



# Mark Scheme (Results)

November 2021

Pearson Edexcel Level 3 in

English Language and Literature (9EL0)

Paper 2: Varieties in Language and Literature

## **Edexcel and BTEC Qualifications**

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at [www.edexcel.com](http://www.edexcel.com) or [www.btec.co.uk](http://www.btec.co.uk). Alternatively, you can get in touch with us using the details on our contact us page at [www.edexcel.com/contactus](http://www.edexcel.com/contactus).

## **Pearson: helping people progress, everywhere**

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: [www.pearson.com/uk](http://www.pearson.com/uk)

October 2021

Question Paper Log Number P66354A

Publications Code 9ELO\_02\_2106\_MS

All the material in this publication is copyright

© Pearson Education Ltd 2021

## General Marking Guidance

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

## Marking guidance – specific

The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors. One bullet point is linked to one Assessment Objective, however please note that the number of bullet points in the level descriptor does not directly correlate to the number of marks in the level descriptor.

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used:

- examiners should first decide which descriptor most closely matches the answer and place it in that level
- the mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level
- in cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points

- examiners of Advanced GCE English should remember that all Assessment Objectives within a level are equally weighted. They must consider this when making their judgements
- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors
- Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner’s responsibility to apply their professional judgement to the candidate’s response in determining if the answer fulfils the requirements of the question.

### **Assessment objectives**

<b>AO1</b> Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement.
<b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects.
<b>AO3</b> Explore links and connections between texts.
<b>AO4</b> Show understanding of the relationships between texts and the contexts in which they were written.

Question Number	Indicative Content
1	<p><b>Society and the Individual</b> Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Contextual factors</b> Any references the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• attitudes to gender and sexuality in the world of men’s football are largely traditional and intolerant of difference</li> <li>• <i>The Guardian</i> newspaper is one of the most ‘progressive’ of British newspapers on matters of lifestyle and sexuality</li> <li>• changing social attitudes to gender roles in wider twenty-first century society.</li> </ul> <p><b>Literary and Linguistic features:</b></p> <ul style="list-style-type: none"> <li>• the construction of the title and what this implies about identity</li> <li>• structural coherence of the opening verb tense: ‘I have always loved to write’ heralding the later insistences that love of football and commitment to broadcasting are unchanged</li> <li>• use of self-deprecating ironic humour to build rapport: ‘I like to tell myself’</li> <li>• simile and assonance for effect: ‘like hunting for moths in thick fog’</li> <li>• simple sentence announcing gender switch is preceded by a long, convoluted sentence, suggestive of anxiety before making the announcement</li> <li>• parenthetical clause to define dysphoria suggests uncertainty as to whether audience will know the term or sympathise with the feeling</li> <li>• dental alliteration to convey the pain of dysphoria: ‘dysphoria ... discomfort ... dissociation’</li> <li>• assertive adverbial declarative: ‘From now on, it will be Nicky’</li> <li>• parallel syntax for emphasis: ‘A part of me ... Another part’; ‘world to stop ... world did not stop’</li> <li>• metaphor of rebirth: ‘a million tiny baby steps’</li> <li>• sibilance for effect: ‘second ... city ... space ... start’</li> <li>• hedged phrase for ironic effect: ‘Sports journalism is not always a welcoming place’</li> <li>• tricolon of parallel epistrophic phrases, each ending ‘have changed’ to create emphatic conclusion</li> <li>• fronted conjunction to insist, yet again, that despite a major change, many other aspects of life remain consistent</li> <li>• significance of ensuring the final word of the article is the new name.</li> </ul> <p>These are suggestions only. Accept any valid interpretation of the writer’s/speaker’s purposes and techniques based on different literary or linguistic approaches.</p>

