Mark Scheme (Results)

Summer 2017

Pearson Edexcel GCE
In English Language and Literature (9EL0_02)
Paper 2: Varieties in Language and Literature

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General marking guidance

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

Paper 2 Mark scheme

Question Number	Indicative content
1	**Society and the Individual – Middle age** Candidates will apply an integrated literary and linguistic method to their analysis. **Contextual factors** Any referencethe candidate makes to context must be relevant and appropriate to the question. These may include: • the purpose is principally to inform and entertain; a promotional function emerges when the author refers to his book on the same topic • there is a high level of assumed knowledge, with several literary references. **Linguistic and literary features** • use of metaphor and simile to convey extent of struggle faced by middle-aged men • the metaphor of entrapment extends throughout the passage: 'shut door', 'escape', 'trapped', 'break free' • extensive use of plural inclusive pronoun establishes the author as an authoritative spokesman • use of low frequency lexis indicates need to appeal to literate audience • mixed register generated by alternating between complex philosophical discourse and more idiomatic constructions • the tone is mostly light, with extensive use of contraction and fronted conjunction • conversational register and rhetorical question to build rapport: 'Well, I say "built"', 'sod that', 'What could be more middle-aged than that?' • rhetorical and phonetic patterning abounds • extensive use of listing, both syndetic and asyndetic • wide range of literary references, from medieval period through to recent novels, to bolster authority as an expert in the field • anecdotal evidence is also supplied to build the argument • use of comedy, mostly self-deprecating, to add entertainment to the largely informational purpose • use of wordplay to enhance humorous mood: *'Dark Night of the Shed'*. These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.

Please refer to the specific marking guidance on page 2 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	1–4	**Descriptive** • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer's/speaker's craft. • Describes contextual factors. Has limited awareness of significance and influence of how texts are produced and received.
Level 2	5–8	**General understanding** • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft. • Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.
Level 3	9–12	**Clear relevant application** • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.
Level 4	13–16	**Discriminating controlled application** • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.
Level 5	17-20	**Critical evaluative application** • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.

Question Number	Indicative content
2	**Love and Loss – Letter to a friend** Candidates will apply an integrated literary and linguistic method to their analysis. **Contextual factors** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • the letter contains very little news and many expressions of longing for the addressee's return, and also of the pain of loss felt in her absence • the resemblance to a love letter may invite discussion of restrictions on female sexuality in nineteenth-century society. **Linguistic and literary features** • the addressee's name is used 11 times in this short letter • possessive pronoun further indicates closeness of the relationship: 'my Susie' • other significant terms recur: 'heart', 'love', multiple references to time • extensive use of metaphor and simile: days and weeks are 'brothers and sisters'; the heart is personified as 'wandering', 'calling' and 'scampering'; the enclosed 'knightly' grasses will act as 'Instructor' to the Violets • a tone of breathless excitement and yearning is generated by the multiple uses of dashes, italics, exclamative sentences and utterances • multiple instances of syntactical patterning • zeugma: 'the great world grows wider, and dear ones fewer and fewer' • syndetic tricolon: 'dream of blue skies, and home and the "blessed countrie"' • extensive use of repetition, especially at the start of paragraphs 2 and 3 • biblical allusion and reference to contemporary fiction suggests a shared love of reading • concluding adverb converts a conventional ending into something more suggestive of romantic feeling: 'I add a kiss, shyly …' • use of other romantic expressions of desire • recurring suggestions of secrecy: 'eyes … whisper', 'Don't let them see, will you Susie?' These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.

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AO1 = bullet point 1	**AO2 = bullet point 2**	**AO3 = bullet point 3**
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer's/speaker's craft. • Describes contextual factors. Has limited awareness of significance and influence of how texts are produced and received.
Level 2	5–8	**General understanding** • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft. • Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.
Level 3	9–12	**Clear relevant application** • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.
Level 4	13–16	**Discriminating controlled application** • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.
Level 5	17-20	**Critical evaluative application** • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.

