Pearson Edexcel

Mark Scheme (Results)

Summer 2023

Pearson Edexcel GCE Advanced Subsidiary In English Language and Literature (8EL0) 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 last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked unless the candidate has replaced it with an alternative response.

Marking guidance – specific

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

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

- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer.
- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

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:** • repetition of 'own' personifies West Egg and highlights the difference with Gatsby's house • negative lexis suffixed by 'ness' used to highlight the atmosphere • lexis suggests superficiality of the situation, e.g. 'ghostly celebrity' and 'scarcely human creature' • description of Daisy's voice suggests an altered state, e.g. 'murmourous tricks' and 'whispered' • noun phrase 'the polo player' diminishes Tom's status • Tom's desire to interact 'in oblivion' allows a sense of freedom/opportunity for indiscretion • could be contrasted with social engagements at Tom and Daisy's house and earlier parties at Gatsby's. **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, wealth and social norms • concept and the reality of the 'American Dream' • the frivolity and insubstantial nature of the Gilded Age. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

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:** • patterning of 'where' shows Pip's levels of intimacy with the landscape and the subsequent changes to it • use of 'figure' and 'it' depersonalises Estella and adds a sense of mystery • repetition of 'indescribable' highlights Estella's status • repeated references to moon and light to create atmosphere • use of phonological patterning to heighten emotional intensity, e.g. alliteration, assonance • stilted utterances highlight awkwardness of the encounter • use of 'always' and '*my*' shows Pip's constancy • could be compared to earlier encounters at Satis House. **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 wealth and status • effects of poverty in Victorian England. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

Question Number	Indicative content
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:** • lexis of war contrasting with lexis of decline and redundancy • tribal sexual language and associated fire imagery, e.g. 'the watch-fires of the vast naked barbarian tribe' • food imagery used to highlight loss, e.g. 'fierce appetite', 'hungrily' • lexis of restriction used to contrast with tawdry areas, e.g. 'you must eat sitting up on the benches' • imagery of homogenous sterility combines with 'new' technology, e.g. 'blank-faced strangers', 'a new juke-box, and a new television' • negative prefixes used to indicate rebellion, e.g. 'unhypnotised nonconformists' • patterning in derogatory language of old couple indicates habitual simplicity, e.g. '*you old*…' • could be linked to other descriptions of California or interactions with Kenny. **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-Second World War society • advent of new technologies • contemporary sexual freedoms. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

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:** • repetition of 'who mid ye think' used to build tension and excitement • depersonalisation of maid 'one' and 'another' to highlight Tess' position as an outsider • 'absently' indicates Angel's mental and physical distance from the gossip • modals of 'ought' and 'must' highlight universal reaction from the milkmaids • use of noun phrases to suggests female stereotypes, e.g. 'widow-woman', 'sweetheart' and 'silly body' • use of dialect to indicate social class and status • oxymoronic 'sorry smile' highlights 'comedy' and 'tragedy' of Tess' situation • could be linked to other episodes of Tess' isolation, contemplation of her guilt. **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 'fallen' women • Victorian attitudes towards love and marriage • class differences. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

Question Number	Indicative content
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:** • repetition of 'He is' used to convey George's opinion as fact • 'things' and 'people' used to contrast sets of beliefs • repeated use of 'you' to develop argument • personification of book so George isn't culpable for his actions • George's use of religious lexis to suggest purity of his endeavours • use of imperatives by George to add a sense of urgency • lexis to indicate natural world is invigorating • could be linked to earlier episode in Italy or Lucy's interactions with Cecil. **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: • cultural stereotypes • contemporary views on travel and landscapes • social class and ideals. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

Question Number	Indicative content
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:** • intensity of Cathy's metal state demonstrated by 'wonder' and 'thought' • extreme physical state indicated by 'convulsively', 'eyes wide' and 'looking desperate' • animalistic description of Heathcliff • repeated use of 'you' to list actions/wrongdoings • repeated use of interrogatives and exclamatives to indicate blame • Heathcliff's use of religious lexis to cast blame on Cathy • hyperbolic lexis of murder and death to indicate intensity of feeling • could link to earlier encounters between Cathy and Heathcliff or contrast with the relative quietness of the next generation. **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 conventions • Romantic landscapes • threat of 'the other'. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

