



Pearson
Edexcel

Mark Scheme (Results)

Summer 2019

Pearson Edexcel GCE

In English Language and Literature (8EL0_02)

Paper 02: Varieties in Language and Literature

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Summer 2019

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Paper 2 Mark scheme

SECTION A: Prose Fiction Extract

Question Number	Indicative content
1	<p data-bbox="359 342 774 405">Society and the Individual <i>The Great Gatsby</i></p> <p data-bbox="359 443 1396 510">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="359 555 1460 656">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel, such as:</p> <ul data-bbox="367 667 1476 1104" style="list-style-type: none">• how Nick draws the reader into his confidence and shares his moral standards through use of pronouns, e.g. 'himself', 'you'• Nick's function as unreliable narrator and the contradictions in his 'honest' account, reflecting the opening chapter of the novel• deceit viewed with tolerance, e.g. 'never blame', 'I forgot'• use of common nouns to suggest lower class status, e.g. 'caddy', 'witness'• how Jordan's behaviour is presented as necessary to survival, e.g. 'wasn't able to endure'; 'demands of her hard, jaunty body'• the use of vague language and platitudes maintain moral ambiguity, e.g. 'suggestion', 'thing', 'tangle', 'casually sorry'• the challenging nature of conversation contradicts casual tone• common noun phrase of 'that certain girl' used to distance Nick's attachment. <p data-bbox="359 1137 1460 1171">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="359 1176 1460 1243">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="367 1272 1061 1384" style="list-style-type: none">• rise of celebrity• early 20th century attitudes to class and wealth• morality and decadence of the Jazz Age. <p data-bbox="359 1422 1268 1456">These are suggestions only. Accept any valid alternative response.</p>

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

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

Question Number	Indicative content
2	<p data-bbox="339 230 766 297">Society and the Individual <i>Great Expectations</i></p> <p data-bbox="339 342 1372 409">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="339 454 1484 560">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel, such as:</p> <ul data-bbox="351 566 1492 1081" style="list-style-type: none"> • Pip's lack of confidence with expected social behaviours, e.g. use of 'afraid' • Pip's need for reassurance shown by the interrogative 'having him home to supper?' and use of speech patterning that mirrors Herbert • Pip's growing confidence and self-deception, e.g. use of plural pronoun 'we', adverb 'boldy' • use of parenthesis to show child-like, patronising humour of Pip and Herbert • Pip's transition to a gentleman echoed in the change in name of 'Mr Wopsle' to 'Mr Waldengarver' • use of allusion to Hamlet and adverb 'very slowly' highlights Mr Wopsle's pomposity • emphasis of the lower class of the dresser in contrast to Pip's gentleman status • physical comedy contrasts the serious tone preceding this episode • contrast between characters who seek to improve themselves, e.g. Pip, Magwitch; those who are resistant to it, e.g. Estella, Joe. <p data-bbox="339 1115 1476 1142">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="339 1149 1300 1216">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="351 1223 1292 1328" style="list-style-type: none"> • contemporary attitudes towards comedy • attitudes towards people who attempt to change their social status • contemporary cultural pursuits. <p data-bbox="339 1361 1252 1395">These are suggestions only. Accept any valid alternative response.</p>

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Level 2	6–10	Broad understanding <ul style="list-style-type: none"> Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. Gives surface reading of texts. Applies broad understanding of writer’s/speaker’s craft. Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped. 						
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Question Number	Indicative content
3	<p data-bbox="339 237 564 304">Love and Loss <i>A Single Man</i></p> <p data-bbox="339 342 1374 409">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="339 454 1476 562">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel, such as:</p> <ul data-bbox="339 566 1476 1081" style="list-style-type: none"> • varied narrative voice to represent the separate elements of George's self • journey to sleep, loss of consciousness and re-examination represented by extended metaphor of the sea • shifting sense of conviction shown by use of interrogatives, exclamatives and minor sentences • adjacency pair structure of interior unconscious voice during sleep is reflective of George questioning himself throughout the novel • depersonalisation through simple noun phrases of body parts and use of third person pronoun 'its' • personification of abstract nouns to show their significance in making choices, e.g. 'Death', 'Past' • use of modal auxiliaries to demonstrate a change in attitude after a further episode of self-reflection • lexical fields of death and legality foreshadow end of the novel. <p data-bbox="339 1115 1476 1144">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="339 1149 1302 1216">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="339 1220 1302 1328" style="list-style-type: none"> • social anxieties in contemporary society • Isherwood's experiences as an émigré • contemporary attitudes to death and ageing in the gay community. <p data-bbox="339 1361 1254 1391">These are suggestions only. Accept any valid alternative response.</p>

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Level	Mark	Descriptor (AO1, AO2, AO3)						
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Level 1	1–5	<p>Recalls information</p> <ul style="list-style-type: none"> Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses. Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer’s/speaker’s craft. Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received. 						
Level 2	6–10	<p>Broad understanding</p> <ul style="list-style-type: none"> Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. Gives surface reading of texts. Applies broad understanding of writer’s/speaker’s craft. Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped. 						
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Level 4	16–20	<p>Consistent application</p> <ul style="list-style-type: none"> Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer’s/speaker’s craft. Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received. 						
Level 5	21–25	<p>Discriminating application</p> <ul style="list-style-type: none"> Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer’s/speaker’s craft. Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way. 						

