



Mark Scheme (Results)

Summer 2019

Pearson Edexcel GCE

In English Language and Literature (8EL0_02)

Paper 02: Varieties in Language and Literature

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General Marking Guidance

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

Paper 2 Mark scheme

SECTION A: Prose Fiction Extract

Question Number	Indicative content
1	Society and the Individual <i>The Great Gatsby</i> 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: • how Nick draws the reader into his confidence and shares his moral standards through use of pronouns, e.g. 'himself', 'you' • Nick's function as unreliable narrator and the contradictions in his 'honest' account, reflecting the opening chapter of the novel • deceit viewed with tolerance, e.g. 'never blame', 'I forgot' • use of common nouns to suggest lower class status, e.g. 'caddy', 'witness' • how Jordan's behaviour is presented as necessary to survival, e.g. 'wasn't able to endure'; 'demands of her hard, jaunty body' • the use of vague language and platitudes maintain moral ambiguity, e.g. 'suggestion', 'thing', 'tangle', 'casually sorry' • the challenging nature of conversation contradicts casual tone • common noun phrase of 'that certain girl' used to distance Nick's attachment. 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: • rise of celebrity • early 20th century attitudes to class and wealth • morality and decadence of the Jazz Age. These are suggestions only. Accept any valid alternative response.

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 <i>Great Expectations</i> 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: • Pip's lack of confidence with expected social behaviours, e.g. use of 'afraid' • Pip's need for reassurance shown by the interrogative 'having him home to supper?' and use of speech patterning that mirrors Herbert • Pip's growing confidence and self-deception, e.g. use of plural pronoun 'we', adverb 'boldy' • use of parenthesis to show child-like, patronising humour of Pip and Herbert • Pip's transition to a gentleman echoed in the change in name of 'Mr Wopsle' to 'Mr Waldengarver' • use of allusion to Hamlet and adverb 'very slowly' highlights Mr Wopsle's pomposity • emphasis of the lower class of the dresser in contrast to Pip's gentleman status • physical comedy contrasts the serious tone preceding this episode • contrast between characters who seek to improve themselves, e.g. Pip, Magwitch; those who are resistant to it, e.g. Estella, Joe. 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: • contemporary attitudes towards comedy • attitudes towards people who attempt to change their social status • contemporary cultural pursuits. These are suggestions only. Accept any valid alternative response.

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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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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.
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Question Number	Indicative content
3	Love and Loss <i>A Single Man</i> 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: • varied narrative voice to represent the separate elements of George's self • journey to sleep, loss of consciousness and re-examination represented by extended metaphor of the sea • shifting sense of conviction shown by use of interrogatives, exclamatives and minor sentences • adjacency pair structure of interior unconscious voice during sleep is reflective of George questioning himself throughout the novel • depersonalisation through simple noun phrases of body parts and use of third person pronoun 'its' • personification of abstract nouns to show their significance in making choices, e.g. 'Death', 'Past' • use of modal auxiliaries to demonstrate a change in attitude after a further episode of self-reflection • lexical fields of death and legality foreshadow end of the novel. 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 anxieties in contemporary society • Isherwood's experiences as an émigré • contemporary attitudes to death and ageing in the gay community. These are suggestions only. Accept any valid alternative response.

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Level	Mark	Descriptor (AO1, AO2, AO3)
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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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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
4	Love and Loss <i>Tess of the D'Urbervilles</i> 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: • contrast in name is highlighted, used to represent heritage and authenticity • the continued presentation of Tess as vulnerable shown through pre-modification, e.g. 'young', 'simple' • listing to show The Slopes has an abundance of natural attributes without typical hardships of land ownership • the newness, convenience and manicured nature of the estate represented by similes and lexical field of money • antiquity of heritage landscapes emphasised by modification, e.g. 'sylvan antiquity', 'Druidical mistletoe', 'venerable tract' • Tess' shock and distaste and how this is conveyed • landscape used to reflect characters and situations elsewhere in the novel, e.g. the Talbothay's and Flintcomb-Ash. 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: • contemporary views on familial relationships and responsibility • Hardy's views on rural landscapes and modernity • Victorian attitudes to women and class. These are suggestions only. Accept any valid alternative response.