Question Number	Indicative content
3	**Encounters – Rudyard Kipling meets his hero** Candidates will apply an integrated literary and linguistic method to their analysis. **Contextual factors** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • the genre is a feature article, published in a newspaper presumably intended for English speakers in British-controlled India • the passage offers an Indian perspective on American landscape and culture. **Language and literary features** • complex verb choices in the opening paragraph help to depict the scene vividly • mounting sense of excitement: 'delightful sense of nearness' followed by exclamative sentence: 'Fancy living …!' • a sense of urgency in the quest to track down Twain is conveyed by the alliteration and narrow vowel assonance and high proportion of monosyllabic lexis: 'Then the chase began—in a hired hack, up an awful hill' • the eagerness to find Twain is further captured in the succeeding sentence's syndetic list of sights observed • anastrophe to create impression of portentous significance: 'Appeared suddenly', 'With speed I fled' • awkward embarrassment conveyed by the long, multi-clausal sentence beginning 'It was in the pause that followed …', followed by use of dashes and interrogatives • self-deprecating humour: 'escaped lunatics from India' • Kipling's eagerness to preserve every detail of the encounter extends to onomatopoeic rendering of Twain lighting a pipe • extended list of sensory impressions and simple or missing adjectives (beginning 'A big, darkened room; a huge chair; a man with eyes') suggest Kipling is awestruck • hyperbole evident in the tricolon of superlatives: 'the slowest, calmest, levellest voice in all the world', the exclamative: 'behold!' and suggestions of religious awe: 'reverently', 'Blessed is the man', 'a revered writer' • the confusion about Twain's age also suggests Kipling is excitably incapable of processing what he sees • tricolon of past continuous verb phrases suggests Kipling is replaying the incident in his mind as he writes: 'I was shaking his hand, I was smoking his cigar …' • metaphor of the caught fish suggests Kipling's increasing assurance • the passage concludes with servility, however: 'he was treating me as though under certain circumstances I might be an equal'. These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.

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AO1 = bullet point 1	**AO2 = bullet point 2**	**AO3 = bullet point 3**
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer's/speaker's craft. • Describes contextual factors. Has limited awareness of significance and influence of how texts are produced and received.
Level 2	5–8	**General understanding** • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft. • Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.
Level 3	9–12	**Clear relevant application** • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.
Level 4	13–16	**Discriminating controlled application** • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.
Level 5	17-20	**Critical evaluative application** • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.

Question Number	Indicative content
4	**Crossing Boundaries – emigration to London** Candidates will apply an integrated literary and linguistic method to their analysis. **Contextual factors** Any reference the candidate makes to context must be relevant and appropriate to the question. References may include: • the border crossed in this passage is spatial (emigration from Ireland to England or the New World) but also temporal (past and present) • the genre is the literary memoir. **Linguistic and literary features** • solemn and analytical tone dominates • juxtaposition of past and present: normal family life in Ireland v abnormal life as diplomat's daughter abroad • repetition of past perfect construction 'had been' in the opening paragraph to convey the extent of change between Dublin and London • sibling(s) remain unnamed – Boland's focus is more on how her poetic identity was shaped • description of scale to create child's POV • simplistic interrogative and linking verb suggest child's confusion: 'But what was bad and what was good? Bad, it seemed, was …' • the adult/parental voice, by contrast, delivers a series of blunt imperatives: 'Stop that. Settle down. Go to sleep now' • the alliterative metaphor of 'muddled … mime' to convey confusion of the immigrant • further imagery and metaphor: the 'fiction' of home in the emblems in the carpets, 'noble roots as they branched out' • rich adjective choices to capture emotional life • adverbial phrase to convey enduring tedium: 'day after day' • simple declaratives for effect • cohesion created by syntactic patterning and repetition • use of complex rhetorical patterning such as anadiplosis to capture sense of claustrophobia: 'All I knew of the country was this city; all I knew of this city was its fog' • joy and relief at discovering the beauty of London in spring stands in contrast with earlier disgust at its fogs and earlier romanticising of Ireland as superior; the verb choice 'appropriating' suggests Boland has finally fully embraced English culture and nature. These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.