Question Number	Indicative content
4	<p data-bbox="339 237 730 304">Love and Loss <i>Tess of the D'Urbervilles</i></p> <p data-bbox="339 349 1374 416">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="339 461 1485 566">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel, such as:</p> <ul data-bbox="352 573 1485 1010" style="list-style-type: none"> • contrast in name is highlighted, used to represent heritage and authenticity • the continued presentation of Tess as vulnerable shown through pre-modification, e.g. 'young', 'simple' • listing to show The Slopes has an abundance of natural attributes without typical hardships of land ownership • the newness, convenience and manicured nature of the estate represented by similes and lexical field of money • antiquity of heritage landscapes emphasised by modification, e.g. 'sylvan antiquity', 'Druidical mistletoe', 'venerable tract' • Tess' shock and distaste and how this is conveyed • landscape used to reflect characters and situations elsewhere in the novel, e.g. the Talbothay's and Flintcomb-Ash. <p data-bbox="339 1043 1485 1077">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="339 1084 1315 1151">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="352 1158 1241 1263" style="list-style-type: none"> • contemporary views on familial relationships and responsibility • Hardy's views on rural landscapes and modernity • Victorian attitudes to women and class. <p data-bbox="339 1296 1246 1330">These are suggestions only. Accept any valid alternative response.</p>

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Level 4	16–20	<p>Consistent application</p> <ul style="list-style-type: none"> • Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer’s/speaker’s craft. • Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received.
Level 5	21–25	<p>Discriminating application</p> <ul style="list-style-type: none"> • Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. • Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer’s/speaker’s craft. • Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way.

Question Number	Indicative content
5	<p data-bbox="392 215 719 282">Encounters <i>A Room With A View</i></p> <p data-bbox="392 309 1426 376">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="392 421 1390 524">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel, such as:</p> <ul data-bbox="403 533 1461 1048" style="list-style-type: none"> • abandonment of social conventions communicated phonically, e.g. use of onomatopoeia • togetherness and equality indicated by use of plural pronouns • religious allusions to highlight natural life cycle and the restraint of the clergy • childlike behaviour indicated by sentence mood and references to play • level of engagement mirrored by social class • list of verbs used to present George's actions linked to increasingly violent behaviour • the power of nature presented through listing and alliteration • pathetic fallacy is both liberating and restrictive depending on social situation • use of italics to indicate restrictive social norms and allusions to high culture, e.g. '<i>ladies</i>', '<i>Götterdämmerung</i>'. <p data-bbox="392 1077 1398 1144">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="392 1153 1355 1220">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="403 1229 1262 1332" style="list-style-type: none"> • Forster's/Edwardian attitudes to social class • awkwardness of encounters across subtle class boundaries • restrictive nature of accepted social norms and environment. <p data-bbox="403 1364 1302 1397">These are suggestions only. Accept any valid alternative response.</p>

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Level 2	6–10	<p>Broad understanding</p> <ul style="list-style-type: none"> • Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. • Gives surface reading of texts. Applies broad understanding of writer’s/speaker’s craft. • Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped.
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Level 4	16–20	<p>Consistent application</p> <ul style="list-style-type: none"> • Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer’s/speaker’s craft. • Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received.
Level 5	21–25	<p>Discriminating application</p> <ul style="list-style-type: none"> • Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. • Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer’s/speaker’s craft. • Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way.

Question Number	Indicative content
6	<p data-bbox="376 219 676 286">Encounters <i>Wuthering Heights</i></p> <p data-bbox="376 322 1409 389">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="376 434 1458 539">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel, such as:</p> <ul data-bbox="387 546 1449 1133" style="list-style-type: none"> • narrative takes the form of an epistle, which enhances the reliability of Nelly's account • restrictions on Isabella enhanced by repeated use of modal 'must' • behaviours and social expectations develop the contrast between the two settings • Isabella's confusion and naivety presented through repeated interrogatives • distance between Isabella and Heathcliff developed through the way she describes him, e.g. 'devil', 'what' • use of the lexical field of darkness and dirt reinforce Heathcliff's negative influence • relative status of Nelly and Isabella indicated through repeated use of imperatives • passive voice used to contrast sense of agency • atmosphere of Wuthering Heights established by references to lack of light. <p data-bbox="376 1167 1390 1234">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="376 1240 1345 1308">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="387 1314 1350 1420" style="list-style-type: none"> • markers of class boundaries, property and status in the 19th century • patriarchy and female status • religion and otherness. <p data-bbox="387 1453 1286 1487">These are suggestions only. Accept any valid alternative response.</p>