Question Number	Indicative content
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:** • use of 'He' and 'these people' to highlight distance of those around him • somnolent atmosphere used to contrast with internal turmoil • minor sentences used to highlight unsettling environment, e.g. 'Nothing. Silence. Heat' • listing of people who 'knew' and those who kept secrets, used to create feeling of separation, e.g. 'they all knew' • landscape used to represent threat and reflect narrator's mental state, e.g. 'hostile' • narrator's repetition of 'think and plan' used to reassure himself • could link with other representations of vulnerability elsewhere in the text. **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: • conventional behaviour and expectations • unfamiliar and sometimes confusing nature of territories within the Empire • patriarchal society and roles within a marriage. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

Question Number	Indicative content
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:** • the generic conventions of a ship's log • ellipsis and brevity of expression used to develop mystery • lexical field of loss/absence to highlight the disappearing crew • pathetic fallacy used to create sense of the supernatural, e.g. 'the fog, which seems to move with us' • references to the absence of God used to increase desperation • references to fatigue and troubled mental state used to reflect the fragility of the crew • repeated use of 'It' to highlight the non-human aspect of Dracula • could link to Harker's journey to the Carpathians and other instances of Dracula's control of the weather. **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: • Vampiric legend • religious beliefs • movement of people and ideals. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

SECTION A MARK SCHEME

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
9	**Society and the Individual** ***The Great Gatsby*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of individuals who are excluded from elements of society might include:** • Gatsby and his quest to integrate into upper- class society • Nick's status as an observer on the periphery • Myrtle's social status and her role as a mistress. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features, such as:** • contrasts in setting and associated class behaviour • use of imagery, symbolism and motifs • the construction of Nick's narrative 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: • social class expectations • old versus new money • the `American Dream'. ***Great Expectations*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of individuals who are excluded from elements of society might include:** • Pip and his encounters with Satis House as a child • characters who have been deemed undesirable by society, e.g. Magwitch • Miss Havisham following her abandonment. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features, such as:** • narrative descriptions of behaviour and insights into Pip's interpretation of characters and events • extensive use of metaphor and symbolism. **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: • divisions in social class • concepts of loyalty • attitudes towards criminality.

Question Number	Indicative content
9 contd	***The Bone People*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of individuals who are excluded from elements of society might include:** • those who have lost connection with the indigenous culture • those who have been marginalised for not conforming to social norms • the relationships formed by the three protagonists after their social exclusion. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • use of Maori symbolism to heighten disconnection to culture • use of conversations and aspersions • child's perspective on behaviours and attitudes. **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: • opposing cultural views on alcohol in society • friendships clouded by reputations/presumptions • 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 individuals who are excluded from elements of society might include:** • Othello's treatment based on his race and status • Iago's use of his 'exclusion' as justification for his actions • status of female characters. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • use of imagery and motif • dramatic contrast of soliloquy and blank verse • use of setting to highlight societal norms. **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: • concepts of loyalty and reputation • class, race and faith • patriarchal society and its commodification of women.

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 individuals who are excluded from elements of society might include:** • racial prejudice preventing the family from improving their living conditions • Walter Jnr's feelings of inferiority and the impact on his actions • Beneatha's conflict between assimilation and heritage and its social implications. **Candidates will be expected to comment on the writer's use of linguistic and literary features:** • presentation of Walter Jnr's frustration • presentation of racial barriers through staging • exploration of Beneatha's defiance towards being assimilated. **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: • racism and efforts to defeat it, especially in relation to employment and prospects • the legacy of the American Dream • changing roles of women and their attitudes to education. ***The Wife of Bath's Prologue and Tale*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of individuals who are excluded from elements of society might include:** • Wife of Bath and her status amongst the group and wider society • discussion in the prologue about the correlation between aspiration and what is forbidden/out of reach • the Knight's position in society after he commits rape. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • use of historical motifs and religious imagery • mythical tropes • Wife of Bath's use of rhetoric. **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 expectations of marriage • roles of women and their status • contemporary views on reputation.

