Mark Scheme (Results)

Summer 2017

Pearson Edexcel GCE
In English Language and Literature (8EL0_02)
Paper 2: Varieties in Language and Literature

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General marking guidance

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

Question Number	Indicative content
1	**Society and the Individual** ***The Great Gatsby*** Candidates will apply an integrated literary and linguistic method to their analysis. **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:** • frequent use of alliteration to highlight the negativity of the landscape • how Gatsby's construction of identity and environment are linked • Nick's aspiration to emulate Gatsby • significance in introducing the motif of the eyes and society's blindness and neglect • how the scene contrasts the opulence and wealth of the Buchanans' home • repetition of 'grey' and negative pre-modifiers exemplify sense of deterioration: 'ghastly creak' and 'bleak dust' • direct address to include the reader, encouragement to share point of view • lexical field of lack of vision before the introduction of the symbol of the eyes: 'impenetrable', 'screens', 'eternal blindness' • negative description of landscape links Tom's infidelity with squalor: 'small foul river', 'dismal scene' • Myrtle introduced via her husband's name and profession. **Candidates are required to discuss the question in relation to the wider novel. Any relevant interpretations should be accepted.** **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • early 20th century attitudes to class and wealth • concept and the reality of the 'American Dream' • Gatsby as personification of the Gilded Age. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary 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
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**
	0	No rewardable material.
Level 1	1–5	**Recalls information** • 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** • 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** • 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** • 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** • 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	**Society and the Individual** ***Great Expectations*** Candidates will apply an integrated literary and linguistic method to their analysis. **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:** • syndetic listing of clauses draws out the action at the start of the passage and provides a sense of Pip's discomfort • Pip's change in social class and his revulsion at the source of his wealth • how concealment of truth has an impact on various romantic relationships • repeated use of interrogatives highlight the difference in tone between Pip and Magwitch • patterning of Magwitch's speech and how he alludes to his involvement in Pip's prosperity • verbs, imagery and alliteration convey Pip's sense of unease • use of proper nouns by Magwitch supports the accuracy of his claims • triple structure of syntactic pattern increases the level of threat perceived by Pip • Magwitch's closing statement highlights the difference in social class and status: 'gentleman' and 'wot'. **Candidates are required to discuss the question in relation to the wider novel. Any relevant interpretations should be accepted.** **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • Victorian attitudes towards class, wealth and gender • Magwitch as representative of the criminal classes and different reactions to them • attitudes towards people who attempt to change their social class. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary approaches.

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Level 2	6–10	**Broad understanding** • 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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3	**Love and Loss** ***A Single Man*** Candidates will apply an integrated literary and linguistic method to their analysis. **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:** • The dual narrative perspective and the way the interior monologue is differentiated through italics • George feeling more connected to his students than to his colleagues • the irony that George's body has a fatal defect • syndetic listing of sources of life and pleasure: 'and life', 'and delight', 'and appetite' • use of positive modifiers to highlight fully functioning aspects of his body: 'warm blood', 'live semen', 'rich marrow' • depersonalised attitude to body suggests a sense of detachment with determiners being used instead of possessive pronouns: 'the legs', 'the chest-muscles' and 'the belt' • modal auxiliary 'should' indicates abundance of possibilities • military simile suggests a pragmatic attitude to ageing but also defiance • narrative intrusion to gently mock George's preening, 'and doesn't he know it!' and 'bizarre' • contrast of youthful and ageing physical descriptions. **Candidates are required to discuss the question in relation to the wider novel. Any relevant interpretations should be accepted.** **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • social attitudes to ageing in the 1960s • gay liberation and cultural concerns of the age. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary approaches.

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Question Number	Indicative content
4	**Love and Loss** ***Tess of the D'Urbervilles*** Candidates will apply an integrated literary and linguistic method to their analysis. **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:** • symbolic description of the road ahead and Angel's compulsion to look back • Tess' confession to Angel is reminiscent of her revelation she bore a child to Alec • use of noun phrase 'the form' dehumanises Tess • use of dashes in Tess' speech indicate breathlessness and conveys a sense of urgency • intensifier 'so' used in triple structure to emphasise Tess' vulnerability: 'so pale, so breathless, so quivering' • use of dynamic verbs to describe Angel's actions highlight Tess' passivity: 'seizing' and 'pulling' • pathetic fallacy used to indicate futility of the situation • Tess' speech is full of interrogatives and repetition to demonstrate the intensity of her emotions • negative lexical field. **Candidates are required to discuss the question in relation to the wider novel. Any relevant interpretations should be accepted.** **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • Victorian attitudes to women, class and sexuality • Tess' dependence on men • moral imperative that dictates Tess' behaviour. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary approaches.