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Level 2	6–10	<p>Broad understanding</p> <ul style="list-style-type: none"> • Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. • Gives surface reading of texts. Applies broad understanding of writer’s/speaker’s craft. • Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped.
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Level 4	16–20	<p>Consistent application</p> <ul style="list-style-type: none"> • Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer’s/speaker’s craft. • Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received.
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Question Number	Indicative content
7	<p data-bbox="379 210 703 282">Crossing Boundaries <i>Wide Sargasso Sea</i></p> <p data-bbox="379 322 1410 394">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="379 434 1482 539">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel, such as:</p> <ul data-bbox="389 546 1482 1055" style="list-style-type: none"> <li data-bbox="389 546 1390 618">• Antoinette's retreat from reality highlighted by pre-modifiers, e.g. 'stiff white', 'doll's smile' <li data-bbox="389 624 1437 685">• syntactic patterning and repetition emphasises the strength of Rochester's disgust <li data-bbox="389 692 1406 723">• relative social positions and lack of status reflected in speech and action <li data-bbox="389 730 1382 801">• lexical field of tiredness and metaphor of thirst highlight debilitation of primary functions <li data-bbox="389 808 1453 840">• antithesis and lexical field of madness used to present natural surroundings <li data-bbox="389 846 1482 907">• use of plural pronouns to depersonalise and exclude foreshadows Antoinette's treatment in England <li data-bbox="389 913 1385 974">• unreliability of narrative voice highlighted by use of 'legend' and 'lie' to discuss memory <li data-bbox="389 981 1406 1055">• other relevant characters who are displaced, e.g. Christophine, Annette, Rochester, the Masons. <p data-bbox="379 1106 1390 1167">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="379 1173 1347 1245">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="389 1252 1310 1357" style="list-style-type: none"> <li data-bbox="389 1252 919 1283">• contemporary concepts of 'madness' <li data-bbox="389 1290 1310 1321">• patriarchal nature of property ownership in contemporary society <li data-bbox="389 1328 1102 1357">• post-colonial depictions of race and displacement. <p data-bbox="389 1391 1289 1422">These are suggestions only. Accept any valid alternative response.</p>

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

Question Number	Indicative content
8	<p data-bbox="347 241 683 309">Crossing Boundaries <i>Dracula</i></p> <p data-bbox="347 353 1382 421">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="347 465 1495 566">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel, such as:</p> <ul data-bbox="359 577 1495 1014" style="list-style-type: none"> • the episodic nature of journal entry used to document experimentation • the parallels between Renfield and Seward and how these are developed • terms of reference and how they misrepresent the reality of the situation and relationships, e.g. 'my friend', 'pretty family' • listing of typical nurturing behaviour, e.g. 'play', 'teach', 'feed' contrasts with the repetition of 'and feed' • the fluctuation of Renfield's emotional state indicated by increasing level of threat in his language • Renfield's confinement and restrictions on his movement indicated by use of prepositional phrases • repeated motif of blood loss and confinement throughout the novel variety of ways confinement is explored throughout the novel. <p data-bbox="347 1059 1495 1093">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="347 1104 1495 1171">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="359 1182 1495 1238" style="list-style-type: none"> • the contrast between scientific discovery and folklore and myth • restrictive nature of patriarchal society contemporary attitudes towards insanity. <p data-bbox="359 1272 1262 1305">These are suggestions only. Accept any valid alternative response.</p>

Please refer to the **Specific Marking Guidance on page 3** when applying this marking grid.

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

SECTION B: Exploring Text and Theme

Question Number	Indicative content
9	<p>Society and the Individual <i>The Great Gatsby</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of the effect of death might include:</p> <ul style="list-style-type: none">• violent description of Myrtle’s death and its comment on female morality and sexuality• indifference of upper classes to consequences of their actions• symbolism of Gatsby’s death and the creation of an heroic victim. <p>Candidates will be expected to identify and comment on the writer’s use of linguistic and literary features, such as:</p> <ul style="list-style-type: none">• use of symbols, motifs and colour imagery• filter of Nick’s retrospective narrative perspective• use of reported speech and distant accounts. <p>Candidates will be expected to comment on relevant contextual factors:</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none">• quest for the American Dream• decadence of the upper classes• contemporary concepts of morality. <p><i>Great Expectations</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of the effect of death might include:</p> <ul style="list-style-type: none">• Pip’s orphan status• death as a form of punishment for those who break the law• granting freedom from oppressors• sense of decay that pervades Satis House. <p>Candidates will be expected to identify and comment on the writer’s use of linguistic and literary features, such as:</p> <ul style="list-style-type: none">• nature of novel as a bildungsroman• ghostly descriptions and portrayal of Miss Havisham• death as narrative device. <p>Candidates will be expected to comment on any relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none">• penal system in Victorian England• nature of inheritance and status• contemporary class divisions and related living conditions.

