literal and metaphorical language • comic gulling of Beatrice and Benedick • shifts between comic and tragic moods. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • Elizabethan patriarchal society • contemporary status of women • questions of legitimacy and inheritance.

Question Number	Indicative content
10 contd	<p><i>Betrayal</i></p> <p>Examples of lack of trust might include:</p> <ul style="list-style-type: none"> • Emma and Jerry’s affair • Emma’s confession to Robert without telling Jerry • Emma lying to Jerry about when Robert found out about their affair the on-going betrayal of Judith. <p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • innovative reverse chronology • enigmatic characters whose motives are veiled • implications and lack of clarity, e.g. does Robert suspect Emma when they are in Venice • economic dialogue • deliberate withholding of information • discussion about books representing a discussion about life • general atmosphere of deceit and uncertainty. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • Pinter’s clandestine affair with Joan Bakewell (he wrote the play while engaged in another affair with Antonia Fraser who later became his wife) • setting and cultural society of urban, affluent, upper-middle-class professionals • contemporary attitudes to marriage and extra-marital relationships. <p><i>Metaphysical Poetry</i></p> <p>Examples of lack of trust might include:</p> <ul style="list-style-type: none"> • suspicion/lack of trust in love relationships • persona attempting to seduce a woman or attempting to allay fears in a marriage • in religious poems, the poet’s own lack of trust in his worthiness and ability to serve God. <p>Students will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul style="list-style-type: none"> • presentation of a persuasive argument • use of startling, original conceits • extensive use of metaphor and simile • abruptness and colloquial language • brevity and economy • allusions. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • Elizabethan interest in poetry that was intellectually challenging yet concise • contemporary religious belief • male-female relationships. <p><i>Selected Poems: Sylvia Plath</i></p> <p>Examples of lack of trust might include:</p> <ul style="list-style-type: none"> • Plath’s relationship with her father • lack of trust in her self – her own mental state • her apprehension about her maternal role

Question Number	Indicative content
10 contd	<ul style="list-style-type: none"> • implied mistrust of her own mental stability by others • her mistrust of wider political and social issues, e.g. the growth of American militarism. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • extensive range of poetic devices • adoption of a persona • metrical patterning • half-rhyme giving an unsettling quality • intense and violent images • vivid visual effects • focus on depression, death and suicide • undercurrents of anxiety. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • Plath's own mental breakdown • her volatile marriage to Ted Hughes • the popularity of ECT treatment <p>the political and social background of the early 1960s with fear of Communism rife in America and the beginning of the Women's Movement.</p>

Level	Mark	Descriptor (AO1, AO2, AO3, AO5)
	0	No rewardable material
Level 1	1-4	<p>Recalls information</p> <ul style="list-style-type: none"> Recalls few linguistic and literary terms and gives many unsupported examples. Most ideas are unstructured and not well linked. Uses a highly-descriptive or highly-narrative approach or paraphrases with little understanding of the writer's crafting of the text. Recalls contextual factors and has little awareness of significance and influence of these. Most ideas are unstructured and not well linked. Use of English is uneven and formulaic. Makes frequent errors and technical lapses.
Level 2	5-8	<p>Broad understanding</p> <ul style="list-style-type: none"> Uses some linguistic and literary terms that shows broad understanding. Gives overly superficial reading of the text and applies broad understanding of writer's techniques. Describes contextual factors but links between significance and influence are undeveloped. Organises and expresses ideas with some clarity. Use of English is not always secure or precise. Makes errors and writing has inconsistencies.
Level 3	9-12	<p>Detailed understanding</p> <ul style="list-style-type: none"> Uses linguistic and literary terms accurately and provides examples that demonstrate clear knowledge. Shows clear understanding of how meaning shaped with clear supporting examples. Explains significance and influence of contextual factors by making relevant links. Ideas are mostly logically structured with few lapses in clarity. Use of English is clear and accurate.
Level 4	13-16	<p>Consistent application</p> <ul style="list-style-type: none"> Applies terminology consistently and supports them with use of relevant examples. Demonstrates understanding of the effects of linguistic and literary features and of the writer's craft. Makes inferences about the links between the text and contextual factors. Structure of response is confident, with some effective transitions and language carefully chosen for style. Use of English is secure and effective.
Level 5	17-20	<p>Discriminating application</p> <ul style="list-style-type: none"> Applies and uses terminology by using sustained integration of examples. Shows discriminating application of writer's linguistic and literary choices and their effects on shaping meaning. Evaluates context by looking at subtleties, nuances and the multi-layered nature of texts. Structures writing in consistently appropriate register and style. Use of English is highly effective and assured.