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5	**Encounters** ***A Room With A View*** Candidates will apply an integrated literary and linguistic method to their analysis. **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:** • third person omniscient narrator with occasional authorial intrusion • Cecil is introduced with a negative lexical field • imagery associated with Lucy indicates her position amongst nature but also her general air of uncertainty • simple declarative one sentence paragraph 'Cecil entered' indicates significance and a turning point • allusions to classical art and Gothic architecture are used to highlight the fundamental differences between Cecil and the Honeychurches • use of Italian to heighten the differences between class and culture • use of comparative 'more human' indicates that Cecil is less full of life than the Honeychurches • language to indicate the Honeychurches are ill at ease with Cecil • the contrast with the behaviour of Freddy, George and Mr Beebe at the Sacred Lake. **Candidates are required to discuss the question in relation to the wider novel. Any relevant interpretations should be accepted.** **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • Forster's/Edwardian attitudes to social class • awkwardness of encounters across subtle class boundaries • restrictive nature of accepted social norms. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary approaches.

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6	**Encounters** ***Wuthering Heights*** Candidates will apply an integrated literary and linguistic method to their analysis. **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:** • encounter is catalyst that will lead to Heathcliff and Cathy declaring their love • simile 'as still as death' precedes Heathcliff's return and creates an ominous tone • mystery surrounding Heathcliff's absence and his origins • lexical field of supernatural/death runs throughout • alliteration of plosives and sibilants • repeated use of interrogatives • urgent imperatives by Heathcliff • Heathcliff's attributes are depersonalised in Nelly's narration through the use of determiners and third person pronouns: 'it was a deep voice,' 'the brows...' • the sense of unity between Cathy and Edgar in the closing paragraph • subordinate clauses expand the view and settle on the otherworldly nature of Wuthering Heights. **Candidates are required to discuss the question in relation to the wider novel. Any relevant interpretations should be accepted.** **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • fear of the 'other' in contemporary society • markers of status and class boundaries in the 19th century • attitudes towards slavery, property ownership and wealth. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary approaches.

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Level 2	6–10	**Broad understanding** • 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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7	**Crossing Boundaries** ***Wide Sargasso Sea*** Candidates will apply an integrated literary and linguistic method to their analysis. **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:** • the language used diminishes the scale of the threat while reflecting Antoinette's perspective and fear • language develops the distaste Antoinette holds towards the boy which is based on physical and cultural prejudice • onomatopoeia 'crack' reflects Antoinette's emotional state • repetition of the verb 'knew' indicates the reality of the threat to Antoinette • range of declaratives used during the insinuations directed at Antoinette make them appear factual • use of vernacular to emphasise cultural difference • Antoinette's isolation and vulnerability emphasised in the final paragraph • frequent feelings of isolation, at Coulibri and in England • symbolic significance of closed convent door. **Candidates are required to discuss the question in relation to the wider novel. Any relevant interpretations should be accepted.** **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • marginalisation and violence related to those who are stigmatised • post-colonial depictions of race and displacement • role of religion and differing moral codes. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary approaches.

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8	**Crossing Boundaries** ***Dracula*** Candidates will apply an integrated literary and linguistic method to their analysis. **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:** • Lucy is repeatedly dehumanised: 'the thing', 'such as a cat', 'Medusa's snakes' and 'tingling of glass' • sexualised adjectives used to describe Lucy and demonise such behaviour: 'languorous, voluptuous grace', 'wanton' • repeated use of imperatives by Lucy subverts expected gender dynamic • phrasing develops the demonic transformation within Lucy • range of dynamic verbs to demonstrate the intensity of the physical battle • repeated structure to indicate Arthur's horror and inability to act, 'his face in his hands' • contrasts in the passage reflect Lucy before her transformation • passage references Lucy's testing of social boundaries earlier in the novel. **Candidates are required to discuss the question in relation to the wider novel. Any relevant interpretations should be accepted.** **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • generic conventions of gothic and concepts of folklore • contemporary attitudes to female sexuality • conflict between scientific discoveries, tradition and religion. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary approaches.