Question Number	Indicative content
9 contd	<p data-bbox="347 241 612 275"><i>The Bone People</i></p> <p data-bbox="347 315 1377 376">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="363 383 1059 412">Examples of the effect of death might include:</p> <ul data-bbox="352 418 1251 557" style="list-style-type: none"> • mystery of Simon's heritage and the loss of his family • Joe's behaviour following the death of his wife • Kerewin's journey towards death and exploration of Maori myth • rebirth of characters. <p data-bbox="347 593 1433 658">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="352 665 1425 770" style="list-style-type: none"> • fragmentary nature of narration, stream of consciousness, dream like states • Maori symbolism and language • elements of mystery. <p data-bbox="347 804 1437 833">Candidates will be expected to comment on relevant contextual factors:</p> <p data-bbox="347 848 1310 916">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="352 922 1355 1030" style="list-style-type: none"> • Maori culture and beliefs • views on traditional and modern medicine • drugs, alcohol and violence and their impact on individuals and society. <p data-bbox="347 1102 464 1131"><i>Othello</i></p> <p data-bbox="347 1182 1377 1247">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="347 1254 1042 1283">Examples of the effect of death might include:</p> <ul data-bbox="352 1290 1246 1397" style="list-style-type: none"> • military status and honour are related to killing in battle • changes in attitude and behaviour as a consequence of a death • perception of murder as a means of personal gain. <p data-bbox="347 1433 1433 1498">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="352 1505 1126 1610" style="list-style-type: none"> • hamartia • characterisation through reactions and views on death • tropes of tragedy. <p data-bbox="347 1646 1358 1711">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="347 1727 1307 1794">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="352 1800 1046 1906" style="list-style-type: none"> • roles of women and attitudes towards them • concepts of honour, loyalty, revenge and suicide • genre of tragedy.

Question Number	Indicative content
9 contd	<p data-bbox="336 210 639 239"><i>A Raisin in the Sun</i></p> <p data-bbox="336 288 1370 356">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="336 365 1043 394">Examples of the effect of death might include:</p> <ul data-bbox="336 403 1406 539" style="list-style-type: none"> <li data-bbox="336 403 1206 432">• the death of Mr Younger creates the central focus of the play <li data-bbox="336 441 1406 508">• conflicting views on how to spend the insurance check and the direction the family should take <li data-bbox="336 517 772 546">• Ruth considering an abortion <p data-bbox="336 577 1430 645">Candidates will be expected to comment on the writer’s use of linguistic and literary features:</p> <ul data-bbox="336 654 1469 790" style="list-style-type: none"> <li data-bbox="336 654 751 683">• symbolism of Mama’s plant <li data-bbox="336 692 1187 721">• stage setting to represent the potential value of inheritance <li data-bbox="336 730 1469 797">• the linguistic representation of Beneatha’s cultural development after the loss of her father. <p data-bbox="336 828 1430 857">Candidates will be expected to comment on relevant contextual factors:</p> <p data-bbox="336 866 1302 934">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="336 943 1062 1043" style="list-style-type: none"> <li data-bbox="336 943 855 972">• segregation and efforts to defeat it <li data-bbox="336 981 663 1010">• the American Dream <li data-bbox="336 1019 1062 1048">• changing roles of women in contemporary society. <p data-bbox="336 1079 919 1108"><i>The Wife of Bath’s Prologue and Tale</i></p> <p data-bbox="336 1140 1370 1207">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="336 1216 1034 1245">Examples of the effect of death might include:</p> <ul data-bbox="336 1254 1198 1355" style="list-style-type: none"> <li data-bbox="336 1254 1062 1283">• death of husbands leads to opportunity and riches <li data-bbox="336 1292 1062 1321">• discussion on the value of religion and the afterlife <li data-bbox="336 1330 1198 1359">• fear of death alters behaviour both in the Prologue and Tale. <p data-bbox="336 1391 1422 1458">Candidates will be expected to identify and comment on the writer’s use of linguistic and literary features:</p> <ul data-bbox="336 1467 1377 1565" style="list-style-type: none"> <li data-bbox="336 1467 794 1496">• use of allegory and symbolism <li data-bbox="336 1505 1377 1534">• oratory tradition and digression which shapes the Wife’s attitude to death <li data-bbox="336 1543 1225 1572">• change in characterisation between the Prologue and the Tale. <p data-bbox="336 1597 1342 1664">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="336 1673 1302 1740">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="336 1749 1302 1850" style="list-style-type: none"> <li data-bbox="336 1749 1302 1778">• threats to life expectancy, e.g. the plague, poor harvest, bad winter <li data-bbox="336 1787 1078 1816">• changes in perception of the church and religion <li data-bbox="336 1825 1118 1854">• attitudes towards the role of women and marriage.

Question Number	Indicative content
9 contd	<p data-bbox="341 215 703 248"><i>The Whitsun Weddings</i></p> <p data-bbox="341 293 1369 360">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="341 376 1323 443">Candidates may choose individual poems for discussion or the work as a whole.</p> <p data-bbox="341 450 1034 483">Examples of the effect of death might include:</p> <ul data-bbox="341 490 1382 667" style="list-style-type: none"> <li data-bbox="341 490 1382 557">• value of life and how to live under the shadow of death, e.g. 'Mr Bleaney', 'Ambulances', 'Nothing to be Said', 'Days' <li data-bbox="341 564 979 598">• concepts of rebirth and religion, e.g. 'Water' <li data-bbox="341 604 1190 638">• the devaluation of life, e.g. 'Take One Home for the Kiddies' <li data-bbox="341 645 963 678">• legacy and legend, e.g. 'An Arundel Tomb'. <p data-bbox="341 701 1422 768">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="341 775 1262 880" style="list-style-type: none"> <li data-bbox="341 775 839 808">• range of devices to establish tone <li data-bbox="341 815 1043 848">• colloquial phrasing contrasts with elevated forms <li data-bbox="341 855 1262 889">• contrast between distant/global standpoint and specific/personal. <p data-bbox="341 911 1347 978">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="341 994 1302 1061">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="341 1068 1134 1173" style="list-style-type: none"> <li data-bbox="341 1068 1015 1102">• Larkin's own concerns with life, death and love <li data-bbox="341 1108 1134 1142">• growth of post-war disposable income and commodities <li data-bbox="341 1149 868 1182">• class divisions and living conditions. <p data-bbox="341 1198 1243 1232">These are suggestions only. Accept any valid alternative response.</p>