Question Number	Indicative content
11	<p>Encounters <i>Birdsong</i></p> <p>Examples of strong emotion might include:</p> <ul style="list-style-type: none"> • sexual desire (often adulterous, taboo, unconventional), e.g. Stephen and Isabelle, Lisette, Jeanne; Isabelle and German soldier • sexual revenge e.g. Isabelle and husband • the sublimation of sexual desire into desire to fight and desire for self-preservation in wartime (especially Stephen and Weir in France, 1916) • fear and also the ability of some characters to suppress fear during wartime encounters with the enemy • sense of loss (or lack of it) for those who are lost (romantically or in war). <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • complex timeframe, shuttling between past and present, allows for greater sympathy from the reader for the characters' emotional frustrations and eventual fulfilment • a range of syntactical, rhetorical and phonological features capture emotions of fear, lust, loss etc • symbolism of tunnels/corridors for labyrinthine emotional lives of characters. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • historical references to WWI • history of feminism and women's status in the early 20th century • significance of <i>Birdsong's</i> appeal to a mass audience and its adaptation for stage, TV, and cinema. <p>Wuthering Heights</p> <p>Examples of strong emotion might include:</p> <ul style="list-style-type: none"> • Earnshaw family's disgust on encountering Heathcliff for first time • Heathcliff's yearning for revenge on Hindley • Heathcliff's sense of loss for Mr Earnshaw and Cathy • Heathcliff's desperation to be reunited with Cathy and Isabella's despair at Heathcliff's treatment of her • Cathy's fear at being imprisoned by Heathcliff and her blossoming love for Hareton etc. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • fusion of realism and gothic genres • 19th-century ideas about racial difference and purity (Heathcliff is repeatedly racialised) and 19th-century status of women; hysteria and anorexia • multiple narrators and complex time frame • dialogue and description being replete with syntactical, rhetorical and phonological features indicative of heightened emotions. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • many incidents in which strong emotions are considered inappropriate due to class or gender status • Brontë's status as female author and the scandal that followed first publication due to perception of excessive violence and inappropriate emotions and behaviours.