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A01 = bullet point 1 A02 = bullet point 2 A03 = bullet point 3		
Level	Mark	Descriptor (A01, A02, A03)
	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
5	Encounters <i>A Room With A View</i> 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: • abandonment of social conventions communicated phonically, e.g. use of onomatopoeia • togetherness and equality indicated by use of plural pronouns • religious allusions to highlight natural life cycle and the restraint of the clergy • childlike behaviour indicated by sentence mood and references to play • level of engagement mirrored by social class • list of verbs used to present George's actions linked to increasingly violent behaviour • the power of nature presented through listing and alliteration • pathetic fallacy is both liberating and restrictive depending on social situation • use of italics to indicate restrictive social norms and allusions to high culture, e.g. '<i>ladies</i>', '<i>Götterdämmerung</i>'. 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 and environment. These are suggestions only. Accept any valid alternative response.

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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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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
6	Encounters <i>Wuthering Heights</i> 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: • narrative takes the form of an epistle, which enhances the reliability of Nelly's account • restrictions on Isabella enhanced by repeated use of modal 'must' • behaviours and social expectations develop the contrast between the two settings • Isabella's confusion and naivety presented through repeated interrogatives • distance between Isabella and Heathcliff developed through the way she describes him, e.g. 'devil', 'what' • use of the lexical field of darkness and dirt reinforce Heathcliff's negative influence • relative status of Nelly and Isabella indicated through repeated use of imperatives • passive voice used to contrast sense of agency • atmosphere of Wuthering Heights established by references to lack of light. 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: • markers of class boundaries, property and status in the 19th century • patriarchy and female status • religion and otherness. These are suggestions only. Accept any valid alternative response.

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Level	Mark	Descriptor (AO1, AO2, AO3)
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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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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
7	Crossing Boundaries <i>Wide Sargasso Sea</i> 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: • Antoinette's retreat from reality highlighted by pre-modifiers, e.g. 'stiff white', 'doll's smile' • syntactic patterning and repetition emphasises the strength of Rochester's disgust • relative social positions and lack of status reflected in speech and action • lexical field of tiredness and metaphor of thirst highlight debilitation of primary functions • antithesis and lexical field of madness used to present natural surroundings • use of plural pronouns to depersonalise and exclude foreshadows Antoinette's treatment in England • unreliability of narrative voice highlighted by use of 'legend' and 'lie' to discuss memory • other relevant characters who are displaced, e.g. Christophine, Annette, Rochester, the Masons. 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: • contemporary concepts of 'madness' • patriarchal nature of property ownership in contemporary society • post-colonial depictions of race and displacement. These are suggestions only. Accept any valid alternative response.

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Question Number	Indicative content
8	Crossing Boundaries <i>Dracula</i> 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 episodic nature of journal entry used to document experimentation • the parallels between Renfield and Seward and how these are developed • terms of reference and how they misrepresent the reality of the situation and relationships, e.g. 'my friend', 'pretty family' • listing of typical nurturing behaviour, e.g. 'play', 'teach', 'feed' contrasts with the repetition of 'and feed' • the fluctuation of Renfield's emotional state indicated by increasing level of threat in his language • Renfield's confinement and restrictions on his movement indicated by use of prepositional phrases • repeated motif of blood loss and confinement throughout the novel 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 contrast between scientific discovery and folklore and myth • restrictive nature of patriarchal society contemporary attitudes towards insanity. These are suggestions only. Accept any valid alternative response.

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SECTION B: Exploring Text and Theme

Question Number	Indicative content
9	Society and the Individual <i>The Great Gatsby</i> Candidates will apply an integrated literary and linguistic method to their analysis. Examples of the effect of death might include: • violent description of Myrtle's death and its comment on female morality and sexuality • indifference of upper classes to consequences of their actions • symbolism of Gatsby's death and the creation of an heroic victim. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features, such as: • use of symbols, motifs and colour imagery • filter of Nick's retrospective narrative perspective • use of reported speech and distant accounts. 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: • quest for the American Dream • decadence of the upper classes • contemporary concepts of morality. <i>Great Expectations</i> Candidates will apply an integrated literary and linguistic method to their analysis. Examples of the effect of death might include: • Pip's orphan status • death as a form of punishment for those who break the law • granting freedom from oppressors • sense of decay that pervades Satis House. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features, such as: • nature of novel as a bildungsroman • ghostly descriptions and portrayal of Miss Havisham • death as narrative device. 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. These may include: • penal system in Victorian England • nature of inheritance and status • contemporary class divisions and related living conditions.

