



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="355 338 772 405">Society and the Individual <i>The Great Gatsby</i></p> <p data-bbox="355 443 1390 510">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="355 555 1461 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="368 663 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="355 1137 1453 1167">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="355 1173 1453 1240">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="368 1274 1054 1379" 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="355 1424 1262 1453">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="341 230 766 297">Society and the Individual <i>Great Expectations</i></p> <p data-bbox="341 342 1372 409">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="341 454 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="352 566 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="341 1115 1476 1142">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="341 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="352 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="341 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. 						
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
3	<p data-bbox="338 237 564 304">Love and Loss <i>A Single Man</i></p> <p data-bbox="338 342 1374 409">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="338 454 1485 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="338 566 1485 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="338 1111 1481 1144">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="338 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="338 1223 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="338 1357 1254 1391">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
4	<p data-bbox="336 237 730 304">Love and Loss <i>Tess of the D'Urbervilles</i></p> <p data-bbox="336 349 1374 416">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="336 461 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="336 573 1485 1014" 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="336 1043 1485 1077">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="336 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="336 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="336 1292 1246 1326">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
5	<p data-bbox="395 219 719 282">Encounters <i>A Room With A View</i></p> <p data-bbox="395 315 1426 378">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="395 423 1390 526">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="403 535 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="395 1081 1398 1144">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="395 1155 1355 1218">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="403 1227 1262 1330" 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 1368 1302 1400">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"> <li data-bbox="387 546 1414 613">• narrative takes the form of an epistle, which enhances the reliability of Nelly's account <li data-bbox="387 620 1342 654">• restrictions on Isabella enhanced by repeated use of modal 'must' <li data-bbox="387 660 1449 728">• behaviours and social expectations develop the contrast between the two settings <li data-bbox="387 734 1270 801">• Isabella's confusion and naivety presented through repeated interrogatives <li data-bbox="387 808 1437 875">• distance between Isabella and Heathcliff developed through the way she describes him, e.g. 'devil', 'what' <li data-bbox="387 882 1442 949">• use of the lexical field of darkness and dirt reinforce Heathcliff's negative influence <li data-bbox="387 956 1398 1023">• relative status of Nelly and Isabella indicated through repeated use of imperatives <li data-bbox="387 1030 1078 1064">• passive voice used to contrast sense of agency <li data-bbox="387 1070 1398 1137">• atmosphere of Wuthering Heights established by references to lack of light. <p data-bbox="376 1167 1386 1234">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="376 1240 1342 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"> <li data-bbox="387 1314 1350 1348">• markers of class boundaries, property and status in the 19th century <li data-bbox="387 1355 815 1388">• patriarchy and female status <li data-bbox="387 1395 735 1429">• religion and otherness. <p data-bbox="387 1458 1286 1491">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
7	<p data-bbox="379 212 703 280">Crossing Boundaries <i>Wide Sargasso Sea</i></p> <p data-bbox="379 322 1410 389">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="379 432 1476 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 1476 1055" style="list-style-type: none"> • Antoinette's retreat from reality highlighted by pre-modifiers, e.g. 'stiff white', 'doll's smile' • syntactic patterning and repetition emphasises the strength of Rochester's disgust • relative social positions and lack of status reflected in speech and action • lexical field of tiredness and metaphor of thirst highlight debilitation of primary functions • antithesis and lexical field of madness used to present natural surroundings • use of plural pronouns to depersonalise and exclude foreshadows Antoinette's treatment in England • unreliability of narrative voice highlighted by use of 'legend' and 'lie' to discuss memory • other relevant characters who are displaced, e.g. Christophine, Annette, Rochester, the Masons. <p data-bbox="379 1099 1390 1167">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="379 1173 1347 1240">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="389 1247 1310 1352" style="list-style-type: none"> • contemporary concepts of 'madness' • patriarchal nature of property ownership in contemporary society • post-colonial depictions of race and displacement. <p data-bbox="389 1391 1289 1413">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 1385 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 1265 1305">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	<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><i>The Bone People</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"> • 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>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"> • fragmentary nature of narration, stream of consciousness, dream like states • Maori symbolism and language • elements of mystery. <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"> • Maori culture and beliefs • views on traditional and modern medicine • drugs, alcohol and violence and their impact on individuals and society. <p><i>Othello</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"> • 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>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"> • hamartia • characterisation through reactions and views on death • tropes of tragedy. <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"> • 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="336 210 639 237"><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 392">Examples of the effect of death