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

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

Question Number	Indicative Content
2	<p><b>Love and Loss</b> Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Contextual factors</b> Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• popularity of the self-help genre in the last few decades</li> <li>• differing personal and cultural attitudes to grief.</li> </ul> <p><b>Literary and Linguistic features:</b></p> <ul style="list-style-type: none"> <li>• use of humour to build rapport with audience, including the title, and the unconventional expression of narratives of loss and grief as 'bummer stories'</li> <li>• capitalisation of superlative adjectives to subtly mock the trend for competitive grieving</li> <li>• anaphoric patterning helps to assert the core argument that everyone's grief is equivalent</li> <li>• creation of a demotic, and therefore relatable, voice through hyperbole: 'a million times' and consecutive sentences with fronted conjunction</li> <li>• capitalisation of 'OR' to strongly emphasise preference for the second option</li> <li>• use of ellipsis and hypophoric dialogue to further construct a relatable voice: 'Deal? Deal.'</li> <li>• announcement of her podcast serves a promotional function, but also, in conjunction with the list of traumatic events, serves to establish her credibility and competence</li> <li>• tricolon of rhetorical questions as structural device suggests they will be addressed later in the text</li> <li>• tricolon of losses she has herself recently endured with parenthetical details of the names of those lost, partly in tribute and partly to aid rapport building</li> <li>• oppositional phrasing to demonstrate complexity of grieving process: 'They are right ... And they are wrong'</li> <li>• bathetic humour in reference to loss of pet bird followed by use of powerful metaphors of conversion chart or yardstick to make the point that all grief is legitimate</li> <li>• alliteration for effect: 'I scoffed at grief support groups'</li> <li>• metaphors for different stages and intensities of grief: 'hot fire ... pile of ashes'</li> <li>• concluding imperative identifies the book as belonging to the self-help genre: 'Read it all. Because you'll need it all'.</li> </ul> <p>These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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

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



Question Number	Indicative Content
3	<p><b>Encounters</b> Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Contextual factors</b> Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• obituary genre conventions and the ways in which this piece variously conforms to and challenges those conventions</li> <li>• the detailing of the circumstances of the first encounter appears at the end of the extract – the context of the encounter explains the quasi-spiritual worship of Morrison in the preceding paragraphs</li> <li>• Toni Morrison’s status as one of the first Black American female writers to attain widespread respect.</li> </ul> <p><b>Literary and Linguistic features:</b></p> <ul style="list-style-type: none"> <li>• subheading promises the piece will be complex, since it is not just a summary of Morrison’s life but also an investigation of its ‘meaning’</li> <li>• announcement of complexity immediately followed by a vague and familiar expression: ‘It’s so strange’, followed by relatable pop-culture references</li> <li>• further rapport building occurs in the penultimate paragraph with the colloquialism ‘man’: ‘man, is it challenging’</li> <li>• adverbial phrase: ‘I never cry’ followed by anaphoric patterning: ‘When Whitney went ... When Michael died ... When Prince died’ to prepare the ground for the claim that Morrison is unique</li> <li>• identification of the novelist with three pop stars to assert the extent of Morrison’s appeal and celebrity</li> <li>• comparing the pop stars to distant cousins implies that the relationship with Morrison was much closer</li> <li>• hyperbolic contrast between her ‘peaceful’ passing and the radical impact of her life and work, which ‘tilted the Earth on its axis’</li> <li>• alliteration and rhetorical patterning for emphasis: ‘not so much expand the canon as explode it’</li> <li>• further patterning for effect: ‘truly shocking ... shocked I truly was’</li> <li>• pronoun shift from first person singular to plural to indicate how author’s awe at Morrison’s achievement was widely shared</li> <li>• repetition of ‘Toni Morrison has left us’ to convey shock on this momentous loss</li> <li>• cohesive repetition of ‘It’s so strange’ in the fourth paragraph echoes the opening words of the letter</li> <li>• rhetorical question: ‘Who will help us now?’ positions Morrison as a quasi-spiritual leader of ‘Black America’</li> <li>• metaphor of learning a new language for trying to understand Morrison’s novels</li> <li>• metaphors of immersion and framework to suggest the pervasive influence of White culture on the author, and her lack of support in encountering Black culture and literature.</li> </ul> <p>These are suggestions only. Accept any valid interpretation of the writer’s/speaker’s purposes and techniques based on different literary or linguistic approaches.</p>

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

Question Number	Indicative Content
4	<p><b>Crossing Boundaries</b> Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Contextual factors</b> Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• history of immigration, and the practical challenges of settling in a new culture</li> <li>• the passage argues that West Indian immigrants will be treated no differently to anyone else if they abide by the cultural conventions of Britain: 'rules ... hold good for every person, regardless of their race'</li> <li>• conventions of advice writing, and the extent to which this text conforms.</li> </ul> <p><b>Literary and Linguistic features:</b></p> <ul style="list-style-type: none"> <li>• the 'you' addressed in the opening line is largely comprised of those for whom the subsequent joke makes sense</li> <li>• use of humour to build credibility and rapport, emphasising the shared knowledge of writer and reader</li> <li>• assumption that the audience is male and heterosexual e.g 'don't blame the girls ...', 'a decent, gentlemanly way', 'The easiest thing for a West Indian to feel is that he...'</li> <li>• use of headings consistent with advice writing conventions</li> <li>• discourse marker as evidence that the text is a transcript from the original radio broadcast: 'Well, joking aside ...'</li> <li>• parallel phrasing: 'the places to have fun ... the places ... trouble'</li> <li>• shared knowledge implied by: 'You know how ...'</li> <li>• mitigation of the imperative combined with flattery to soften the instructional tone: 'A wise man will take a partner along'</li> <li>• sociolectal vocabulary: 'moke', 'hep', 'breakaway'</li> <li>• alliteration of a key point: 'rules and regulations ... regardless of their race'</li> <li>• 'If ... then' structures serve to give advice without being too prescriptive</li> <li>• opposition between British society and culture as rather formal and rule-bound versus West Indian culture which is more casual and spontaneous: 'let yourself go as much as you like'</li> <li>• metaphor of diplomacy is appropriate given topic of crossing boundaries to a different culture.</li> </ul> <p>These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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