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Level	**Mark**	**Descriptor (AO1, AO2, AO3)**
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer's/speaker's craft. • Describes contextual factors. Has limited awareness of significance and influence of how texts are produced and received.
Level 2	5–8	**General understanding** • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft. • Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.
Level 3	9–12	**Clear relevant application** • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.
Level 4	13–16	**Discriminating controlled application** • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.
Level 5	17-20	**Critical evaluative application** • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.

Question Number	Indicative content
5	**Society and the Individual** Texts available for discussion: ANCHOR: *The Great Gatsby* **and/or** *Great Expectations* Other texts: FICTION: *The Bone People* DRAMA: *Othello* **or** *A Raisin in the Sun* POETRY: *The Wife of Bath's Prologue and Tale* **or** *The Whitsun Weddings* Candidates will apply an integrated literary and linguistic method to their analysis. Candidates will be expected to identify a range of examples where behaviour is shaped by social constraints. They will identify connections between texts in terms of similarities and differences in constraints and behaviour. **Relevant examples of social constraints shaping behaviour might include:** *The Great Gatsby*: 1920s decadence and contempt for social and moral constraints: Tom Buchanan's serial adultery, his violent assault on Myrtle, and his part in Gatsby's execution; the criminality that brings Gatsby his wealth; Nick's complicity or silent witnessing of many of the novel's worst behaviours; the hedonistic excess of the parties *Great Expectations*: social constraints on women are defied by Miss Havisham and Estella; social class expectations and ambitions shape characters' behaviour: Joe and Biddy are content with their humble station, but Pip is restlessly ambitious; Orlick's and Compeyson's and Drummie's rejection of constraint is contrasted with the decency of Pip and Magwitch *The Bone People*: Joe's beatings of Simon are initially condemned and later endorsed by Kerewin; Simon disregards sanctity of property and privacy; the dominant colonial culture tends to constrain Joe's use of his native language, and Simon is silenced by his lack of access to a language that will convey his experience; Kerewin is self-constrained by her isolation/imprisonment in her tower *Othello*: Iago's failure to win promotion leads to his defiance of military discipline; he is further embittered by his wife's alleged rejection of the social constraint of fidelity; Emilia herself defies conventional constraint by publicly standing up to her husband, and to Othello also – a strength Desdemona lacks; Cassio feels constrained by, but ultimately fails to conform to, the social codes of honour and reputation *A Raisin in the Sun*: the Youngers are socially, economically and spatially confined in a tiny apartment; Walter strives to overcome his social constraint but defies his mother's wishes in spending the insurance cheque; Karl Lindner embodies the constraints that white, middle-class America would impose on black aspirant families *The Wife of Bath's Prologue and Tale*: the wife's appetite for sex and wealth defies expectations of femininity and the Church's prohibition on remarriage; the wife asserts her belief in one's 'owene juggement'; in the Tale, the Knight betrays the chivalric code by raping the young woman; the wife offers a critique of a society in which only the high born can possess inner nobility *The Whitsun Weddings*: lament for the women who seek healing to repair lives thwarted by society's restrictions ('Faith Healing'); ignorance leads men to sign up to fight in WWI ('MCMXIV'); the impoverished lives of the redundant and infirm ('Toads Revisited'); marriage as a constraint to which Arnold capitulates ('Self's The Man'); lack of social capital as a constraint ('Dockery and Son').