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Level 5	21–25	**Discriminating application** • 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
9	**Society and the Individual** ***The Great Gatsby*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the way society influences romantic love might include:** • relationships based on status, social influence and financial security contrasted to those founded on personality • contrast between power/materialistic relationship with Tom and Myrtle, idealised/romanticised relationship of Gatsby and Daisy, more pragmatic relationship of Nick and Jordan • possibility that illicit relationships are more fulfilling than marriages, unhappiness that pervades most relationships, although Tom and Daisy's marriage endures • contrast between females who need protecting by their partner and independent women, Jordan. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • Nick's narrative perspective which is both retrospective and chronological • symbolism and motifs • use of voice. **Candidates will be expected to comment on relevant contextual factors**. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • The American Dream and its influence on relationships • 1920s Jazz Age, decadence and freedoms • differences in social class and wealth. ***Great Expectations*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the way society influences romantic love might include:** • Pip's infatuation with Estella and her social standing and his endeavours to 'win' her affections • Miss Havisham being jilted at the altar and subsequent manipulation of Estella as a means of revenge – destructive nature of many romantic relationships in the novel • Joe and Biddy's relationship free from social aspirations contrasts with Pip's initial attraction to Estella **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • dramatic irony to increase tension • first person unreliable narrator • extensive use of metaphor and symbolism **Candidates will be expected to comment on relevant contextual factors**. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • Dickens highlighting benefits of familial and love between friends • Dickens' own life experiences of class/education/wealth and change • 19th century England and the patriarchal system.

Question Number	Indicative content
9 contd	***The Bone People*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the way society influences romantic love might include:** • Kerewin's asexuality but desire for Joe's company, her ability to look beyond Joe as an abuser • enduring nature of relationships in response to/despite social pressure • relationships that challenge society's accepted social norms • contrast between what is accepted in different cultures • Joe's discovery that a relationship does not have to conform to society's expectations. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • complex and fragmentary nature of narration, stream of consciousness • symbolism of spirals, bones and Maori spiritual beliefs • use of Maori language throughout. **Candidates will be expected to comment on relevant contextual factors**. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • drugs, alcohol and violence and their impact on individuals and society • presumptions about race and skin colour, 'hybrid' nature of Kerewin and Hulme • corruption of Maori culture and attempts to preserve its heritage. ***Othello*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the way society influences romantic love might include:** • women/love as a commodity, Roderigo's attempts to claim Desdemona • Brabantio's opposition to the marriage of Othello and Desdemona based on race and culture • Iago's exploitation of Othello's lack of familiarity with Venetian culture • Desdemona's defiance of social mores in her courtship of marriage • fear of cuckoldry. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • use of imagery and rhetorical features • dramatic device of soliloquy to develop plot and characterisation • Othello's language deteriorates in line with his mental state. **Candidates will be expected to comment on relevant contextual factors**. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • courtly love and male ideals of women/contrast to female characters' views • status conferred by military positions • conflict between Othello's background and Venetian society.

Question number	Indicative content
9 contd	***A Raisin in the Sun*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the way society influences romantic love might include:** • Beneatha's rejection of Walter's views of a woman's place to be in the home • Ruth's primary role to support the family • Beneatha's rejection of 'attractive' potential marriage prospects in favour of her cultural roots. **Candidates will be expected to comment on the writer's use of linguistic and literary features:** • Beneatha's changing register depending upon social and cultural factors • development of characters through stage directions • confinement of the single set and how it relates to restriction of movement, lack of opportunities for development. **Candidates will be expected to comment on relevant contextual factors**. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • segregation and efforts to defeat it • clashes over culture and whether to 'assimilate' Western customs and behaviour • changing roles of women and their attitudes to education.

Question number	Indicative content
9 contd	***The Wife of Bath's Prologue and Tale*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the way society influences romantic love might include:** • concept of 'courtly love' contrasted with bawdy sexual desires of WoB • WoB's views contrasting religious teachings, God provided her with sexual organs • contrasting views on what women want – sovereignty, faithfulness. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • extensive use of imagery and allegory • change in characterisation in the different perspectives between the prologue and the tale • WoB's use of rhetoric and ability to negotiate an argument effectively • lively creation of character through language choices and the use of vernacular in the prologue. **Candidates will be expected to comment on relevant contextual factors**. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • tradition of courtly love • changes in perception of the church and religion • attitudes towards the roles of women and marriage • oral tradition of storytelling and the patriarchal slant of the time.