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

Question Number	Indicative Content
5	<p><b>Society and the Individual</b>  Texts should be selected from:  ANCHOR: <i>The Great Gatsby</i> <b>and/or</b> <i>Great Expectations</i></p> <p>Other texts:  FICTION: <i>The Bone People</i>  DRAMA: <i>Othello</i> <b>or</b> <i>A Raisin in the Sun</i>  POETRY: <i>The Wife of Bath's Prologue and Tale</i> <b>or</b> <i>The Whitsun Weddings</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis. Candidates will be expected to identify a range of examples in which an individual makes a literal and/or metaphorical journey. They will identify connections between texts in terms of similarities and differences in the journeys and in the presentation of the journey in the text.</p> <p><b>Relevant examples of individuals who undertake journeys might include:</b></p> <p><i>The Great Gatsby</i>: Gatsby's origins are mysterious: much speculation of where he has come from; Nick has travelled from the Midwest to New York in search of wealth; Tom and Nick's journey to Tom's apartment via the Valley of Ashes; the fatal car journey in which Daisy kills Myrtle; George Wilson's pedestrian quest to find Myrtle's killer; Tom and Daisy move away from East Egg to escape scandal; Gatsby's father's concluding revelation of his son's long journey from humble origins in North Dakota to immense wealth.</p> <p><i>Great Expectations</i>: Pip's journey from the marshes to London is both metaphorical and literal: the very different landscapes suggest a journey across social class divides; Magwitch's literal journey as a transported criminal prompts his metaphorical journey to subsequent fortune and his determination to better himself by creating a gentleman in the form of Pip; Joe's visit to Pip in London; Pip's relocation to Cairo allows him to make enough money to repay his debts and paves the way for his reunion with Joe, Biddy and Estella in Kent.</p> <p><i>The Bone People</i>: mystery surrounds the arrival of Simon in New Zealand from Ireland; Kerewin's literal and metaphoric distancing of herself from her family and her past; Simon's running away, to Kerewin's tower, from both Joe's cruel beatings and later, the hospital; journeys into the bush to confront death turn into encounters with spiritual experience and magic, which begins the healing process for both Joe and Kerewin.</p> <p><i>Othello</i>: Othello's ascent of the social ladder, from slave in Africa, to General in Venetian Army; the journey from Venice to Cyprus is transformative for several characters and relationships; Emilia's journey from loyalty to insight into Iago's true nature; Othello's descent into unreason under Iago's persuasive revenge plot.</p> <p><i>A Raisin in the Sun</i>: prospect of moving to Clybourne Park is a journey that prompts very different feelings within the extended Younger family; Beneatha's future direction in life is being shaped, during the action of the play, by the two suitors, Asagai and George – the former encourages her to make the journey to Africa to discover her origins and support the nascent post-colonial movements; Karl Lindner's journey across town to deliver his sinister warning.</p>

**5 contd**

*The Wife of Bath's Prologue and Tale*: the Wife's status as a participant in the pilgrimage; her long life journey, through five marriages, to where she is in the present; her Tale relates the Knight's quest to find the source of women's happiness.

*The Whitsun Weddings*: the title poem's journey to London via cross-section of post-war British society; reflections on difference between Ireland and England in 'The Importance of Elsewhere'; the mental journey undergone since the formative influence of youthful reading in 'A Study of Reading Habits'; dubious invitation to travel in 'Sunny Prestatyn'; reflections on mortality and the final journey in 'Ambulances'.

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

*The Great Gatsby*: first-person unreliable narrator who has relocated for his own enrichment and cannot be relied on to judge of the actions of those whose ranks he aspires to join; vivid descriptions of journeys by train and car, rich in symbolic significance; disjointed style of Nick's blurred recollection of his journey home following apparent homosexual liaison; opportunities for discourse analysis in discussions between characters regarding journeys.