5 cont	**Candidates will be expected to identify and comment on linguistic and literary techniques and make connections between texts such as:** *The Great Gatsby*: first person unreliable narrator; Nick's literary pretensions, which may shape his narrative; drunken dream sequence alluding to homosexual liaison; extensive use of symbolism and imagery *Great Expectations*: first person narrative; symbolism of animals to suggest constraint and escape; generic conflation of realism and Gothic; satirical function of set-piece scenes *The Bone People*: linguistic alternations between English and Maori; imagery of homes and towers contrasted with lack of constraint in the Bush; Kerewin's use of hallucinogenic drugs lends writing a surreal quality; relationship between speech/voice and power *Othello*: Iago's use of soliloquy to respond to constraints he feels; Othello's use of repetition when he unleashes his anger; manipulation of blank verse and prose, figurative language and rhetorical features *A Raisin in the* Sun: use of stage directions and staging; use of humour and physical comedy to offset what seems like a looming tragedy; use of dialect *Wife of Bath's Prologue and Tale*: point of view of wife as first person narrator, then omniscient narration in the tale; extensive use of rhetorical features of argument and persuasion; extensive use of metaphor and simile to support her freedom from constraint *Whitsun Weddings*: use of various poetic techniques to convey responses to constraint including: colloquial language, tone of frustration/resignation, prominent use of phonological effects. **Candidates will be expected to comment on any relevant contextual factors:** *The Great* Gatsby: 1920s and post-war decadence/hedonism; the American Dream and commodity capitalism; contrast of wealth and poverty (Valley of Ashes); weakening constraints on women in society; racist ideologies espoused by Tom *Great Expectations*: nineteenth-century ideas about fate and free will, the criminal personality and its punishment, social mobility and the self-made man; different social values in countryside and city, women's lack of freedom revealed by Miss Havisham and Estella

5	*The Bone People*: New Zealand as complex site of miscegenated identities; differing attitudes to property, domesticity, and familial violence between the different communities; environments as shapers of character – tower, hut, bush *Othello*: the separate spheres of the sexes, especially the power attributed to fathers and husbands; anti-Ottoman and anti-African sentiment *A Raisin in the Sun*: constraints on social and geographical mobility in black and working-class communities; Chicago as a segregated city; women constrained by domestic and familial duties, and Beneatha's desire to escape via education *The Wife of Bath's Prologue and Tale*: role of women in late Middle Ages, female dominance and anti-feminist tracts, power of the Church and challenges to it, the chivalric code and ideas of nobility *Whitsun Weddings*: notion of everyday life and its constraints as suitable subject for poetry; working and lower-middle class attitudes and values in an age of austerity. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

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Level	**Mark**	**Descriptor (AO1, AO2, AO3, AO4)**			
	0	No rewardable material.			
Level 1	1–6	**Descriptive** • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer's/speaker's craft. • Limited reference to contextual factors. Has limited awareness of significance and influence of how texts are produced and received. • Approaches texts as separate entities.			
Level 2	7–12	**General understanding** • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft. • Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received. • Gives obvious similarities and/or differences. Makes general links between the texts.			
Level 3	13–18	**Clear relevant application** • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received. • Identifies relevant connections between texts. Develops an integrated connective approach.			
Level 4	19–24	**Discriminating controlled application** • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully- chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received. • Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis.			
Level 5	25–30	**Critical evaluative application** • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received. • Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification.			