Question Number	Indicative content
9 contd	<i>The Bone People</i> Candidates will apply an integrated literary and linguistic method to their analysis. Examples of the effect of death might include: • mystery of Simon's heritage and the loss of his family • Joe's behaviour following the death of his wife • Kerewin's journey towards death and exploration of Maori myth • rebirth of characters. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • fragmentary nature of narration, stream of consciousness, dream like states • Maori symbolism and language • elements of mystery. 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: • Maori culture and beliefs • views on traditional and modern medicine • drugs, alcohol and violence and their impact on individuals and society. <i>Othello</i> Candidates will apply an integrated literary and linguistic method to their analysis. Examples of the effect of death might include: • military status and honour are related to killing in battle • changes in attitude and behaviour as a consequence of a death • perception of murder as a means of personal gain. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • hamartia • characterisation through reactions and views on death • tropes of tragedy. 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: • roles of women and attitudes towards them • concepts of honour, loyalty, revenge and suicide • genre of tragedy.

Question Number	Indicative content
9 contd	<i>A Raisin in the Sun</i> Candidates will apply an integrated literary and linguistic method to their analysis. Examples of the effect of death might include: • the death of Mr Younger creates the central focus of the play • conflicting views on how to spend the insurance check and the direction the family should take • Ruth considering an abortion Candidates will be expected to comment on the writer's use of linguistic and literary features: • symbolism of Mama's plant • stage setting to represent the potential value of inheritance • the linguistic representation of Beneatha's cultural development after the loss of her father. 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 • the American Dream • changing roles of women in contemporary society. <i>The Wife of Bath's Prologue and Tale</i> Candidates will apply an integrated literary and linguistic method to their analysis. Examples of the effect of death might include: • death of husbands leads to opportunity and riches • discussion on the value of religion and the afterlife • fear of death alters behaviour both in the Prologue and Tale. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • use of allegory and symbolism • oratory tradition and digression which shapes the Wife's attitude to death • change in characterisation between the Prologue and the Tale. 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: • threats to life expectancy, e.g. the plague, poor harvest, bad winter • changes in perception of the church and religion • attitudes towards the role of women and marriage.

Question Number	Indicative content
9 contd	<i>The Whitsun Weddings</i> 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 death might include: • value of life and how to live under the shadow of death, e.g. 'Mr Bleaney', 'Ambulances', 'Nothing to be Said', 'Days' • concepts of rebirth and religion, e.g. 'Water' • the devaluation of life, e.g. 'Take One Home for the Kiddies' • legacy and legend, e.g. 'An Arundel Tomb'. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • range of devices to establish tone • colloquial phrasing contrasts with elevated forms • contrast 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 • growth of post-war disposable income and commodities • class divisions and living conditions. These are suggestions only. Accept any valid alternative response.

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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
10	Love and Loss <i>A Single Man</i> Candidates will apply an integrated literary and linguistic method to their analysis. Examples of intolerance might include: • George's feelings of alienation from those around him • homophobic attitudes of Mrs Strunk and George's reluctance to reveal his relationship with Jim • George's feelings of disdain towards Doris and her religion. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • use of reported speech to relay behaviour of others • shifting narrative voice • use of 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: • contemporary attitudes to homosexuality • contrast in culture and values between California and England • class and status in 1960s America. <i>Tess of the D'Urbervilles</i> Candidates will apply an integrated literary and linguistic method to their analysis. Examples of intolerance might include: • Tess' views of nature and modernity, contrast of The Chase and The Slopes • Angel's religious views and attitudes towards Tess' rape • treatment of Tess as a single mother. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • use of authorial voice and direction • omniscient narrator presents emotional state of characters • extensive use of symbolism and imagery. 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 religion • attitudes to women, sexuality and virginity • industrialisation and threats to rural life.

Question Number	Indicative content
10 contd.	<i>Enduring Love</i> Candidates will apply an integrated literary and linguistic method to their analysis. Examples of intolerance might include: • Joe's determination for scientific reasoning • intolerance stemming from deceit and deception • past behavioural patterns determining Clarissa's attitude towards Joe • social class prejudice, e.g. when Joe goes to purchase a gun. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • variety of narrative perspectives and forms • layering of perspectives and understanding • Joe's unreliability as narrator. 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: • modern psychological diagnoses • negative attitudes towards efficiency of the police • exploration of different ways of finding meaning, e.g. faith, science and literature. <i>Much Ado About Nothing</i> Candidates will apply an integrated literary and linguistic method to their analysis. Examples of intolerance might include: • treatment of Don John as a bastard • marginalisation of Beatrice as an older, outspoken woman • disrespect shown towards The Watch by those with higher status • disownment of Hero by Leonato due to alleged sexual relations. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • contrast between verse and prose • contrast between comedy and tragedy • dramatic devices and set pieces. 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 • expected roles of women • threat of illegitimacy to inheritance and social order.