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

Question Number	Indicative content
10	<p>Love and Loss <i>A Single Man</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of intolerance might include:</p> <ul style="list-style-type: none"> • George's feelings of alienation from those around him • homophobic attitudes of Mrs Strunk and George's reluctance to reveal his relationship with Jim • George's feelings of disdain towards Doris and her religion. <p>Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • use of reported speech to relay behaviour of others • shifting narrative voice • use of flashbacks. <p>Candidates will be expected to comment on relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • contemporary attitudes to homosexuality • contrast in culture and values between California and England • class and status in 1960s America. <p><i>Tess of the D'Urbervilles</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of intolerance might include:</p> <ul style="list-style-type: none"> • Tess' views of nature and modernity, contrast of The Chase and The Slopes • Angel's religious views and attitudes towards Tess' rape • treatment of Tess as a single mother. <p>Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • use of authorial voice and direction • omniscient narrator presents emotional state of characters • extensive use of symbolism and imagery. <p>Candidates will be expected to comment on relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • Victorian attitudes towards religion • attitudes to women, sexuality and virginity • industrialisation and threats to rural life.

Question Number	Indicative content
10 contd.	<p data-bbox="359 203 587 232"><i>Enduring Love</i></p> <p data-bbox="359 277 1390 344">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="359 351 948 380">Examples of intolerance might include:</p> <ul data-bbox="359 389 1337 533" style="list-style-type: none"> • Joe's determination for scientific reasoning • intolerance stemming from deceit and deception • past behavioural patterns determining Clarissa's attitude towards Joe • social class prejudice, e.g. when Joe goes to purchase a gun. <p data-bbox="359 562 1441 629">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="359 638 1011 741" style="list-style-type: none"> • variety of narrative perspectives and forms • layering of perspectives and understanding • Joe's unreliability as narrator. <p data-bbox="359 775 1362 842">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="359 853 1321 920">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="359 929 1441 1072" style="list-style-type: none"> • modern psychological diagnoses • negative attitudes towards efficiency of the police • exploration of different ways of finding meaning, e.g. faith, science and literature. <p data-bbox="351 1135 743 1164"><i>Much Ado About Nothing</i></p> <p data-bbox="359 1211 1390 1279">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="359 1285 948 1314">Examples of intolerance might include:</p> <ul data-bbox="359 1323 1337 1467" style="list-style-type: none"> • treatment of Don John as a bastard • marginalisation of Beatrice as an older, outspoken woman • disrespect shown towards The Watch by those with higher status • disownment of Hero by Leonato due to alleged sexual relations. <p data-bbox="359 1496 1307 1563">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="359 1572 935 1675" style="list-style-type: none"> • contrast between verse and prose • contrast between comedy and tragedy • dramatic devices and set pieces. <p data-bbox="339 1709 1345 1776">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="351 1787 1313 1854">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="359 1863 1153 1989" style="list-style-type: none"> • Elizabethan patriarchal society • expected roles of women • threat of illegitimacy to inheritance and social order.

Question Number	Indicative content
10 contd.	<p data-bbox="359 203 502 235"><i>Betrayal</i></p> <p data-bbox="359 275 1393 342">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="359 349 948 380">Examples of intolerance might include:</p> <ul data-bbox="359 387 1182 528" style="list-style-type: none"> • absence of clear prejudice shown by Robert towards Jerry • views on modern writing and authors • nature of friendships and relationships • negativity towards Robert due to his inaction. <p data-bbox="339 562 1422 629">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="359 636 1023 741" style="list-style-type: none"> • language used to create atmosphere of civility • reverse chronological structure • brevity of expression. <p data-bbox="339 775 1425 806">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="359 813 1449 880">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="359 887 1066 992" style="list-style-type: none"> • the absurdist nature of the play • contemporary attitudes to marriage and infidelity • attitudes towards writing and subjective value. <p data-bbox="359 1025 683 1057"><i>Metaphysical Poetry</i></p> <p data-bbox="359 1097 1393 1164">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="359 1171 1347 1238">Candidates may choose individual poems for discussion or the work as a whole.</p> <p data-bbox="359 1245 948 1276">Examples of intolerance might include:</p> <ul data-bbox="359 1283 1374 1462" style="list-style-type: none"> • conflict between lovers and wider world, e.g. 'The Sun Rising'; 'The Canonization' • quest to woo reluctant females, e.g. 'The Flea'; 'To His Coy Mistress' • religious debates and the nature of sin, e.g. 'Batter My Heart'; 'The Vow Breach'; 'Redemption'. <p data-bbox="349 1496 1431 1563">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="359 1570 751 1675" style="list-style-type: none"> • elaborate conceits • range of verse structures • use of wit and satire. <p data-bbox="359 1709 1362 1776">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="359 1783 1321 1850">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="359 1856 735 1962" style="list-style-type: none"> • significance of religion • contrast to courtly love • occupations of the poets.