Question Number	Indicative content
6	**Love and Loss** Texts available for discussion: ANCHOR: *A Single Man* **and/or** *Tess of the D'Urbervilles* *Other texts:* FICTION: *Enduring Love* DRAMA: *Much Ado About Nothing* ***or*** *Betrayal* POETRY: *Metaphysical Poetry* **or** *Sylvia Plath Selected Poems* Candidates will apply an integrated literary and linguistic method to their analysis. Candidates will be expected to identify a range of examples of conflicting attitudes to love and/or loss. They will identify connections between texts in terms of similarities and differences in these conflicting attitudes. **Relevant examples of conflicting attitudes to love and/or loss might include:** *A Single Man*: George's need to grieve for, while embracing a future without, Jim; George and Jim had lived together 'in rage, in love'; George and Kenny have different outlooks on sex; George argues with Mrs Strunk about Jim's significance; Charley and George's very different reactions to their drunken kiss *Tess of the D'Urbervilles*: Alec and Angel's conflicting attitudes to Tess's lower-class vulnerability; Tess's love for her siblings is contrasted with the distance between Angel and his family; Tess's spiritual experience when baptising Sorrow contrasts with Alec's superficial conversion and her siblings' ignorance *Enduring Love*: love and loss are perceived from multiple and often conflicting positions and prompt deeply conflicting reactions: Joe's rationalism v Clarissa's romanticism, Joe's interpretation of Dr Logan's death v Logan's wife's version. Jed's pursuit divides Joe and Clarissa's partnership, but appendix offers a conflicting account *Much Ado About Nothing*: Claudio and Benedick dispute about love, women and marriage; Benedick and Beatrice violently disagree; Don John and Don Pedro represent conflicting values of sibling rivalry v forgiveness; the staged loss of Hero to create conflicting feelings of love and guilt in Claudio; Leonato's love for Hero descends into patricidal hate *Betrayal*: the plot's myriad sexual liaisons and betrayals show a variety of conflicts between fidelity and inconstancy, awareness and ignorance; conflict between apparent friendship and the betrayal of friends; the idealised but frustrating experience of love found in the poetry of Yeats v the crude, cynical fictions of Casey and Spinks *Metaphysical Poetry*: earthly temptations v God's love ('Jordan', 'The Collar', 'The Coronet'); male v female attitudes to love ('The Enjoyment'); moral v self-interested approaches to love ('The Canonization'); particular/local v universal/timeless experience ('The Sunne Rising', 'The Good-Morrow'); loyalty/fidelity v inconstancy/betrayal ('The Vow-Breach', 'Constancy', 'A Woman's Constancy', 'Go and Catch a Falling Star') *Sylvia Plath: Selected Poems*: conflicting feelings towards child, both in womb ('You're') and newborn ('Morning Song'); sudden shift from openness to love to self-enclosure ('The Spinster'); conflicting interpretations of flowers ('Tulips'); conflicting feelings of love/awe/fear/loathing towards father ('Full Fathom Five', 'Daddy'); conflicting attitudes to suicide ('Lady Lazarus', 'Poppies in July', 'Cut').

6 cont	**Candidates will be expected to identify and comment on linguistic and literary techniques and make connections across texts such as:** *A Single Man*: unusual narrative perspective with the voice of the protagonist in third person; present tense narrative voice with some flashbacks *Tess of the D'Urbervilles*: use of third person omniscient narrator; dialogue to reveal character; predominance of figurative language; use of dialect *Enduring Love*: first person narrative from point of view of Joe with one chapter devoted to Clarissa's point of view, the effect of which is to suggest that Joe is an unreliable narrator; use of letter and appendix to highlight conflicts *Much Ado About Nothing*: the use of prose for large parts of the play, often to highlight comic moments or to demonstrate the attitudes/characters of Benedick and Beatrice, contrasts with Hero's more elaborate language and use of blank verse; wordplay; animal imagery *Betrayal*: reverse chronology; economic dialogue aids characters' hidden emotions and veiled motivations; autobiographical aspect to the plot; allusions to romanticism of Yeats *Metaphysical Poetry*: conflicting attitudes conveyed by a variety of poetic techniques including: strong, sensuous style and imagery; use of abrupt openings and direct address to engage reader; paradoxes, ironies, importance of wit and satire; the sombre tone of religious poems *Sylvia Plath: Selected Poems*: conflicting attitudes conveyed by a variety of poetic techniques including: diversity of form; extravagant metaphor; significance of phonological features; irregularity of line length, strategic use of enjambement, and end stopping. **Candidates will be expected to comment on any relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. References may include: *A Single Man:* background of changing attitudes in 1960s Southern California; changing attitudes to homosexual love and mortality; consumerism; prospect of imminent nuclear catastrophe *Tess of the D'Urbervilles:* the socio-historical context of the long depression of the 1870s; the destruction of traditional ways of life and attitudes to women and sexuality *Enduring Love:* Jed suffering from de Clerambault's syndrome (he is delusional and dangerous); conflicting attitudes to homosexual love/obsession; intellectual debates about scientific and sentimental interpretations of human action; postmodern dismantling of truth/authority *Much Ado About Nothing:* patriarchal society; attitudes to love, gender and sexuality; implications of anxiety about the erosion of the accepted social order *Betrayal:* autobiographical element; background of permissive 1970s society and social class values *Metaphysical Poets:* social, cultural and intellectual changes; implications and impact of recent scientific and philosophical advances