*Great Expectations*: first-person retrospective, focalised narrative and Pip's evolving awareness of the journeys, literal and metaphorical, that he has taken; Pip's comparison of his life to a ship lost on its journey and subsequently wrecked; vivid descriptions of places; rhetorical features of dialogue and first-person narrative; structural oppositions of characters, settings and scenarios.

*The Bone People*: structural parallels help to link the three characters' narratives; rhetorical features of dialogue; vivid description of places and journeys; the tower, the huts, the bush and the cliffs all accrue symbolic significance; recurring references to boats, both as metaphor for life-changing journey and as plot device.

*Othello*: Iago's use of soliloquy to reveal to audience how his journey of progression in his military career has been halted; the use of rhetoric to propel Othello on his journey towards murder; Shakespeare's use of settings and pathetic fallacy; vivid description of Othello's journey out of Africa.

*A Raisin in the Sun*: dialogue reveals different attitudes to prospect of the journey across the city; symbolism and imagery e.g. Walter works as a chauffeur, symbolising that the journey he is on is not self-directed – just like his life, a situation he hopes to change; Walter's journey from immaturity to become a man ready to be head of his family is evident in the way his voice alters in confronting Lindner; structural and conceptual opposition of African societies and the capitalist United States.

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

*The Whitsun Weddings*: use of various poetic techniques to describe or convey the experience of journey, including poetic structures, e.g., stanzaic regularity or rhythmic patterning, e.g., to simulate train journey in the title poem; alliteration and assonance to capture recurring visits to 'An Arundel

<p><b>5 contd</b></p>	<p>Tomb': 'up the paths / The endless altered people came'; use of half-rhyme to capture familiarity and strangeness of Belfast in 'The Importance of Elsewhere'.</p> <p><b>Candidates will be expected to comment on any relevant contextual factors.</b> Any reference the candidate makes to context must be relevant and appropriate to the question:</p> <p><i>The Great Gatsby</i>: 1920s and post-war decadence/hedonism; New York and the idea of the 'American Century'; new opportunities for interaction for and with women in the context of the changing status of women in society; the new technology of journeys, including trains and cars; American Dream and social mobility.</p> <p><i>Great Expectations</i>: nineteenth-century ideas about fate and free will and the extent to which one's journey is freely undertaken; changing ideas about class and social class mobility; different economic situations and social values in countryside and city; travel within the British Empire and implications of colonial wealth and trade, especially regarding Egypt and Australia; use of dialect and sociolect.</p> <p><i>The Bone People</i>: New Zealand as a complex site of miscegenated identities; differing attitudes to property, domesticity, and familial violence between the different communities; environments as shapers of character; hybridity of identity – European and Maori.</p> <p><i>Othello</i>: the cultural associations attached to Africa, Venice and Cyprus; attitudes to Africans in Renaissance Europe; history of European conflict with Ottoman Empire; patriarchal society and Emilia's developing resistance to it.</p> <p><i>A Raisin in the Sun</i>: lack of opportunity for many African Americans in mid-twentieth century United States; the beginning of the civil rights movement, of which Beneatha is an early supporter; growing importance of pan-Africanism; segregation in mid-century Chicago.</p> <p><i>The Wife of Bath's Prologue and Tale</i>: the role of women in the late Middle Ages, female dominance and anti-feminist tracts; the power of the Church and challenges to it; the chivalric code and ideas of nobility.</p> <p><i>The Whitsun Weddings</i>: the notion of everyday life, including train journeys, as a suitable subject for poetry; Larkin's sense of England's degeneration post-WWII; vivid description of urban squalor and suburban tedium; working and lower-middle class attitudes and values in an age of austerity.</p> <p>These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>
-----------------------	---