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 individuals who are excluded from elements of society might include:** • qualities of friendships and related social status, e.g. 'Dockery and Sons' • disintegrating relationships, e.g. 'Talking in Bed' • solace found in religion and consumerism, e.g. 'Send No Money'. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • devices to establish a variety of perspectives on feelings of exclusion • colloquial and everyday phrasing contrasts with more elevated poetic 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 views on the significance of relationships with others • post-war social expectations • living conditions and aspirations in the north of England. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

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 unexpected behaviour might include:** • Charley propositioning George • George's over-familiar behaviour with Kenny • George's imaginary battles. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • movement between first- and third-person narration and dialogue • critical tone of third-person narrator to emphasise separation from society • the variety of time frames and situations represent the distress of the 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: • attitudes towards homosexuality in America in the 1960s • contrast in cultures and values between California and England • émigré experience. ***Tess of the D'Urbervilles*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of unexpected behaviour might include:** • Angel's reaction to Tess' experiences with Alec • Tess committing murder and subsequently absconding • events surrounding Sorrow's birth and death. **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 in the 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: • contemporary attitudes to women, sexuality and virginity • the significance of religion in Victorian society • struggles of rural workers 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 unexpected behaviour might include:** • Joe's obsessive pursuit of Jed • behaviour during and after the balloon incident • Joe's attempts to acquire a gun. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • various narrative perspectives highlighting the differing interpretation of behaviours • Joe's unreliability as a narrator and conscious storyteller • variety of references, e.g. religious, scientific and literary. **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 • modern psychological diagnoses • exploration of different ways of finding meaning, e.g. faith, science, literature. ***Much Ado About Nothing*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of unexpected behaviour might include:** • Beatrice and Benedick's change of behaviour following the gullings • Leonato disowning Hero • acceptance that leads to marriages. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • use of gulling • use of elegy and sombre tone to demonstrate contrition • manipulation of prose and verse forms. **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 • concepts of loyalty and allegiance amongst soldiers.

Question Number	Indicative content
10 contd	***Betrayal*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of unexpected behaviour might include:** • non-acrimonious disintegration of marriage • maintenance of strained friendships • independence within relationships. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • reverse chronology gradually reveals unexpected reactions from the characters • economical use of dialogue creates a barrier to the understanding of characters' emotions and motivations • staging to accentuate the behaviour of the characters. **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 as a technique to present unexpected behaviour • contemporary attitudes to marriage and extramarital affairs • professional, affluent nature of characters situated in a 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 unexpected behaviour might include:** • self-condemnation at perceived sinful behaviour, e.g. 'The Collar' • line of arguments in attempts to woo women, e.g. 'To his Coy Mistress' • justifications for the rejection of the outside world in favour of maintaining the sanctitude of their romantic relationships, e.g. 'The Sun Rising'. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • elaborate conceits demonstrate complexity of feelings • direct address adds intensity • range of poetic devices and forms create 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: • contrast to other poetic styles of the age • developments in science, philosophy and exploration • significance of religion.

Question Number	Indicative content
10 contd	***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 unexpected behaviour might include:** • suicide attempts, e.g. 'Suicide off Egg Rock' • reactions to motherhood, e.g. 'Morning Song' • contemplations on life after surgery, e.g. 'Tulips'. **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 and attitudes to mental instability • contemporary attitudes to women's roles in society • allusion to literary traditions and myth. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

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 the influence of the past might include:** • narrator's rejection of Victorian cultural attitudes • Cecil utilising the Emersons for sport after their earlier encounters • experiences of Italy that resonate throughout the novel. **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 specific encounters, e.g. religious and literary • characters' contrasting reactions to past encounters. **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 • Edwardian attitudes towards social class and behavioural norms and travel • contemporary attitudes towards travel and culture. ***Wuthering Heights*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the influence of the past might include:** • Heathcliff's unknown origins and absences • the influence of Cathy and Heathcliff on the next generation • how Nelly's idealised view of the past affects her narration. **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 to distance the reader from events • use of setting to reflect changes in social order, e.g. Heathcliff's possession of the house on his return • use of narrative gaps to add 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: • the slave trade and the docks in Liverpool as a gateway for migrants • concepts of setting in Gothic and Romantic literature • patriarchal society and class barriers.