Question Number	Indicative content
10 contd.	<i>Betrayal</i> Candidates will apply an integrated literary and linguistic method to their analysis. Examples of intolerance might include: • absence of clear prejudice shown by Robert towards Jerry • views on modern writing and authors • nature of friendships and relationships • negativity towards Robert due to his inaction. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • language used to create atmosphere of civility • reverse chronological structure • brevity of 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: • the absurdist nature of the play • contemporary attitudes to marriage and infidelity • attitudes towards writing and subjective value. <i>Metaphysical Poetry</i> 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 intolerance might include: • conflict between lovers and wider world, e.g. 'The Sun Rising'; 'The Canonization' • quest to woo reluctant females, e.g. 'The Flea'; 'To His Coy Mistress' • religious debates and the nature of sin, e.g. 'Batter My Heart'; 'The Vow Breach'; 'Redemption'. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • elaborate conceits • range of verse structures • use of wit and satire. 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: • significance of religion • contrast to courtly love • occupations of the poets.

Question Number	Indicative content
10 contd.	<i>Selected Poems: Sylvia Plath</i> 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 intolerance might include: • racial and societal intolerance in 'Daddy' • resentment towards domesticity and traditional views of motherhood • discussion of illness, in particular mental health, and treatment by others • societal expectations of female physical appearance, e.g. 'Face Lift'. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • variety of tone and expression to present different voices • use of unsettling imagery • complex figurative language. 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: • allusions to literary tradition and myth • autobiographical nature • contemporary attitudes towards mental instability. These are suggestions only. Accept any valid alternative response.

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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
11	Encounters <i>A Room with a View</i> Candidates will apply an integrated literary and linguistic method to their analysis. Examples of triggers for change might include: • stabbing encourages action from George • kisses between George and Lucy promote new ways of thought • Cecil offering the villa to the Emersons • Lucy's meeting with Mr Emerson leading to her abandoning her travel plans. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • use of setting and environment • varying levels of formality in speech • third person narrator, with some level of intrusion by Forster. 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: • Edwardian travel and The Grand Tour • Edwardian attitudes towards social class and accepted behaviour • artistic schools. <i>Wuthering Heights</i> Candidates will apply an integrated literary and linguistic method to their analysis. Examples of triggers for change might include: • Mr Earnshaw adopting Heathcliff • death of characters and change in custodianship • the appearance of Catherine's ghost stimulating Heathcliff's decline. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • Gothic characteristics • structure of narrative and narrative frame • multiple narrators. 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: • concept of the 'other' • legal rights and property laws • harsh living conditions.

Question Number	Indicative content
11 contd	<i>The Bloody Chamber</i> Candidates will apply an integrated literary and linguistic method to their analysis. Examples of triggers for change might include: • the development of sexual maturity is a theme across the collection • there is a range of encounters that lead to transformations, especially in relation to animals/beasts • moments of solitude lead to self-reflection and change • violent encounters lead to change, e.g. 'The Snow Child'; 'Puss in Boots'. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • reflective retrospective narrative voice • direct address used to bring the reader into the narrator's confidence • use of imagery 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: • Carter's views on feminism • original tales and their subversion • contemporary attitudes to gender, women's roles and sexuality. <i>Hamlet</i> Candidates will apply an integrated literary and linguistic method to their analysis. Examples of triggers for change might include: • encounter with Hamlet's ghost • meditations on death provoked by Yorick's skull • use of the Mousetrap to provoke action and change in Ophelia • climax of the play as a tragedy. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • use of dramatic devices • variety of settings used to engender different moods and stimulate encounters • soliloquies to present Hamlet's state of mind. 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 beliefs about the afterlife • political sovereignty and power.

Question Number	Indicative content
11 contd	<i>Rock 'N' Roll</i> Candidates will apply an integrated literary and linguistic method to their analysis. Examples of triggers for change might include: • various instances of music affecting characters and their behaviour • Esme's fluctuating attitude towards her education • tensions evoked from the dinner party • conflict between Jan and Ferdinand that arises from the records. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • dual perspectives of setting • use of conflict to stimulate action • use of music to trigger responses in characters. 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. These may include: • autobiographical similarities between Stoppard and Jan • attitudes towards education and the arts • explorations of Communism in England and the Eastern bloc. <i>The Waste Land and Other Poems</i> 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 triggers for change might include: • expression of changes precipitated by war throughout the collection • religious encounters leading to change in faith, e.g. 'Journey of the Magi'; 'Ash Wednesday' • development of children encourages reflection in 'Landscapes' • encounters that highlight dissatisfaction and apathy in 'The Waste Land'. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • complex metaphors, allusions and conceits • fragmentary structure • range of voices and shifts in style.