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

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



Question Number	Indicative Content
6	<p><b>Love and Loss</b>  Texts should be selected from:  ANCHOR: <i>A Single Man</i> <b>and/or</b> <i>Tess of the D'Urbervilles</i></p> <p>Other texts:  FICTION: <i>Enduring Love</i>  DRAMA: <i>Much Ado About Nothing</i> <b>or</b> <i>Betrayal</i>  POETRY: <i>Metaphysical Poetry</i> <b>or</b> <i>Sylvia Plath Selected Poems</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis. Candidates will be expected to identify a range of relationships between people with either very similar or entirely different outlooks on life. They will identify connections between texts in terms of similarities and differences in the feelings of love and/or loss presented in the texts.</p> <p><b>Relevant examples of relationships between people with either very similar or very different outlooks on life might include:</b></p> <p><i>A Single Man</i>: George's attempts to appear conventional and ordinary to his neighbours masks the true grief he is feeling; Charley's attempt to seduce George suggests she doesn't understand George or his grieving process; Kenny's comments in the classroom and his proactive personality and spontaneity contrasts sharply with George's studied reserve.</p> <p><i>Tess of the D'Urbervilles</i>: Tess allows herself to believe Angel is her soul mate but the illusion does not survive Tess's revelation of her past; Tess's initial naivety and innocence contrasts sharply with Alec's manipulative, selfish cruelty; Tess appears very different to her weak parents but she is revealed to be akin to them in certain respects as the novel elapses; the influence in and on her of 'some obscure strain of the D'Urberville blood'; Tess's request that Angel marry Liza-Lu, who serves as her double, because she has 'all the best of me without the bad of me'.</p> <p><i>Enduring Love</i>: Clarissa's romanticism in opposition to Joe's rationalism; this simple binary is complicated by Joe's semi-creative role as a journalist; Joe's determination to kill or injure Jed reveals how far he has fallen from the rationalist principles he claims to live by at the novel's opening; Jed's obsession with Joe following their chance meeting, though they initially appear very different.</p> <p><i>Much Ado About Nothing</i>: Beatrice and Benedick believe themselves to be polar opposites in character and outlook, but the play's comedy consists in revealing how this is overcome; Don Pedro's nobility vs the petty villainy of his half-brother, Don John; Benedick's friendship with Claudio, based on their military camaraderie, is strained when Claudio begins to prefer Hero's company; Leonato's sense of betrayal on discovering his daughter does not share his values of constancy and obedience.</p> <p><i>Betrayal</i>: superficiality of male friendships and professional relationships; shared love of Yeats might suggest a shared commitment to romantic idealism in Jerry and Robert, but this is soon revealed as an abandoned youthful pose; squash matches as metaphor for conflicting outlooks on life, fidelity, and friendship; Jerry and Emma's initial closeness but outlooks on life</p>

**6 contd**

soon diverge; uncertainty of ever being certain if another shares one's worldview due to instability of language.

*Metaphysical Poetry*: violent desire for God following capitulation to Satan (Donne, 'Batter my Heart'); the different outlooks on pre-marital sex of the unyielding 'mistress' and the imploring speaker (Marvell, 'To his Coy Mistress', Donne, 'The Flea'); various speakers are betrayed by inconstant lovers (Donne, 'Woman's Constancy', Felltham, 'The Vow Breach', 'The Reconciliation'); friendship between similarly minded equals (Phillips, 'To My Excellent Lucasia').

*Sylvia Plath Selected Poems*: love/hate relationships with parents or parental figures ('Daddy', 'The Moon and the Yew Tree'); a woman's relationship with her reflected image ('Mirror'); friendship and sisterhood forged in shared feelings of exploitation at work and in shared resistance against patriarchal values ('The Babysitters'); struggles to bond with newborn baby because it demands to be fed when she would prefer to be being creative: ('Morning Song').

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

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

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

*Enduring Love*: use of personal letter as device for expression of strong world view; use of allusion, e.g., to Keats, to reveal concealed feelings; pathetic fallacy; use of varied genres and styles suggestive of rationalist vs romantic worldview.

*Much Ado About Nothing*: Beatrice and Benedick's use of a variety of rhetorical devices to affirm their opposing outlooks on life and opinions of each other; Leonato's use of apostrophe, ellipsis, exclamation in regretting his daughter's birth and upbringing following the wedding revelations; language of the epitaph to reflect Claudio's changed world view; Soliloquy to convey Benedick's dismay at Claudio since falling in love.

*Betrayal*: reverse chronology; economic dialogue aids characters' hidden emotions and veiled motivations, indicative of variant outlooks; allusions to romanticism of Yeats to indicate the discrepancy between romantic ideals and the grubby reality of the various betrayals; obscurity and inscrutability of language for expression of one's 'true' self and one's outlook on life.