6 cont	*Sylvia Plath: Selected Poems*: autobiographical influences, in particular her relationship with her father, her husband and her children; Plath's contribution to the Confessional school of poets. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

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Level	**Mark**	**Descriptor (AO1, AO2, AO3, AO4)**			
	0	No rewardable material.			
Level 1	1–6	**Descriptive** • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer's/speaker's craft. • Limited reference to contextual factors. Has limited awareness of significance and influence of how texts are produced and received. • Approaches texts as separate entities.			
Level 2	7–12	**General understanding** • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft. • Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received. • Gives obvious similarities and/or differences. Makes general links between the texts.			
Level 3	13–18	**Clear relevant application** • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received. • Identifies relevant connections between texts. Develops an integrated connective approach.			
Level 4	19–24	**Discriminating controlled application** • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully- chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received. • Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis.			
Level 5	25–30	**Critical evaluative application** • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received. • Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification.			

Question Number	Indicative content
7	**Encounters** Texts available for discussion: ANCHOR: *A Room with a View* **and/or** *Wuthering Heights* Other texts: FICTION: *The Bloody Chamber* DRAMA : *Hamlet* **or** *Rock 'N' Roll* POETRY: *The Waste Land and Other Poems* **or** *The New Penguin Book of Romantic Poetry* Candidates will apply an integrated literary and linguistic method to their analysis. Candidates will be expected to identify a range of examples of encounters with the past. They will identify connections between texts in terms of similarities and differences in these encounters. **Relevant examples of encounters with the past might include:** *A Room with a View*: encounters with Florence's artistic and historical treasures; Lucy meets Mr Beebe after a long interval; she meets George again shortly after he rescues her from the fracas in the Piazza Signoria, and again back in England at the pool; the kissing scene in Cecil's novel reprises Lucy and George's encounter in Italy *Wuthering Heights*: the return of Catherine's ghost; Heathcliff, it is implied, is the product of Mr Earnshaw's affair some years ago; Heathcliff's return after three years away; the opening of Catherine's coffin; Isabella's letter, written 17 years previously, read to Lockwood; Hareton inherits the Heights, 300 years after his predecessor of the same name built it *The Bloody Chamber*: all stories are in dialogue with traditional folk tales and thus all are relevant; in 'The Bloody Chamber', the narrating wife discovers her new husband's murderous past; in 'The Lady of the House of Love', the eponymous vampire, in her mother's wedding dress, is found by the soldier; in 'The Erl King', the heroine discovers the birds are the transformed former lovers of the King *Hamlet*: the ghost of Hamlet's father, who appears to Hamlet to reveal Claudius's guilt, initiates the plot; 'The Mousetrap' as a narrative that will reveal to Claudius a staged version of his past crime; the encounter with Yorick prompts in Hamlet a reflection on his own past and its innocent joys *Rock 'N' Roll*: recurrent references to Syd Barrett playing 'Golden Hair' in the late 1960s, the romanticised idealism of the music being used to highlight the gap between present and past; references also to Sappho, another figure from the past also used as a yardstick for a future Czech Republic; the reunion after many years of Jan and Max, with their nations transformed *The Waste Land*: many encounters with the past in the form of the risen Christ, mythological figures reborn in twentieth-century London, and allusions to English poetry and drama; London becomes Carthage and Jerusalem; the modern Thames is a filthy corruption of its past glories; the encounter with Stetson, a bank clerk, who was at Mylae in 260 BC *The New Penguin Book of Romantic Poetry*: poems of relevance include 'Rime of the Ancient Mariner' (a past sinner doomed to eternal wandering); 'Christabel' (in which Geraldine is a spectral, perhaps vampiric figure); 'Composed Upon Westminster Bridge' (written on Wordsworth's revisit); 'The Leech Gatherer' (the old man as archetype); 'The Discharged Soldier' (Wordsworth probes the soldier for stories of past campaigns); 'On this Day' (in which Byron summons the spirit of Greece's past).