Question Number	Indicative content
11 contd	***The Bloody Chamber*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the influence of the past might include:** • how ghosts of the past resonate in the present • metamorphosis and the echo of past selves • repeated emotional responses in new scenarios. **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 to demonstrate the influence of the past • the narrators' reflective evaluation of past events. **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 engagement with feminist and Marxist standpoints • contemporary attitudes to gender, women's roles, sexuality and difference • generic conventions of the original tales and their subversion. ***Hamlet*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the influence of the past might include:** • the ghost of Hamlet's father and Hamlet's response to it • political conflicts • familial tensions. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • use of dramatic devices to establish a variety of encounters, e.g. pathetic fallacy; use of ghost • change in dramatic tensions between battles and contemplations of madness • 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 religion and sovereignty.

Question Number	Indicative content
11 contd	***Rock 'N' Roll*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the influence of the past might include:** • political history and contemporary turmoil • effect of music to provoke emotion/recollections • the change that illness brings about over time. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • range of allusions and musical motifs as a connection to the past • dual perspective of settings and time frames, e.g. Cambridge and Prague • interrogatives to question beliefs, actions and interpretations. **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: • 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. ***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 the influence of the past might include:** • interpretation of myths and legends • encounters with historical figures in several poems • resonance of religious experiences. **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 • class represented by speech patterns • fragmentary nature of structures.

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: • place of the texts within the Modernist movement • post-First World War dissatisfaction; nostalgia for past order • changes in social structures, in particular the decline of religion and the changing role of women. ***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 the influence of the past might include**: • ghostly presences • discussions of the natural world and intrusion of industrialisation • effects of war on society and on those who fought. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • range of poetic forms, e.g. ode; ballad; sonnet; lyric • first- person perspectives on social status • 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 Age of Reason 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. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

Question Number	Indicative content
12	**Crossing Boundaries** ***Wide Sargasso Sea*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of shifts in power might include:** • the fire at Coulibri and the tensions behind it • Antoinette's role as a wife and as a prisoner • cultural sources of power, e.g. voodoo. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features**: • narrative perspectives and reactions to shifts in power • environments that are narrated by marginalised outsiders • use of memory, dreams and different time frames to create changes in power relationships. **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 the rights of women in marriage • the Gothic genre. ***Dracula*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of shifts in power might include:** • the power balance between Dracula and Van Helsing • increasing agency of Mina • the vulnerability of Jonathan Harker at Dracula's estate. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • range of narrative devices, e.g. diaries, letters, phonograph records, newspaper reports • development of oppositions reflects changing power balances, e.g. Van Helsing and Lucy's mother • field of religious belief highlights threats of crossing boundaries. **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' • changing roles of women • role of religion as a controlling factor.

Question Number	Indicative content
12 contd	***The Lowland*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of shifts in power might include:** • Gauri's status in the family as a widow and subsequent change when she emigrates • Subhash as a single parent and his place in society • Udayan's radicalisation and the violence it leads to. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • epic nature contrasts with individual betrayals and shifts in power • elliptical chronology and narrative gaps create feelings of doubt and lack of control • 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. ***Twelfth Night*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of shifts in power might include:** • Viola's freedom in her assumed role • vulnerability to manipulation due to romantic sentiment • trickery of Malvolio. **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 control of characters/situations • use of disguise as a dramatic device • presentation of a range of emotional states and reactions to changes in 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: • generic features of Shakespearean comedies • patriarchal societies and the role of women • contemporary attitudes towards social status and its influence on characterisation.

Question Number	Indicative content
12 contd	***Oleanna*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of shifts in power might include:** • the tenets on which power is conferred and their fragility • the reversal of power as the play progresses • both protagonists requiring external support to maintain their positions of power and influence. **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 • incremental non-fluency in John's speech • confrontational and challenging language used by Carol. **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 debates about political correctness and challenging stereotypes • 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 shifts in power include:** • power being conveyed through the transgressions of others in *Goblin Market* • affirmation of beliefs after death • resilience of women who have been commodified. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • frequent first-person perspective giving access to emotional states • rich and detailed imagery to convey the emotional impact of crossing boundaries • 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 • allusion to myth and folklore.

Question Number	Indicative content
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 shifts in power might include:** • allegiances during the 'Troubles' and the way everyday life is compromised • echoes of historical and cultural experiences and the impact felt in contemporary society • ties to the landscape and sense of tribe and ritual sacrifice. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • use of kennings and archaic lexis to highlight changing priorities • complex metaphors and images, many violent in nature • incorporation of different voices to show relative power and status. **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 • Ireland's historical, linguistic and geological background and how it resonates in contemporary society. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

SECTION B MARK SCHEME

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.