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

*Sylvia Plath Selected Poems*: the nature of the described relationships is conveyed by a variety of poetic techniques e.g., diversity of form; sudden

<p><b>6 contd</b></p>	<p>shifts in tone and cadence; direct and veiled historical allusions, e.g., to <i>Hamlet</i> and suicidal despair, to <i>Wuthering Heights</i> and the concept of the 'soul mate'; extravagant metaphor; significance of phonological features.</p> <p><b>Candidates will be expected to comment on any relevant contextual factors.</b> Any reference the candidate makes to context must be relevant and appropriate to the question:</p> <p><i>A Single Man</i>: background of changing attitudes in 1960s Southern California; changing attitudes to homosexual love and to mortality; consumerism; the prospect of imminent nuclear catastrophe.</p> <p><i>Tess of the D'Urbervilles</i>: the socio-historical context of the long depression of the 1870s; the destruction of traditional ways of life; social attitudes to women and sexuality; models of masculinity.</p> <p><i>Enduring Love</i>: Jed's suffering from de Clerambault's syndrome; conflicting attitudes to homosexual love/obsession; intellectual debates about scientific and sentimental interpretations of human action and emotion; postmodern dismantling of truth/authority.</p> <p><i>Much Ado About Nothing</i>: patriarchal society; attitudes to love, gender and sexuality; power of parents, especially fathers, in making marriage choices.</p> <p><i>Betrayal</i>: autobiographical element; background of permissive 1970s society; changing social class values; postmodern awareness of language's instability.</p> <p><i>Metaphysical Poetry</i>: social, cultural and intellectual changes; implications and impact of recent scientific and philosophical advances; changing religious beliefs.</p> <p><i>Sylvia Plath Selected Poems</i>: autobiographical influences, especially relationships with father, husband and children; use of myth and legend; associations with the 'Confessional' school of poets.</p> <p>These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>
-----------------------	---

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

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

Question Number	Indicative Content
7	<p><b>Encounters</b>  Texts should be selected from:  ANCHOR: <i>A Room with a View</i> <b>and/or</b> <i>Wuthering Heights</i></p> <p>Other texts:  FICTION: <i>The Bloody Chamber</i>  DRAMA: <i>Hamlet</i> <b>or</b> <i>Rock 'N' Roll</i>  POETRY: <i>The Waste Land and Other Poems</i> <b>or</b> <i>The New Penguin Book of Romantic Poetry</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis. Candidates will be expected to identify a range of encounters with people and/or phenomena that are either very familiar or entirely strange. They will identify connections between texts in terms of similarities and differences in the encounters analysed.</p> <p><b>Relevant examples of encounters with people or phenomena that are either very familiar or entirely strange might include:</b></p> <p><i>Room with a View</i>: encounters with Florence's artistic and historical treasures, familiar from the Baedeker but entirely astonishing in reality; Lucy meets Mr Beebe, a familiar old friend, after a long interval; the first encounter with George is strange and discomfiting but he becomes increasingly familiar.</p> <p><i>Wuthering Heights</i>: the Earnshaws' hostile first encounter with Heathcliff as a child; Lockwood's encounters with a variety of strangers in the opening chapters: most dramatically, the ghost of Catherine; Nelly, Catherine and Edgar's reactions to Heathcliff's familiar and yet very different appearance on his return; Isabella is both familiar and strange to Linton on their meeting after she escapes from marriage to Heathcliff.</p> <p><i>Hamlet</i>: the ghost is at once both very familiar to Hamlet, but he is suspicious as to its authenticity, suspecting it may be the work of the devil (2:2:628); Hamlet's antic disposition leads to an encounter with Ophelia in which he treats her as a stranger; Claudius appears to recognise 'The Mousetrap' as a staging of his murderous encounter with his brother; encounter with skull of Yorick is characterised by Hamlet's alternating familiarity and the difficulty he has in reconciling the remains of Yorick with his former living personality.</p> <p><i>The Bloody Chamber</i>: the narrator of the title story is confronted by her husband's strange tastes when she encounters his previous wives in the locked room; the Red Riding Hood figure in 'The Company of Wolves' is unfazed by the Wolf, and moreover seduces him; Beauty's pity for and fear of the Beast in 'The Courtship of Mr Lyon'; the heroine of 'The Tyger's Bride' finds the Beast initially strange but increasingly familiar; the narrator's encounters with the Erl-King prompt 'vertigo'.</p> <p><i>Rock 'N' Roll</i>: the strangeness of Russian-occupied Prague on Jan's return; the unfamiliarity of Britain compared to its former love of liberty and freedom: 'They put something in the water since you were here. It's a democracy of obedience'; Jan's encounters with obscure rock bands who become standard bearers of resistance to authority and authoritarian regimes; Eleanor appears, to her husband, physically and mentally</p>

**7 contd**

transformed by her invasive cancer treatments but insists she is the same person: 'I am not my body'.