7 cont	**Candidates will be expected to identify and comment on linguistic and literary features and make connections across texts such as:** *A Room With a View*: the third person omniscient narrative; the diversity of characters; extensive use of figurative language *Wuthering Heights*: the structural features of narrative: dual first person unreliable narrators, complex use of prolepsis/analepsis to capture events in past and anticipate future; symbolism; gothic elements; rhetorical features to create moments of heightened emotion and dramatic climaxes *Hamlet*: use of soliloquy and asides; contrasting use of blank verse and prose to increase/reduce tension; play within a play *Rock 'N' Roll*: Jan's longer rhetorical speeches about the political system demonstrate his changing affiliations; intertextual references to rock bands and music underpin the whole play *The Bloody Chamber*: narrative strategies include first person narrative perspective; varied syntax to indicate the dramatic nature of encounters with the past; metaphor and simile to capture these encounters *The Waste Land and Other Poems*: significant phonological features are used to vary tone and mood; deliberate use of line breaks to signal shifts in time/place or an encounter with the past; foregrounding of adverbs and conjunctions for emphasis; intertextual linking with the past *The New Penguin Book of Romantic Poetry*: the use of verse forms, poetic techniques and other rhetorical features to capture or highlight encounters with the past; first person lyric and narrative voices; use of medievalism and archaism. **Candidates will be expected to comment on any relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. References may include: *A Room with a View*: implied social criticism of middle-class snobbery, class conflict and social conventions of Edwardian society; narrow-minded/traditional v open-minded/modern views of life *Wuthering Heights*: intergenerational attitudes to societal issues such as gender, race and class; the use of the Gothic genre to engage with the past *The Bloody Chamber*: encounters relating to gender and sexuality; the adaptations of well-known folk and fairy tales *Hamlet*: religious beliefs in relation to supernatural encounters; attitudes to kingship and succession *Rock 'N' Roll*: the legacy of earlier rock and roll bands in the emergence of the socialist movement in Czechoslovakia; references to governmental records detailing the past activities of radicals *The Waste Land and Other Poems*: changing circumstances of post-World War I society; a significant amount of intertextuality; relevant biographical contexts

	The New Penguin Book of Romantic Poetry: historical contexts relating to changing political and social orders, for example the enclosure of once common lands and the new attitudes to democracy and individualism. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

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Level	**Mark**	**Descriptor (AO1, AO2, AO3, AO4)**			
	0	No rewardable material.			
Level 1	1–6	**Descriptive** • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer's/speaker's craft. • Limited reference to contextual factors. Has limited awareness of significance and influence of how texts are produced and received. • Approaches texts as separate entities.			
Level 2	7–12	**General understanding** • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft. • Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received. • Gives obvious similarities and/or differences. Makes general links between the texts.			
Level 3	13–18	**Clear relevant application** • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received. • Identifies relevant connections between texts. Develops an integrated connective approach.			
Level 4	19–24	**Discriminating controlled application** • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully- chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received. • Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis.			

Level 5	25–30	**Critical evaluative application** • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received. • Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification.