Question number	Indicative content
9 contd	***The Whitsun Weddings*** Candidates will apply an integrated literary and linguistic method to their analysis. **Candidates may choose individual poems for discussion or the work as a whole.** **Examples of the way society influences romantic love might include:** • contrast of romantic love with sexual in 'Sunny Prestatyn' and commercialisation of sex in 'The Large Cool Store' • excitement of honeymoons and promise; unfulfilled expectations of love; disappointments • comparison of life choices as in 'Self's the Man' • idealisation of romantic love as in 'An Arundel Tomb' • disintegration of intimacy and breakdown in communication as in 'Talking in Bed' • revaluation of earlier relationship as in 'Wild Oats'. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • devices to establish tone • colloquial and everyday phrasing contrasts with more elevated forms • ranges between distant/global standpoint and specific/personal **Candidates will be expected to comment on relevant contextual factors**. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • Larkin's own concerns with life, death and love, with many autobiographical references • living conditions and social norms in the north of England • growth of post-war disposable income and the rise of advertising. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary 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
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**
	0	No rewardable material.
Level 1	1–5	**Recalls information** • 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** • 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** • 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** • 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** • 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	**Love and Loss** ***A Single Man*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of difficulties in relationships might include:** • George's growing acceptance with himself and his current situation, feeling of being at ease • George's struggles processing Jim's death, concealment from his acquaintances • Charlotte's sadness at Fred's departure, trying to decipher her current role in life • George's avoidance of uncomfortable truths: Doris' sickness, what local people say about him. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • movement between third person narration, first person and dialogue • critical tone during narration • mainly present tense with flashbacks. **Candidates will be expected to comment on relevant contextual factors**. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • attitudes towards homosexuality in America in the 1960s • contrast in cultures and values between California and England • increasing social and geographical mobility. ***Tess of the D'Urbervilles*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of difficulties in relationships might include:** • conflict between individual desires and familial duty • society's reaction to Tess having an illegitimate child • Angel's reactions to Tess' confessions • reactions to romantic advances. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • third person omniscient narrator to present the emotional state of the characters • extensive use of symbolism, imagery and allegory • fluctuation in tension and how this is achieved narratively. **Candidates will be expected to comment on relevant contextual factors**. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • attitudes to women, sexuality and virginity • Victorian attitudes and significance of religion • struggles for rural peasants and the threat to traditional ways of life.

Question Number	Indicative content
10 contd.	***Enduring Love*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of difficulties in relationships might include:** • Joe's struggles to reconcile his activity/inactivity during the balloon accident and subsequent obsession • conflicts set up by McEwan between scientific inquiry/artistic expression and religious belief/Jed's unwavering belief in signals • Mrs Logan's grief and perception her husband was having an affair • Clarissa's acceptance of her infertility and impact on relationship with Joe and godchildren. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • various narrative perspectives • Joe's unreliability as a narrator and conscious story teller • variety of references: religious, scientific and literary • layering of perspectives and understanding. **Candidates will be expected to comment on relevant contextual factors**. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • post-modern style which deliberately challenges the reader • modern psychological diagnoses • exploration of different ways of finding meaning: faith, science, literature. ***Much Ado About Nothing*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of difficulties in relationships might include:** • tensions between Don John and Don Pedro – illegitimacy and exclusion from family and power • willingness of major male characters to accept information at face value and reconcile after conflict • Beatrice's struggles to accept Benedick's affections are honest • rejection of Hero when she is assumed to be a fallen women. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • dramatic devices of eavesdropping, masked ball and gulling • contrast between comedic and tragic episodes • use of prose for comedic effect and to demonstrate integrity, verse and elevated speech is linked to falsehood and appearances. **Candidates will be expected to comment on relevant contextual factors**. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • Elizabethan patriarchal society and expected roles of women • threat of illegitimacy to inheritance and social order