*The Waste Land*: the speaker of the London Bridge episode hails 'Stetson', a former comrade, several millennia after their service at Mylae; the Hyacinth Girl's sensory breakdown following her encounter in the garden; the rape of the modern day equivalent of 'Elizabeth' by Leicester; the Christ-like figure who walks beside the speaker in the final section of the poem is familiar and spectral simultaneously; urban encounters in 'Preludes' take place in a familiar setting but prove uncannily disturbing nonetheless.

*Romantic Poetry*: Wordsworth's many poems of encounter with a variety of entirely familiar figures e.g., peasants, soldiers, beggars, each of whom has an uncanny, disturbing quality; the speaker's terrifying encounter with the Ancient Mariner; the strangeness of quasi-supernatural figures including Christabel and La Bella Dame Sans Merci.

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

*A Room with a View*: the third-person omniscient narrative; the diversity of characters; extensive use of figurative language; linguistic features of dialogue to establish character and reveal responses to people, both strangers and those more familiar.

*Wuthering Heights*: the structural features of narrative: dual first-person unreliable narrators, complex use of prolepsis/analepsis; symbolism; vivid description to capture strangeness of ghost or returned Heathcliff; gothic elements that contribute to the strangeness; rhetorical features to create moments of heightened emotion and dramatic climaxes.

*Hamlet*: use of soliloquy and asides; contrasting use of blank verse and prose to increase/reduce tension; figurative language to develop atmosphere of unfamiliarity: 'strange eruption'; play within a play; use of vivid imagery and rhetorical devices in dialogue to express feelings about the encounters; switching pronouns: he/it, when referring to Ghost.

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

*The Bloody Chamber*: narrative strategies include varied narrative perspectives; linguistic features of narrative reporting, and direct and indirect speech, to establish the relative strangeness or familiarity of the people or phenomena encountered; use of metaphor and simile to capture the intensity of encounters; intertextuality and allusion.

*The Waste Land and Other Poems*: vivid imagery to establish strangeness of personae and settings; significant phonological features are used to vary tone and mood; deliberate use of line breaks to signal shifts in time/place; linguistic devices for conveying excitement or pathos or other moods in response to specific encounters; foregrounding of adverbs and conjunctions for emphasis; intertextual strategies for introducing personae and phenomena dramatically.

**7 contd**

*The New Penguin Book of Romantic Poetry*: the use of verse forms, poetic techniques and other rhetorical features to produce vivid encounters; first-person lyric and narrative voices for a variety of responses to familiar and unfamiliar people or phenomena; use of medievalism and archaism to create unfamiliar scenarios.

**Candidates will be expected to comment on any relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. References may include:

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

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

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

*Hamlet*: attitudes to madness and sanity in early seventeenth century; religious beliefs; attitudes to the supernatural; attitudes to kingship and succession.

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

*The Waste Land and Other Poems*: changing circumstances of post-WWI society and its effects on modern individuals and culture generally; a significant amount of intertextuality; relevant biographical contexts.

*The New Penguin Book of Romantic Poetry*: encounter with, or within, wild or urban or exotic spaces, and the people who inhabit them, in Britain and beyond; contemporary laws of land ownership and commonage; influence of war in America, and on European mainland; gothic medievalism of Keats and Coleridge; the romantic notion of the imagination as independent of time and space, able to self-generate variously strange and familiar phenomena.