Question Number	Indicative content
11 contd	<p><i>The Bloody Chamber</i></p> <p>Examples of strong emotion might include:</p> <ul style="list-style-type: none"> • instances from the many stories in this collection that feature young female protagonists who undergo highly emotional encounters, sometimes falling victim to patriarchal violence but more often challenging or even embracing it • emotions including fear, relief, sexual desire/lust, etc. In the title story, a young bride encounters the reality of her husband's sordid sexual tastes, then falls for a blind piano-tuner. Others include: <i>The Tiger's Bride</i> – young heroine transformed by encounter with tiger; <i>Wolf – Alice and Company of Wolves</i> – both are variants on <i>Red Riding Hood</i>, in which the heroine encounters a variety of lupine antagonists • <i>Lady of the House of Love</i> involves a vampiric encounter • more lyrical encounter occurs in <i>The Erl-King</i>, in the form of the personified spirit of the forest. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • range of genres and styles (gothic, folk tale, lyric) • vast array of literary and linguistic features including vivid imagery, unconventional syntax, tense switching, phonological effects, allusion, neologism, multiple narrative focalisations, direct address to the reader, etc in order to capture strong emotions. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • Carter's complex relationship with feminism • postmodern dismantling of genre, form, and tradition. <p><i>Hamlet</i></p> <p>Examples of strong emotion might include:</p> <ul style="list-style-type: none"> • Hamlet's encounter with the ghost of his father provokes in Hamlet strong yearning for revenge on Claudius, revulsion against his mother and indeed all women. His inability to act on the ghost's instructions will prompt depressive and even self-destructive feelings • Claudius encounters the realisation that Hamlet knows his guilt when the players perform <i>the Mousetrap</i> – this leads him to the chapel where he lamely confesses his crimes before God, a confession overheard by Hamlet • Hamlet's final encounter with Ophelia has a disastrous outcome: the episode drives Ophelia to madness, and she eventually drowns herself. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • conventions of tragedy as genre (e.g. catharsis produced via audience's emotions of fear and pity) etc. • use of rhetorical and syntactical and theatrical features indicative of strong emotion, including repetition, apostrophe, exclamation, rhetorical question, soliloquy etc. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • renaissance theories of sin, justice and revenge • women's status in society • Machiavellian ideas about power.

Question Number	Indicative content
11 contd	<p><i>Rock 'n' Roll</i> - Examples of strong emotion might include:</p> <ul style="list-style-type: none"> • several encounters that are more awakenings of the mind rather than confrontations with forces external to the self. Although Jan encounters the interrogator, and the fleeting encounter with the Pan or Syd Barrett-like figure of 'The Piper' serves as a metaphor for the strange seductive power of rock music, the characters more often encounter the realities of their situations through disaster and loss, of various kinds. • from the broken record collection to the failed commune to the realisation of mortality to the breakdown of communist ideals, the characters are forced to face up to the shattering of political dreams and personal well-being, sustained only by a redeeming faith in the power of art – specifically rock n roll music – to appeal emotionally to our true selves. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • Stoppard's use of complex literary devices such as the double perspective (Prague/Cambridge) • mythological and classical allusion • an episodic structure • host of rhetorical features as characters articulate, with great emotion, their ideals and confront their failure. <p>Students will be expected to comment on any relevant contextual factors:</p> <ul style="list-style-type: none"> • play's strongly autobiographical flavour • many references to modern history, specifically the decline and fall of communism between 1968-1990, and the impact of popular culture in social history. <p><i>The Waste Land and Other Poems</i></p> <p>Examples of strong emotion might include:</p> <ul style="list-style-type: none"> • any reference to the general 'setting', a tawdry post-WWI London, populated by automatons and zombies who seem incapable of feeling (e.g. Stetson, the crowd that flows over London Bridge). • several episodes in this poem produce strong feeling – revulsion and regret at sexual liaisons (Elizabeth and Leicester, Young Man Carbuncular, Hyacinth girl etc) • recollections of mental breakdowns (Margate sands, the blanking out of what happened in the Hyacinth Garden) • quest for water in part V produces despair, followed by the disbelief and awe when the cities explode and rain falls. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • Eliot's use of range of modernist procedures (extravagant metaphor, cryptic allusion, unanticipated shifts in style, genre and register) and language features (rhetorical and phonological) • more generic features for capturing or provoking strong emotion, including repetition, apostrophe, exclamation, rhetorical question, alliteration, sibilance, metaphor, onomatopoeia, etc.