Question Number	Indicative content
10 contd.	• negative views towards older women. ***Betrayal*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of difficulties in relationships might include:** • infidelities/betrayals of friendship • characters ignoring deeper emotions • resistance to challenge and recrimination • general atmosphere that deceit is acceptable. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • reverse chronology of the structure • economical use of dialogue creates a barrier to the characters' emotions and motivations • language used to create atmosphere of civility amidst deceit. **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • the absurdist nature of the play • contemporary attitudes to marriage and extra-marital affairs, autobiographical element • professional, affluent nature of characters situated in city environment. ***Metaphysical Poetry*** Candidates will apply an integrated literary and linguistic method to their analysis. **Candidates may choose individual poems for discussion or the work as a whole.** **Examples of difficulties in relationships might include:** • dealing with separation as in 'A Valediction Forbidding Mourning' • struggles with religious faith • reconciliation of poetical skills and relationship with God • the influence of time on relationships **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • elaborate conceits • often begin with direct address that adds intensity • range of verse structures • use of wit and satire, brevity in expression. • **Candidates will be expected to comment on relevant contextual factors**. Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • contrast to other poetical styles of the age, courtly love

Question Number	Indicative content
10 contd.	• developments in science, philosophy and exploration • significance of religion. ***Sylvia Plath Selected Poems*** Candidates will apply an integrated literary and linguistic method to their analysis. **Candidates may choose individual poems for discussion or the work as a whole.** **Examples of difficulties in relationships might include:** • conflicting attitudes to motherhood: 'You're', 'Morning Song' and 'Maudlin' • difficulties in maintaining expected roles • the nature of the self and the relationship with the body • death as a part of life **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • variety of tone and expression, some lively but most sombre • use of imagery to unsettle and disturb the reader • irregular verse and metre but strong use of phonological features. **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • autobiographical nature • attitudes to mental instability • advances in healthcare and cosmetic surgery • allusion to literary traditions and myth. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary 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
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**
	0	No rewardable material.
Level 1	1–5	**Recalls information** • 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** • 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** • 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** • 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** • 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	**Encounters** ***A Room with a View*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of insecurity might include:** • trusting own opinions v reliance on education to shape thoughts • characters away from their typical environment • social behaviours and hierarchies • insecurity in reactions to romantic advances. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • third person narrator, with some level of intrusion of Forster's irony and judgements • allusions to highlight different attitudes to the Classics and major art works • use of contrasts to align characters with different viewpoints. **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • Forster's implied criticism of snobbery and class behaviour and support for open-minded and honest encounters with the world • Edwardian attitudes towards social class, behavioural norms and travel • significance of art and setting.

Question Number	**Indicative content**
11 contd	***Wuthering Heights*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of insecurity might include:** • uncertainty caused by the threat of the 'other': Heathcliff's origins and activities during absence, Cathy's ghost, Lockwood as an outsider • class and financial insecurity, interpretations of the law, gambling • lack of trust and manipulation prevalent: Heathcliff and Cathy, Nelly's biased narration, disparity between word and deed. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • structure of the narrative and the multiple narrators, reader is placed several steps away from the events described • supernatural elements and intensity of emotions, Gothic characteristics • use of dialect to contrast with Lockwood's elevated lexis. **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • references to the slave trade and the docks in Liverpool as a gateway for migrants • legal rights and property law of the time, patriarchal society and class barriers • severity of the Yorkshire moors and the rugged landscape • Romanticism.

Question Number	**Indicative content**
11 contd	***The Bloody Chamber*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of insecurity might include:** • financial/societal insecurity • threats to personal safety • absence of parental figures • fear of infidelity or loss of status in a relationship • sexual maturation and the complications with identity and the self **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • variety of genres and styles, ranging from Gothic to folk tale • various narrative perspectives and techniques employed, direct address is used to include the reader • reflective retrospective narrative **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • Carter's views on feminism • contemporary attitudes to gender, women's roles, sexuality and difference • original tales and their subversion • post-modern interpretation and style.

Question Number	**Indicative content**
11 contd	***Hamlet*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of insecurity might include:** • range of Hamlet's personal insecurities due to changing circumstances: father's death, mother's remarriage • encounter with ghost • Hamlet/Ophelia's concerns about their sanity and descent into madness • threat to the sovereignty of the estate by foreign powers • procrastination and inability to have confidence in decisions. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • use of dramatic devices such as soliloquies and a play within a play • use of apostrophe and interrogatives to express Hamlet's troubled mind • use of blank verse and prose to indicate contrasts and create tension. **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • conventions of Revenge Tragedy • contemporary attitudes to women and marriage • contemporary attitudes to power, responsibility and sovereignty • contemporary beliefs about death, afterlife, religion and sin.