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

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

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



Question Number	Indicative Content
8	<p><b>Crossing Boundaries</b>  Texts should be selected from:  ANCHOR: <i>Wide Sargasso Sea</i> <b>and/or</b> <i>Dracula</i></p> <p>Other texts:  FICTION: <i>The Lowland</i>  DRAMA: <i>Twelfth Night</i> <b>or</b> <i>Oleanna</i>  POETRY: <i>Goblin Market, The Prince's Progress, and Other Poems</i> <b>or</b> <i>North</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis. Candidates will be expected to identify a range of examples in which relationships are affected when a boundary is crossed. They will identify connections between texts in terms of similarities and differences.</p> <p><b>Relevant examples of relationships being affected might include:</b></p> <p><i>Wide Sargasso Sea</i>: Rochester's letter to his father assuring him he will no longer be a disgrace to his family after travelling to Jamaica to secure a dowry of thirty thousand pounds; drugging of Rochester using obeah potion seems to cross a moral boundary; Rochester's act of sexual revenge with the maid similarly crosses lines of propriety, and social class; Antoinette's marriage further deteriorates following passage to England.</p> <p><i>Dracula</i>: Jonathan's relationship with Mina altered after return from Transylvania; Dracula forces Mina to feed from him, parodying the infant-mother relationship; Lucy's return and her various relationships with the members of the Crew of Light; Renfield's role as slave to his master Dracula.</p> <p><i>The Lowland</i>: Subdhash and his brother's reluctance to communicate following Udayan's involvement in radical politics; letters and emails exchanged between Subdhash and Gauri in, variously, Bengali and English; Gauri's inability to connect or communicate with her daughter Bela after relocating to the United States.</p> <p><i>Twelfth Night</i>: Several master-servant relationships are distorted by the crossing or the desire to cross class and gender lines: Cesario-Orsino, Olivia-Malvolio; Maria's marriage to Sir Toby also crosses class lines; relationship between twins affected by boundary crossings between land/sea, life/death, home/Illyria.</p> <p><i>Oleanna</i>: professional relationship of teacher-student affected by crossing of boundary of professional propriety; John's marriage strained; Carol's new friendships and allegiances with campus feminist society.</p> <p><i>Goblin Market, The Prince's Progress, and Other Poems</i>: the Goblins lure the sisters out of an Edenic safe domestic sphere into a violent world of lust and desire ('Goblin Market'); transition from innocent courtship to entrapment in marriage ('Love from the North'); grief for a child lost in infancy ('An End'); unsuccessful longings for relationships to continue after death ('Echo', 'After Death'); confined speakers lament various losses after crossing significant boundaries ('The Convent Threshold', 'Shut Out').</p>

**8 contd**

*North*: the symbolic rape of Ireland by the British forces personified as ocean ('Ocean's Love to Ireland'); multiple interpretations of nature of relationship ('Come to the Bower'); use of sexualised lexis when the bog body is discovered ('Punishment'); relationship between reality and illusion/propaganda explored ('Whatever you Say, Say Nothing').

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

*Wide Sargasso Sea*: first-person intradiegetic narrative with some shift of point of view in Part 2; intertextuality with *Jane Eyre*, a tale in which shifting relationships are paramount; use of various languages, registers, tones, often expressed through dialogue; power of naming.

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

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

*Twelfth Night*: significant shifts between prose and verse, e.g., by Malvolio; disturbance of iambic pentameter for effect; asides and soliloquies as responses to boundaries crossed; variety of rhetorical features and discourse styles to capture feelings about, and the balance of power within, relationships.

*Oleanna*: use of pause, ellipsis, revealing vocabulary to establish power relations between John and Carol at the start; minor sentences, taboo language and derogatory insult increasingly common in John as his authority diminishes; discourse analysis of various conversations, both face to face and by telephone, will reveal feelings about and power relations within relationships.

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

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

<p><b>8 contd</b></p>	<p><b>Candidates will be expected to comment on any relevant contextual factors.</b></p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question:</p> <p><i>Wide Sargasso Sea</i>: the consequences of an inbred, decadent expatriate society; slave mythologies and superstitions; the oppressive patriarchal and racially unequal societies; primogeniture and marital alliance as aspects of family relationships; illusory opportunities for newly-freed slaves.</p> <p><i>Dracula</i>: issues of patriarchal dominance and female emancipation; technological innovation and the questioning of gender roles; Dracula's racial identity as a foreign 'other'; ideas of sanity and madness in late Victorian era; language of the sacred and the profane.</p> <p><i>The Lowland</i>: the Naxalite cause in West Bengal as a response to cultural and religious divisions; immigration and cultural expectations; the USA, with its very different culture of language and communication, represents a land of opportunity; Ireland paralleled with India – politically and linguistically, relationship of past to present.</p> <p><i>Twelfth Night</i>: the crossing of class boundaries; gender in Elizabethan patriarchal society; changing reactions over time of theatre audiences to the gulling of Malvolio and the comic treatment of 'madness'; the effect of wearing costume on language and relationships.</p> <p><i>Oleanna</i>: the loss of economic and social privileges accorded to male-dominated professions; conflicting audience sympathies towards the suffering of the characters; the politics and language of higher education in the USA.</p> <p><i>Goblin Market, The Prince's Progress, and Other Poems</i>: poetic voices are shaped by a variety of social and political factors, including Victorian ideas of racial and gendered difference; the genres of lyric, romance and spiritual dialogue to present a variety of relationships.</p> <p><i>North</i>: political and religious issues including the Troubles and segregation of communities in Northern Ireland; wide range of allusions to personal memories, rites of passage, ceremonies that involve or prevent relationships across borders.</p> <p>These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>
-----------------------	--

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

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