Question Number	Indicative content
11 contd	<p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • post-WWI breakdown in social relations, loss of religious faith, new role of women in society • modernism as emerging style. <p><i>The New Penguin Book of Romantic Poetry</i></p> <p>Examples of strong emotion might include:</p> <ul style="list-style-type: none"> • pity and shock at the condition of the poor (Landon 'The Factory'; Blake 'The Chimney Sweep', Yearsley 'Poem on the Inhumanity of the Slave Trade', Wordsworth's various suffering old men) • joyous inspiration in nature (Wordsworth 'Daffodils'; Shelley 'Ode to the Skylark) or lament at nature's desecration (Clare 'Lamentations of Round Oak Waters', Burns 'To a Mouse') • awe and/or fear in the face of the exotic or supernatural (Coleridge 'Christabel' and 'Kubla Khan'; Keats 'La Belle Dame Sans Merci'; Blake 'The Tyger') • sexual desire for, or mourning the loss of, a lover (Wordsworth 'Lucy Poems'). <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • stylistically and generic diversity: narratives and lyrics, modernisms and archaisms, formal and free verse • use of rhetorical and syntactical and theatrical features indicative of strong emotion including repetition, apostrophe, exclamation, rhetorical question, alliteration, sibilance, metaphor, onomatopoeia, etc. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • Romantic period reaction to social protest movements expressing emotional outrage at slavery, factory conditions, etc. • depiction of females, the poor and racialised others in distress, shaped by social expectations of race, class and gender.

Level	Mark	Descriptor (AO1, AO2, AO3, AO5)
	0	No rewardable material
Level 1	1-4	<p>Recalls information</p> <ul style="list-style-type: none"> Recalls few linguistic and literary terms and gives many unsupported examples. Most ideas are unstructured and not well linked. Uses a highly-descriptive or highly-narrative approach or paraphrases with little understanding of the writer's crafting of the text. Recalls contextual factors and has little awareness of significance and influence of these. Most ideas are unstructured and not well linked. Use of English is uneven and formulaic. Makes frequent errors and technical lapses.
Level 2	5-8	<p>Broad understanding</p> <ul style="list-style-type: none"> Uses some linguistic and literary terms that shows broad understanding. Gives overly superficial reading of the text and applies broad understanding of writer's techniques. Describes contextual factors but links between significance and influence are undeveloped. Organises and expresses ideas with some clarity. Use of English is not always secure or precise. Makes errors and writing has inconsistencies.
Level 3	9-12	<p>Detailed understanding</p> <ul style="list-style-type: none"> Uses linguistic and literary terms accurately and provides examples that demonstrate clear knowledge. Shows clear understanding of how meaning shaped with clear supporting examples. Explains significance and influence of contextual factors by making relevant links. Ideas are mostly logically structured with few lapses in clarity. Use of English is clear and accurate.
Level 4	13-16	<p>Consistent application</p> <ul style="list-style-type: none"> Applies terminology consistently and supports them with use of relevant examples. Demonstrates understanding of the effects of linguistic and literary features and of the writer's craft. Makes inferences about the links between the text and contextual factors. Structure of response is confident, with some effective transitions and language carefully chosen for style. Use of English is secure and effective.
Level 5	17-20	<p>Discriminating application</p> <ul style="list-style-type: none"> Applies and uses terminology by using sustained integration of examples. Shows discriminating application of writer's linguistic and literary choices and their effects on shaping meaning. Evaluates context by looking at subtleties, nuances and the multi-layered nature of texts. Structures writing in consistently appropriate register and style. Use of English is highly effective and assured.

Question Number	Indicative content
12	<p>Crossing Boundaries</p> <p><i>Wide Sargasso Sea</i></p> <p>Examples of barriers might include:</p> <ul style="list-style-type: none"> • race, gender, colour, mental stability • as a female, Antoinette is manipulated by her brother and husband, has an arranged marriage and is removed from her home country • her psychological state is affected, causing her sanity to be questioned • colour and social status are obstacles to her achieving real friendship with Tia. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • dual narratives • flashbacks, dreams and memories • symbolism • confusion of time sequence, ambiguity. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • post-colonial setting • transition from slavery to emancipation • late 20th century preoccupation with perception and interpretation of/interest in the Gothic genre. <p><i>Dracula</i></p> <p>Examples of barriers might include:</p> <ul style="list-style-type: none"> • gender, sexuality, social class, supernatural forces • physical and metaphorical obstacles, e.g. Harker's entrapment in Dracula's castle the battle between freewill and determinism • Lucy and Mina both face gender obstacles but approach in opposite ways. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • narrative oppositions • reality versus illusion • changing perspectives • letters, diary entries, journals • physical and psychological transformations. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • gender issues in late 19th-century England • movement away from patriarchal dominance and female dependence • undermining of hierarchical class-structured society. <p><i>The Lowland</i></p> <p>Examples of barriers might include:</p> <ul style="list-style-type: none"> • Subash and Udayan both fight against cultural and familial traditions • Udayan refuses an arranged marriage and marries a woman his parents disapprove of; he actively breaks down barriers • Subash leaves the family home to study in the U.S. and he rejects an arranged marriage