might include:</p> <ul data-bbox="336 400 1406 539" style="list-style-type: none"> <li data-bbox="336 400 1206 427">• the death of Mr Younger creates the central focus of the play <li data-bbox="336 436 1406 504">• conflicting views on how to spend the insurance check and the direction the family should take <li data-bbox="336 512 772 539">• Ruth considering an abortion <p data-bbox="336 575 1430 642">Candidates will be expected to comment on the writer’s use of linguistic and literary features:</p> <ul data-bbox="336 651 1469 790" style="list-style-type: none"> <li data-bbox="336 651 751 678">• symbolism of Mama’s plant <li data-bbox="336 687 1187 714">• stage setting to represent the potential value of inheritance <li data-bbox="336 723 1469 790">• the linguistic representation of Beneatha’s cultural development after the loss of her father. <p data-bbox="336 826 1430 853">Candidates will be expected to comment on relevant contextual factors:</p> <p data-bbox="336 862 1302 929">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="336 938 1062 1041" style="list-style-type: none"> <li data-bbox="336 938 855 965">• segregation and efforts to defeat it <li data-bbox="336 974 663 1001">• the American Dream <li data-bbox="336 1010 1062 1041">• changing roles of women in contemporary society. <p data-bbox="336 1077 919 1104"><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 1243">Examples of the effect of death might include:</p> <ul data-bbox="336 1252 1198 1355" style="list-style-type: none"> <li data-bbox="336 1252 1062 1279">• death of husbands leads to opportunity and riches <li data-bbox="336 1288 1062 1314">• discussion on the value of religion and the afterlife <li data-bbox="336 1323 1198 1355">• 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 1561" style="list-style-type: none"> <li data-bbox="336 1467 794 1494">• use of allegory and symbolism <li data-bbox="336 1503 1377 1529">• oratory tradition and digression which shapes the Wife’s attitude to death <li data-bbox="336 1538 1225 1570">• 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 1852" style="list-style-type: none"> <li data-bbox="336 1749 1302 1776">• threats to life expectancy, e.g. the plague, poor harvest, bad winter <li data-bbox="336 1785 1078 1812">• changes in perception of the church and religion <li data-bbox="336 1821 1118 1852">• attitudes towards the role of women and marriage.

Question Number	Indicative content
9 contd	<p data-bbox="339 215 703 248"><i>The Whitsun Weddings</i></p> <p data-bbox="339 293 1370 360">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="339 376 1326 443">Candidates may choose individual poems for discussion or the work as a whole.</p> <p data-bbox="339 454 1034 488">Examples of the effect of death might include:</p> <ul data-bbox="339 490 1382 667" style="list-style-type: none"> • value of life and how to live under the shadow of death, e.g. 'Mr Bleaney', 'Ambulances', 'Nothing to be Said', 'Days' • concepts of rebirth and religion, e.g. 'Water' • the devaluation of life, e.g. 'Take One Home for the Kiddies' • legacy and legend, e.g. 'An Arundel Tomb'. <p data-bbox="339 701 1425 768">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="339 770 1265 880" style="list-style-type: none"> • range of devices to establish tone • colloquial phrasing contrasts with elevated forms • contrast between distant/global standpoint and specific/personal. <p data-bbox="339 913 1350 981">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="339 992 1302 1059">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="339 1061 1137 1171" style="list-style-type: none"> • Larkin's own concerns with life, death and love • growth of post-war disposable income and commodities • class divisions and living conditions. <p data-bbox="339 1193 1246 1227">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.
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
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="359 387 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="359 636 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 1366 842">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="359 853 1323 920">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="359 927 1442 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 1321 1337 1449" 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 1482 1307 1550">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="359 1556 935 1662" style="list-style-type: none"> • contrast between verse and prose • contrast between comedy and tragedy • dramatic devices and set pieces. <p data-bbox="339 1700 1345 1767">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="351 1778 1313 1845">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="359 1852 1155 1957" 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="359 203 502 237"><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="359 349 948 383">Examples of intolerance might include:</p> <ul data-bbox="359 389 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 808">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="359 815 1449 882">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="359 889 1066 994" 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 1028 683 1061"><i>Metaphysical Poetry</i></p> <p data-bbox="359 1099 1393 1167">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="359 1173 1347 1240">Candidates may choose individual poems for discussion or the work as a whole.</p> <p data-bbox="359 1247 948 1281">Examples of intolerance might include:</p> <ul data-bbox="359 1288 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 1433 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 1366 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 738 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="359 197 821 235"><i>Selected Poems: Sylvia Plath</i></p> <p data-bbox="359 268 1396 336">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="359 347 1348 414">Candidates may choose individual poems for discussion or the work as a whole.</p> <p data-bbox="359 425 949 459">Examples of intolerance might include:</p> <ul data-bbox="359 459 1396 616" style="list-style-type: none"> • racial and societal intolerance in 'Daddy' • resentment towards domesticity and traditional views of motherhood • discussion of illness, in particular mental health, and treatment by others • societal expectations of female physical appearance, e.g. 'Face Lift'. <p data-bbox="359 638 1444 705">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="359 705 1173 817" style="list-style-type: none"> • variety of tone and expression to present different voices • use of unsettling imagery • complex figurative language. <p data-bbox="343 851 1428 884">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="359 884 1452 952">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="359 963 1125 1064" style="list-style-type: none"> • allusions to literary tradition and myth • autobiographical nature • contemporary attitudes towards mental instability. <p data-bbox="359 1131 1268 1164">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.