Question Number	Indicative content
10 contd.	<p data-bbox="363 203 820 232"><i>Selected Poems: Sylvia Plath</i></p> <p data-bbox="363 275 1390 342">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="363 356 1342 423">Candidates may choose individual poems for discussion or the work as a whole.</p> <p data-bbox="363 432 948 461">Examples of intolerance might include:</p> <ul data-bbox="363 470 1390 611" style="list-style-type: none"> <li data-bbox="363 470 948 499">• racial and societal intolerance in 'Daddy' <li data-bbox="363 508 1331 537">• resentment towards domesticity and traditional views of motherhood <li data-bbox="363 546 1390 575">• discussion of illness, in particular mental health, and treatment by others <li data-bbox="363 584 1315 613">• societal expectations of female physical appearance, e.g. 'Face Lift'. <p data-bbox="363 645 1442 712">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="363 721 1171 824" style="list-style-type: none"> <li data-bbox="363 721 1171 750">• variety of tone and expression to present different voices <li data-bbox="363 759 743 788">• use of unsettling imagery <li data-bbox="363 797 788 826">• complex figurative language. <p data-bbox="341 857 1426 887">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="363 896 1449 963">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="363 972 1126 1072" style="list-style-type: none"> <li data-bbox="363 972 954 1001">• allusions to literary tradition and myth <li data-bbox="363 1010 743 1039">• autobiographical nature <li data-bbox="363 1048 1126 1077">• contemporary attitudes towards mental instability. <p data-bbox="363 1144 1262 1173">These are suggestions only. Accept any valid alternative response.</p>

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

Question Number	Indicative content
11	<p data-bbox="373 230 692 297">Encounters <i>A Room with a View</i></p> <p data-bbox="373 344 1334 412">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="373 421 1078 450">Examples of triggers for change might include:</p> <ul data-bbox="373 459 1358 636" style="list-style-type: none"> • stabbing encourages action from George • kisses between George and Lucy promote new ways of thought • Cecil offering the villa to the Emersons • Lucy's meeting with Mr Emerson leading to her abandoning her travel plans. <p data-bbox="373 669 1324 736">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="373 770 1270 875" style="list-style-type: none"> • use of setting and environment • varying levels of formality in speech • third person narrator, with some level of intrusion by Forster. <p data-bbox="373 909 1382 976">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="373 985 1334 1052">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="373 1061 1291 1162" style="list-style-type: none"> • Edwardian travel and The Grand Tour • Edwardian attitudes towards social class and accepted behaviour • artistic schools. <p data-bbox="373 1196 659 1225"><i>Wuthering Heights</i></p> <p data-bbox="373 1258 1362 1326">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="373 1335 1078 1364">Examples of triggers for change might include:</p> <ul data-bbox="373 1373 1334 1478" style="list-style-type: none"> • Mr Earnshaw adopting Heathcliff • death of characters and change in custodianship • the appearance of Catherine's ghost stimulating Heathcliff's decline. <p data-bbox="373 1512 1283 1579">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="373 1612 983 1718" style="list-style-type: none"> • Gothic characteristics • structure of narrative and narrative frame • multiple narrators. <p data-bbox="373 1751 1337 1818">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="373 1827 1295 1895">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="373 1904 847 2009" style="list-style-type: none"> • concept of the 'other' • legal rights and property laws • harsh living conditions.

Question Number	Indicative content
11 contd	<p><i>The Bloody Chamber</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of triggers for change might include:</p> <ul style="list-style-type: none"> • the development of sexual maturity is a theme across the collection • there is a range of encounters that lead to transformations, especially in relation to animals/beasts • moments of solitude lead to self-reflection and change • violent encounters lead to change, e.g. 'The Snow Child'; 'Puss in Boots'. <p>Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • reflective retrospective narrative voice • direct address used to bring the reader into the narrator's confidence • use of imagery and symbolism. <p>Candidates will be expected to comment on relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • Carter's views on feminism • original tales and their subversion • contemporary attitudes to gender, women's roles and sexuality. <p><i>Hamlet</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of triggers for change might include:</p> <ul style="list-style-type: none"> • encounter with Hamlet's ghost • meditations on death provoked by Yorick's skull • use of the Mousetrap to provoke action and change in Ophelia • climax of the play as a tragedy. <p>Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • use of dramatic devices • variety of settings used to engender different moods and stimulate encounters • soliloquies to present Hamlet's state of mind. <p>Candidates will be expected to comment on relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • conventions of Revenge Tragedy • contemporary beliefs about the afterlife • political sovereignty and power.