Question Number	Indicative content
11 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: • post-WWI dissatisfaction • changes in social structure • text's place within the Modernist movement. <i>The New Penguin Book of Romantic Poetry</i> 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 triggers for change might include: • encounters with nature bring a change in mood or encourage creativity • societal encounters lead to restrictions, e.g. 'Lines of Life' • encounters that affect health and well-being, e.g. 'La Belle Dame Sans Merci'; 'Lucy' poems; 'Christabel' • romantic encounters that lead to action, e.g. 'The Maid of Athens'; 'Written between Dover and Calais'. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • range of poetic forms and styles • frequent use of first person perspective • use of apostrophe and figurative language. 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 and political unrest, especially in relation to slavery and working conditions • concerns for landscape and traditions • elevation of emotional responses. These are suggestions only. Accept any valid alternative response.

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	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 <i>Wide Sargasso Sea</i> Candidates will apply an integrated literary and linguistic method to their analysis. Examples of new roles might include: • Rochester and Antoinette struggling to adapt to the roles of husband and wife • Rochester renaming Antoinette • Antoinette attempting to assimilate through her friendships. 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 with unreliable narrators • use of violent language and imagery to represent emotional conflicts. 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 • patriarchal society and nature of incomes for gentlemen • the text as a palimpsest for Jane Eyre. <i>Dracula</i> Candidates will apply an integrated literary and linguistic method to their analysis. Examples of new roles might include: • Mina being granted responsibilities by the male characters • development of relationships to become almost familial • Lucy and Renfield crossing boundaries to assume roles forced upon them by Dracula. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • range of narrative devices that allow access to a range of characters' voices • elements of the Gothic and the supernatural • use of first person narrative voices allows characters to develop their sense of agency. 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: • changing roles of women in contemporary society • changing social order • elements of vampiric legend and folklore.

Question Number	Indicative content
12 contd	<i>The Lowland</i> Candidates will apply an integrated literary and linguistic method to their analysis. Examples of new roles might include: • Gauri's rejection of motherhood to become a scholar • both brothers cross boundaries and break from traditional familial roles • Udayan becoming a fighter in the Naxalite movement • Subayash assumes the role of Bela's father. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • omniscient third person narration • epic style documents changing roles across generations • range of settings to demonstrate the nature of new roles. 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 • Bengali Hindu customs and traditions • comparative freedoms of America. <i>Twelfth Night</i> Candidates will apply an integrated literary and linguistic method to their analysis. Examples of new roles might include: • abandonment of courtly love ideals by Orsino to be a more active suitor • Viola cross-dressing to take on a male role • Maria and Feste assume new roles in order to mock Malvolio • Malvolio's transition to a 'desirable lover' and his refusal to accept views about his insanity. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • use of disguise as dramatic device • use of verse and prose to develop characterisation • use of soliloquies to provide insight about new roles. 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 society and roles of women • class structure in Elizabethan England.

Question Number	Indicative content
12 contd	<i>Oleanna</i> Candidates will apply an integrated literary and linguistic method to their analysis. Examples of new roles might include: • John being granted tenure with increased reputational standing • John's development as violent aggressor when his status is challenged • Carol's developing confidence through support of her group of activists and moves from role of struggling student. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • shifts in linguistic confidence as the play progresses • confrontational language used as new roles are assumed • use of interrogatives highlights the shifting balance of power. 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: • patriarchal dominance in the university system • shifting demographics in the student body and greater politicisation • contemporary attitudes towards violence and sexual harassment. <i>Goblin Market, The Prince's Progress, and Other Poems</i> 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 new roles include: • defiance of narrator of 'Cousin Kate' and 'Maude Clare' who undertake roles that are pitied by society • consideration of roles after death and how to relate to the world left behind • development of sexual identity and how this has an impact on individuals • role of sinner and roads to redemption, recognition of the role of Jesus. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • first person perspective • direct address • simplicity of style and structure. 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: • restricted roles of women • significance of religion and views of the afterlife • Victorian attitudes to women and sexuality.

Question Number	Indicative content
12 contd	<i>North</i> 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 new roles might include: • role of Ireland in relation to the United Kingdom • covert nature of roles during the Troubles, e.g. 'Whatever You Say, Say Nothing'; 'Singing School' • breaking away from religious confinement, e.g. 'Freedman' • Bog Poems raise feelings of guilt due to a lack of action, with boundaries not being crossed. Candidates will be expected to identify and comment on the writer's use of linguistic and literary features: • allusions to history • use of different voices • complex metaphors, kennings and imagery. 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 • Ireland's historical, linguistic and geographical background • historical artefacts, rituals and ceremonies. These are suggestions only. Accept any valid alternative response.

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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.
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.