Question Number	**Indicative content**
11 contd	***Rock 'N' Roll*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of insecurity might include:** • Jan's personal freedom and lack of economic security contrasted with the unwavering strength of his views • Ferdinand's nervousness about reprisals and consequences of political actions • Eleanor's failing health and the impact on her marriage and work • Esme's feelings of frustration due to her lack of 'classical' education. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • range of allusions, both classical literature and contemporary music • dual perspective of settings: Cambridge and Prague • interrogatives to question beliefs, actions and interpretations, through translations of Sappho, Jan and Ferdinand's debates, conflict over dinner • contrast of extended conversations of philosophical musings with abrupt encounters with officials. **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • contrast between the significance of Communism in England and the Eastern bloc • autobiographical similarities between Stoppard and Jan • incorporation of key contemporary figures and writings from Czechoslovakia during the fall of Communism.

Question Number	**Indicative content**
11 contd	***The Waste Land and Other Poems*** Candidates will apply an integrated literary and linguistic method to their analysis. **Candidates may choose individual poems for discussion or the work as a whole.** **Examples of insecurity might include:** • general sense of insecurity within modern society pervades the whole collection • mental instability and neuroses: 'The Love Song of J Alfred Prufrock', 'The Waste Land', 'Marina' • sense of despair and lack of agency: 'The Love Song of J Alfred Prufrock', 'The Waste Land', 'Ash Wednesday' • sense of alienation from culture: 'Journey of the Magi', 'Gerontion', 'The Love Song of J Alfred Prufrock', 'The Waste Land' • vulnerability of female characters. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • use of varied verse forms and phonological features of alliteration and consonance • frequent use of allusion • fragmentary nature of the structure, range of voices and shifts in style • complex metaphor and conceits. **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • text's place within the Modernist movement • Post First World War apathy and air of dissatisfaction • changes in social structures, nostalgia for past order • decline of religion and changing role of women.

Question Number	**Indicative content**
11 contd	***The New Penguin Book of Romantic Poetry*** Candidates will apply an integrated literary and linguistic method to their analysis. **Candidates may choose individual poems for discussion or the work as a whole.** **Examples of insecurity might include:** • social insecurity of characters observed in various poems • fear of loss of loved one or own life: Lucy Poems, 'When I Have Fears I May Cease to Be' and 'On This Day I Complete my Thirty-sixth Year' • threat to nature/rural life by the encroachment of the city and industrialisation discussed in: 'The Farmer's Boy', 'London', 'To a Mouse' and 'To a Mountain Daisy' • fragile nature of creativity discussed in: 'Ode to the West Wind', 'Kubla Khan'. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • range of poetic forms: ode, ballad, sonnet and lyric • often employ a first person perspective and rhetorical techniques • use of apostrophe, figurative language, phonological features and allusion. **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • rejection of Industrialism and the Enlightenment in favour of a natural and emotional response to the world • social and political unrest concerning slavery and working conditions in industrialised trades • destruction of the landscape and traditional ways of life in favour of progress and machinery.

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Level	**Mark**	**Descriptor (AO1, AO2, AO3)**
	0	No rewardable material.
Level 1	1–5	**Recalls information** • 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** • 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** • 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** • 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** • 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	**Crossing Boundaries** ***Wide Sargasso Sea*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the effect of knowledge might include:** • inaccurate gossip and hearsay dominate Antoinette's life • knowledge as power: Rochester threatens to reveal Christophine was practicing Obeah, impact of Richard Cosway's letter • Antoinette's realisation her dream is linked to her intended fate, uncertainty appears to be resolved and allows her to act • Grace Poole having to explain to Antoinette what she has been doing due to the unknowns of her situation. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • intertextuality with Jane Eyre • shifting narrative perspectives, dual unreliable first person narrator and stream of consciousness • use of patois to indicate Antoinette's removal from island culture • use of memory, dreams and shifting time to create uncertainty. **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • Post-colonialism and marginalisation • the text as a palimpsest of Jane Eyre • the Gothic genre. ***Dracula*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the effect of knowledge might include:** • Van Helsing's knowledge of the occult • concealment of knowledge from female characters causes complications • trust in Val Helsing (and others) allows people to act without fully being informed of the situation • contrast between intuition and instinct, and academic learning, inability of scientific endeavour to explain Renfield's behaviour • concerns that the 'world' will not believe the tale of Dracula. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • range of narrative devices: diaries, letters, phonograph records, newspaper reports • development of oppositions throughout the novel • elements of Gothic and the supernatural • language of principle characters reflects their belief they have superior knowledge • field of religious belief.