Question Number	Indicative content
11 contd	<p><i>Rock 'N' Roll</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of triggers for change might include:</p> <ul style="list-style-type: none"> • various instances of music affecting characters and their behaviour • Esme's fluctuating attitude towards her education • tensions evoked from the dinner party • conflict between Jan and Ferdinand that arises from the records. <p>Candidates 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 perspectives of setting • use of conflict to stimulate action • use of music to trigger responses in characters. <p>Candidates will be expected to comment on any relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • autobiographical similarities between Stoppard and Jan • attitudes towards education and the arts • explorations of Communism in England and the Eastern bloc. <p><i>The Waste Land and Other Poems</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Candidates may choose individual poems for discussion or the work as a whole.</p> <p>Examples of triggers for change might include:</p> <ul style="list-style-type: none"> • expression of changes precipitated by war throughout the collection • religious encounters leading to change in faith, e.g. 'Journey of the Magi'; 'Ash Wednesday' • development of children encourages reflection in 'Landscapes' • encounters that highlight dissatisfaction and apathy in 'The Waste Land'. <p>Candidates 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 metaphors, allusions and conceits • fragmentary structure • range of voices and shifts in style.

Question Number	Indicative content
11 contd	<p>Candidates will be expected to comment on relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • post-WWI dissatisfaction • changes in social structure • text's place within the Modernist movement. <p><i>The New Penguin Book of Romantic Poetry</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Candidates may choose individual poems for discussion or the work as a whole.</p> <p>Examples of triggers for change might include:</p> <ul style="list-style-type: none"> • encounters with nature bring a change in mood or encourage creativity • societal encounters lead to restrictions, e.g. 'Lines of Life' • encounters that affect health and well-being, e.g. 'La Belle Dame Sans Merci'; 'Lucy' poems; 'Christabel' • romantic encounters that lead to action, e.g. 'The Maid of Athens'; 'Written between Dover and Calais'. <p>Candidates 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 poetic forms and styles • frequent use of first person perspective • use of apostrophe and figurative language. <p>Candidates will be expected to comment on relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • social and political unrest, especially in relation to slavery and working conditions • concerns for landscape and traditions • elevation of emotional responses. <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.

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

Question Number	Indicative content
12	<p data-bbox="363 215 687 282">Crossing Boundaries <i>Wide Sargasso Sea</i></p> <p data-bbox="363 331 1394 398">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="363 405 927 439">Examples of new roles might include:</p> <ul data-bbox="363 445 1458 551" style="list-style-type: none"> <li data-bbox="363 445 1458 479">• Rochester and Antoinette struggling to adapt to the roles of husband and wife <li data-bbox="363 483 823 517">• Rochester renaming Antoinette <li data-bbox="363 521 1214 555">• Antoinette attempting to assimilate through her friendships. <p data-bbox="363 580 1445 651">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="363 658 1366 763" style="list-style-type: none"> <li data-bbox="363 658 810 692">• intertextuality with Jane Eyre <li data-bbox="363 696 1174 730">• shifting narrative perspectives with unreliable narrators <li data-bbox="363 734 1366 768">• use of violent language and imagery to represent emotional conflicts. <p data-bbox="363 792 1366 864">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="363 875 1326 947">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="363 954 1214 1059" style="list-style-type: none"> <li data-bbox="363 954 930 987">• post-colonialism and marginalisation <li data-bbox="363 992 1214 1025">• patriarchal society and nature of incomes for gentlemen <li data-bbox="363 1030 959 1064">• the text as a palimpsest for Jane Eyre. <p data-bbox="363 1122 488 1155"><i>Dracula</i></p> <p data-bbox="363 1205 1394 1272">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="363 1279 927 1312">Examples of new roles might include:</p> <ul data-bbox="363 1319 1437 1458" style="list-style-type: none"> <li data-bbox="363 1319 1190 1352">• Mina being granted responsibilities by the male characters <li data-bbox="363 1357 1150 1391">• development of relationships to become almost familial <li data-bbox="363 1395 1437 1458">• Lucy and Renfield crossing boundaries to assume roles forced upon them by Dracula. <p data-bbox="363 1491 1445 1563">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="363 1570 1458 1709" style="list-style-type: none"> <li data-bbox="363 1570 1458 1603">• range of narrative devices that allow access to a range of characters' voices <li data-bbox="363 1608 1018 1641">• elements of the Gothic and the supernatural <li data-bbox="363 1646 1458 1709">• use of first person narrative voices allows characters to develop their sense of agency. <p data-bbox="363 1749 1366 1821">Candidates will be expected to comment on relevant contextual factors:</p> <p data-bbox="363 1832 1326 1904">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="363 1910 1118 2029" style="list-style-type: none"> <li data-bbox="363 1910 1118 1944">• changing roles of women in contemporary society <li data-bbox="363 1948 711 1982">• changing social order <li data-bbox="363 1986 999 2020">• elements of vampiric legend and folklore.