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
11	<p data-bbox="373 230 560 259">Encounters</p> <p data-bbox="373 271 692 300"><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="373 423 1078 452">Examples of triggers for change might include:</p> <ul data-bbox="373 463 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="373 672 1324 739">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="373 775 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="373 911 1382 978">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="373 990 1334 1057">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="373 1068 1291 1169" 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 1205 660 1234"><i>Wuthering Heights</i></p> <p data-bbox="373 1270 1362 1337">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="373 1348 1078 1377">Examples of triggers for change might include:</p> <ul data-bbox="373 1388 1334 1489" 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 1525 1283 1592">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="373 1628 983 1729" style="list-style-type: none"> • Gothic characteristics • structure of narrative and narrative frame • multiple narrators. <p data-bbox="373 1765 1337 1832">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="373 1843 1295 1910">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="373 1921 847 2022" 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"> • Rochester and Antoinette struggling to adapt to the roles of husband and wife • Rochester renaming Antoinette • 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"> • intertextuality with Jane Eyre • shifting narrative perspectives with unreliable narrators • 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 943">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="363 949 1214 1055" style="list-style-type: none"> • post-colonialism and marginalisation • patriarchal society and nature of incomes for gentlemen • the text as a palimpsest for Jane Eyre. <p data-bbox="363 1122 488 1155"><i>Dracula</i></p> <p data-bbox="363 1207 1394 1274">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="363 1281 927 1314">Examples of new roles might include:</p> <ul data-bbox="363 1321 1437 1458" style="list-style-type: none"> • Mina being granted responsibilities by the male characters • development of relationships to become almost familial • Lucy and Renfield crossing boundaries to assume roles forced upon them by Dracula. <p data-bbox="363 1487 1445 1559">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="363 1565 1458 1715" style="list-style-type: none"> • range of narrative devices that allow access to a range of characters' voices • elements of the Gothic and the supernatural • 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 1899">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="363 1906 1118 2029" style="list-style-type: none"> • changing roles of women in contemporary society • changing social order • 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="363 215 496 241"><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="363 360 927 387">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 425">• John being granted tenure with increased reputational standing <li data-bbox="363 436 1358 463">• 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="363 573 1442 640">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="363 651 1230 752" style="list-style-type: none"> <li data-bbox="363 651 1102 678">• shifts in linguistic confidence as the play progresses <li data-bbox="363 689 1166 716">• confrontational language used as new roles are assumed <li data-bbox="363 728 1230 752">• use of interrogatives highlights the shifting balance of power. <p data-bbox="363 786 1449 813">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="363 824 1453 891">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="363 902 1318 1003" style="list-style-type: none"> <li data-bbox="363 902 1038 929">• patriarchal dominance in the university system <li data-bbox="363 940 1318 967">• shifting demographics in the student body and greater politicisation <li data-bbox="363 978 1286 1003">• contemporary attitudes towards violence and sexual harassment. <p data-bbox="363 1037 1251 1064"><i>Goblin Market, The Prince's Progress, and Other Poems</i></p> <p data-bbox="363 1075 1394 1142">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="363 1193 1342 1261">Candidates may choose individual poems for discussion or the work as a whole.</p> <p data-bbox="363 1272 831 1299">Examples of new roles include:</p> <ul data-bbox="363 1310 1426 1478" style="list-style-type: none"> <li data-bbox="363 1310 1426 1377">• defiance of narrator of 'Cousin Kate' and 'Maude Clare' who undertake roles that are pitied by society <li data-bbox="363 1377 1426 1404">• consideration of roles after death and how to relate to the world left behind <li data-bbox="363 1415 1394 1442">• development of sexual identity and how this has an impact on individuals <li data-bbox="363 1453 1362 1478">• role of sinner and roads to redemption, recognition of the role of Jesus. <p data-bbox="363 1512 1310 1579">Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:</p> <ul data-bbox="363 1590 847 1691" style="list-style-type: none"> <li data-bbox="363 1590 727 1617">• first person perspective <li data-bbox="363 1628 600 1655">• direct address <li data-bbox="363 1666 847 1691">• simplicity of style and structure. <p data-bbox="363 1724 1369 1792">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="363 1803 1318 1870">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="363 1881 1046 1982" style="list-style-type: none"> <li data-bbox="363 1881 743 1908">• restricted roles of women <li data-bbox="363 1919 1046 1946">• significance of religion and views of the afterlife <li data-bbox="363 1957 991 1982">• Victorian attitudes to women and sexuality.

Question Number	Indicative content
12 contd	<p data-bbox="359 215 454 246"><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="359 443 927 474">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 508">• 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="359 580 1198 611">• breaking away from religious confinement, e.g. 'Freedman' <li data-bbox="359 613 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="359 792 994 902" style="list-style-type: none"> <li data-bbox="359 792 655 824">• allusions to history <li data-bbox="359 826 703 857">• use of different voices <li data-bbox="359 860 994 902">• complex metaphors, kennings and imagery. <p data-bbox="359 947 1449 978">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 1050 1198 1160" style="list-style-type: none"> <li data-bbox="359 1050 895 1081">• political troubles in Northern Ireland <li data-bbox="359 1084 1198 1115">• Ireland's historical, linguistic and geographical background <li data-bbox="359 1117 986 1160">• historical artefacts, rituals and ceremonies. <p data-bbox="359 1193 1270 1225">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. 	