Question Number	Indicative content
12 contd	**Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • elements of vampiric legend and folklore of Eastern European countries • changing social order in contemporary society • changing roles of women • role of religion as a controlling factor. ***The Lowland*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the effect of knowledge might include:** • concealment of Bela's parentage and the effects of the truth being discovered • education as a way of gaining freedom/social mobility • Gauri's dedication to education/rejection of maternal responsibilities • covert nature of the Naxalite movement and Subhash's actions/transference of the movement to rural areas. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • rich lyrical descriptions, epic nature, narrative gaps and the minutiae of life • elliptical chronology mixed with linear • omniscient third person narration with a mixture of dramatic voices. **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • the Naxalite movement in West Bengal in the 60s and background context of Partition in the 40s • Bengali Hindu customs and traditions • comparative freedoms offered by an American lifestyle and education.

Question Number	Indicative content
12 contd	***Twelfth Night*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the effect of knowledge might include:** • cross-dressing/disguises central plot device involving Viola/Cesario and Feste • deception of others and self-deception • theme of courtly love and whether the character of the object of their affections is truly known. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • dramatic conventions of soliloquies, dramatic irony and gulling to show alienation between characters/situations • use of disguise as a dramatic device • use of verse and prose to add humour and contrast with elaborate descriptions and drama. **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • generic features of Shakespearean comedies • patriarchal societies and the role of women • contemporary society's attitudes to the themes of the play. ***Oleanna*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the effect of knowledge might include:** • variations in sophistication of each character's vocabulary and barriers this creates to communication • Carol's lack of knowledge of the course which instigates conflict • censorship and access to education, freedom of speech v restricted reading list • interpretation of facts and events and how these can be used strategically, Carol's interpretation of the encounter with John as attempted rape. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • intrusion of the phone calls as a dramatic device that indicates the power to disrupt conversation • shift in linguistic confidence as the play progresses • confrontational and challenging language used by Carol, re-framing and frequent interrogatives. **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:

Question Number	
12 contd	• changing nature of education • attitudes towards censorship and freedom of speech. ***Goblin Market, The Prince's Progress, and Other Poems*** Candidates will apply an integrated literary and linguistic method to their analysis. **Candidates may choose individual poems for discussion or the work as a whole.** **Examples of the effect of knowledge might include:** • true nature of key personae in 'Cousin Kate' and attitude towards narrator because society is aware of her 'secret' • devotion of Nell in 'Maude Clare' irrespective of knowledge of her husband's past • 'Another Spring' highlights the lack of certainty/knowledge of the future and encourages a carpe diem attitude • importance of faith and recognising the role of Jesus • the vulnerability of characters due to their lack of knowledge **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • frequent first person perspective, utilising direct address • rich, detailed and sensual imagery • regular stanza structure and strong rhyme schemes suggests a simplicity in style • language and imagery of conflict. **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • Victorian attitudes to women and desire/sexuality • significance of religion and honour • restricted roles of women.

12 contd	***North*** Candidates will apply an integrated literary and linguistic method to their analysis. **Candidates may choose individual poems for discussion or the work as a whole.** **Examples of the effect of knowledge might include:** • distance from archaic language which prohibits understanding of history • understanding of history and classical culture is required to understand troubles in modern Northern Ireland • 'Bog' poems highlight buried knowledge of historic society and culture • maintaining silence during conflict and the dangers of knowledge. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • use of kennings and archaic lexis • richness of phonology • allusions to history, rituals and landscapes • complex metaphors and images, many violent in nature • incorporation of different voices. **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • political 'troubles' in Northern Ireland • discovery of historical artefacts, bog bodies • rituals and ceremonies • Ireland's historical, linguistic and geological background and how they resonate in contemporary society. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary 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
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**
	0	No rewardable material.
Level 1	1–5	**Recalls information** • 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** • 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** • 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** • 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** • 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.