Question Number	Indicative content
12 contd	<p><i>The Lowland</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of new roles might include:</p> <ul style="list-style-type: none"> • Gauri's rejection of motherhood to become a scholar • both brothers cross boundaries and break from traditional familial roles • Udayan becoming a fighter in the Naxalite movement • Subayash assumes the role of Bela's father. <p>Candidates 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 third person narration • epic style documents changing roles across generations • range of settings to demonstrate the nature of new roles. <p>Candidates will be expected to comment on relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • the Naxalite movement in West Bengal • Bengali Hindu customs and traditions • comparative freedoms of America. <p><i>Twelfth Night</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Examples of new roles might include:</p> <ul style="list-style-type: none"> • abandonment of courtly love ideals by Orsino to be a more active suitor • Viola cross-dressing to take on a male role • Maria and Feste assume new roles in order to mock Malvolio • Malvolio's transition to a 'desirable lover' and his refusal to accept views about his insanity. <p>Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul style="list-style-type: none"> • use of disguise as dramatic device • use of verse and prose to develop characterisation • use of soliloquies to provide insight about new roles. <p>Candidates will be expected to comment on relevant contextual factors.</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • generic features of Shakespearean comedies • patriarchal society and roles of women • class structure in Elizabethan England.

Question Number	Indicative content
12 contd	<p data-bbox="363 212 497 241"><i>Oleanna</i></p> <p data-bbox="363 286 1394 353">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="363 360 927 389">Examples of new roles might include:</p> <ul data-bbox="363 398 1422 539" style="list-style-type: none"> <li data-bbox="363 398 1262 427">• John being granted tenure with increased reputational standing <li data-bbox="363 436 1358 465">• John's development as violent aggressor when his status is challenged <li data-bbox="363 474 1422 539">• Carol's developing confidence through support of her group of activists and moves from role of struggling student. <p data-bbox="363 571 1442 638">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="363 647 1230 750" style="list-style-type: none"> <li data-bbox="363 647 1102 676">• shifts in linguistic confidence as the play progresses <li data-bbox="363 685 1171 714">• confrontational language used as new roles are assumed <li data-bbox="363 723 1230 750">• use of interrogatives highlights the shifting balance of power. <p data-bbox="363 784 1449 813">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="363 822 1453 889">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="363 898 1318 1001" style="list-style-type: none"> <li data-bbox="363 898 1038 927">• patriarchal dominance in the university system <li data-bbox="363 936 1318 965">• shifting demographics in the student body and greater politicisation <li data-bbox="363 974 1286 1001">• contemporary attitudes towards violence and sexual harassment. <p data-bbox="363 1034 1251 1064"><i>Goblin Market, The Prince's Progress, and Other Poems</i></p> <p data-bbox="363 1072 1394 1140">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="363 1189 1342 1256">Candidates may choose individual poems for discussion or the work as a whole.</p> <p data-bbox="363 1265 831 1294">Examples of new roles include:</p> <ul data-bbox="363 1303 1426 1476" style="list-style-type: none"> <li data-bbox="363 1303 1426 1368">• defiance of narrator of 'Cousin Kate' and 'Maude Clare' who undertake roles that are pitied by society <li data-bbox="363 1377 1426 1406">• consideration of roles after death and how to relate to the world left behind <li data-bbox="363 1415 1394 1444">• development of sexual identity and how this has an impact on individuals <li data-bbox="363 1453 1362 1476">• role of sinner and roads to redemption, recognition of the role of Jesus. <p data-bbox="363 1509 1310 1576">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="363 1585 847 1688" style="list-style-type: none"> <li data-bbox="363 1585 730 1615">• first person perspective <li data-bbox="363 1624 596 1653">• direct address <li data-bbox="363 1662 847 1688">• simplicity of style and structure. <p data-bbox="363 1722 1369 1789">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="363 1798 1318 1865">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="363 1874 1050 1977" style="list-style-type: none"> <li data-bbox="363 1874 746 1904">• restricted roles of women <li data-bbox="363 1912 1050 1942">• significance of religion and views of the afterlife <li data-bbox="363 1951 991 1977">• Victorian attitudes to women and sexuality.

Question Number	Indicative content
12 contd	<p data-bbox="359 215 451 241"><i>North</i></p> <p data-bbox="359 293 1390 353">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="359 365 1342 432">Candidates may choose individual poems for discussion or the work as a whole.</p> <p data-bbox="359 443 927 472">Examples of new roles might include:</p> <ul data-bbox="359 477 1441 689" style="list-style-type: none"> <li data-bbox="359 477 1054 506">• role of Ireland in relation to the United Kingdom <li data-bbox="359 510 1374 577">• covert nature of roles during the Troubles, e.g. 'Whatever You Say, Say Nothing'; 'Singing School' <li data-bbox="359 582 1198 611">• breaking away from religious confinement, e.g. 'Freedman' <li data-bbox="359 616 1441 689">• Bog Poems raise feelings of guilt due to a lack of action, with boundaries not being crossed. <p data-bbox="359 723 1457 790">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="359 795 994 902" style="list-style-type: none"> <li data-bbox="359 795 655 824">• allusions to history <li data-bbox="359 828 703 857">• use of different voices <li data-bbox="359 862 994 902">• complex metaphors, kennings and imagery. <p data-bbox="359 947 1449 976">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="359 981 1449 1048">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="359 1052 1198 1160" style="list-style-type: none"> <li data-bbox="359 1052 895 1081">• political troubles in Northern Ireland <li data-bbox="359 1086 1198 1115">• Ireland's historical, linguistic and geographical background <li data-bbox="359 1120 986 1149">• historical artefacts, rituals and ceremonies. <p data-bbox="359 1193 1270 1223">These are suggestions only. Accept any valid alternative response.</p>

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.

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