Question Number	Indicative content
12 contd	<ul style="list-style-type: none"> • Gauri has to face a gender barrier in being an independent woman who seeks intellectual fulfilment • Bea faces cultural barriers when she visits the family home in Calcutta. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • omniscient narrator gives the opportunity to move between different viewpoints of the characters • narrative line is chronological but embedded with lectures on history and politics • there is a shift in the narrative trajectory when Udayan is killed • the emphasis moves from the epic style to a narrower, more domestic focus on relationships. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • the Naxalite movement in West Bengal in the 60's and background context of Partition in the 40's • Bengali Hindu customs and traditions • university life in Rhode Island • studies of Philosophy and Oceanography. <p><i>Twelfth Night</i></p> <p>Examples of barriers might include:</p> <ul style="list-style-type: none"> • gender (e.g Viola in disguise so cannot reveal love for Orsino) • social class (Malvolio's social status an obstacle to his aspirations) • Olivia being unaware of Viola's female status, so her love is unrequited • Viola and Sebastian have to overcome the barrier of being outsiders in Illyria. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • disguise, comic ambiguity • Malvolio gulled into appearing insane • dramatic irony (Viola conveys messages of love from Orsino to Olivia); device of the shipwreck causing characters to be displaced • poetic speeches delivered by Viola to Olivia • comedic farcical effect of drunkenness and loss of control. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • expectations of Elizabethan social comedy • conventions of a patriarchal society. • changing perceptions of gender and social class • role reversal through cross-dressing. <p><i>Oleanna</i></p> <p>Examples of barriers might include:</p> <ul style="list-style-type: none"> • social and intellectual status • gender • cultural gap between Carol and John. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • dialogues between John and Carol • teacher/student interaction • theatrical device of telephone calls to reveal John's social circumstances

Question Number	Indicative content
12 contd	<ul style="list-style-type: none"> • threats (Carol's threat and John's violence) • ambiguity (gives audience the opportunity to make up their own minds). <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • opposing views of education and knowledge • John has relativist view (i.e. being aware of different viewpoints) • Carol has dualist view (i.e. sees answers as right or wrong). <p><i>Goblin Market</i></p> <p>Examples of barriers might include:</p> <ul style="list-style-type: none"> • gender • sexuality • religious belief • conflict between personal relations and public concerns. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • strong narrative voice • use of allegory • ambiguous presentation of females (Laura as fallen woman and Lizzie as subversively attempting to promote freedom for women) • rich imagery, sensuous language. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • Victorian attitudes to women (Madonna/whore syndrome) and firm religious beliefs • view of temptation • perceptions of female desire • male-dominated society. <p><i>North</i></p> <p>Examples of barriers might include:</p> <ul style="list-style-type: none"> • heritage • filial duty • disorder and violence • religious intolerance. <p>Students will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • poetic devices eg figurative and evocative language • phonological effects • images of disorder and nightmare • references and allusions to the past. <p>Students will be expected to comment on relevant contextual factors:</p> <ul style="list-style-type: none"> • political troubles in Northern Ireland • agricultural heritage and fascination with the land • Heaney's relationship to the land and to his father • relevance of the past to the present.

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