Question Number	Indicative content
8	**Crossing Boundaries** Texts available for discussion: ANCHOR: *Wide Sargasso Sea* **and/or** *Dracula* Other texts: FICTION: *The Lowland* DRAMA : *Twelfth Night* **or** *Oleanna* POETRY: *Goblin Market, The Prince's Progress, and Other Poems* **or** *North* Candidates will apply an integrated literary and linguistic method to their analysis. Candidates will be expected to identify a range of examples where suffering follows the crossing of boundaries. They will identify connections between texts in terms of similarities and differences in such suffering. **Relevant examples of suffering related to the crossing of boundaries might include:** *Wide Sargasso Sea*: Antoinette's father is ruined when slaves cross the boundary from enslavement to freedom; the master-servant boundary is breached when Tia injures Antoinette and Coulibri is destroyed; the line between sanity and madness is crossed by Annette; following Antoinette's removal to Rochester's estate in England, she is imprisoned *Dracula*: Jonathan's journey to Transylvania and his mental breakdown at Budapest; the terrible journey of the Demeter; Lucy's report includes feeling that her soul left her body after Dracula's attack; Renfield's transitions from calmness to agitation and from human to something animal-like; the blood transfusion scenes in which Lucy receives blood from the Crew of Light *The Lowland*: Subdhash is physically beaten after breaking into the golf club; Udyhan crosses a metaphorical line between Ghandian pacifism and Naxalite violence to become involved in the murder of a policeman, and is himself killed; Udyhan's partner Gauti moves from India to America where she abandons her daughter with Subdhash so she can pursue her studies *Twelfth Night*: the shipwreck brings Viola to Illyria where her safety is endangered; her decision to cross-dress as 'Cesario' leads to awkward, sometimes dangerous situations; Malvolio hopes to cross social class lines to marry Olivia; Feste et al perhaps cross an ethical line in their sustained tormenting of Malvolio *Oleanna*: the play ends in the disgrace of John, causing economic and personal suffering; John crosses the line between professionalism and favouritism when he offers Carol a higher grade; in her view, ethical boundaries are crossed when he touches her; questions remain about Carol's motives and the ethics of entrapment *Goblin Market, The Prince's Progress and Other Poems*: the goblins are an amalgam of creatures from all corners of the globe; they lure the sisters out of a safe domestic sphere into violent sexuality ('Goblin Market'); transition from innocent courtship to entrapment in marriage ('Love from the North'); grief for a child lost in infancy ('An End'); unsuccessful longings for relationships to continue after death ('Echo', 'After Death'); confined speakers lament crossing significant boundaries ('The Convent Threshold', 'Shut Out') *North*: buried bog bodies connect violent acts across boundaries of space and time ('Bog Queen', 'Grauballe Man'); the pains of childbirth as an analogy for the colonial yoking of Britain and Ireland ('Act of Union'); Hercules' destruction of Antaeus is allegorically linked to colonial violence; an RUC officer crosses the threshold of the Heaney home ('A Constable Calls').

8 cont	**Candidates will be expected to identify and comment on linguistic and literary features and make connections across texts such as:** *Wide Sargasso Sea*: first person intradiegetic narrative with some shift of point of view to Daniel in Part 2; intertextuality with 'Jane Eyre'; the blurring of past and present, which contributes to Antoinette's/Bertha's suffering *Dracula*: fragmented narrative in multiple genres allowing for variety of perspectives; Stoker employs evocative descriptive writing, metaphor and melodrama to convey the suffering *The Lowland*: an epic narrative spanning three generations with evocative descriptions of locations and settings, contrasts and oppositions; shifts in tone and mood from the epic to the mundane to convey variety of sufferings *Twelfth Night*: the vivid depiction of the shipwreck, asides and soliloquies emphasise difficulties and suffering; the confessional tone and the use of prose to lower tension contrasted with more theatrical and dramatic moments *Oleanna*: the dialogue between Carol and John illustrates the shifting power relationship; they both suffer as a consequence of the cultural/social/educational gaps between them *Goblin Market, The Prince's Progress, and Other Poems*: suffering is conveyed by poetic techniques including irregular rhyme schemes, repetition, varied stanzaic patterns, descriptions rich in erotic and violent imagery, harsh dynamic verbs; allusions to Adam and Eve/forbidden fruit *North:* suffering is conveyed by poetic techniques including use of compound words, dialect words, onomatopoeia, allusion; images of disorder, nightmare, violence and instability. **Candidates will be expected to comment on any relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. References may include: *Wide Sargasso Sea:* the consequences of an in-bred, decadent ex-pat society; slave mythologies and superstitions; the oppressive patriarchal and racially unequal societies *Dracula*: the movement away from patriarchal dominance to female emancipation; technological innovation and the questioning of gender roles *The Lowland:* the Naxalite cause in West Bengal as a response to cultural and religious divisions; immigration and cultural expectations *Twelfth Night:* attitudes to class and gender in Elizabethan patriarchal society; changing reactions over time of theatre audiences to the gulling of Malvolio and the comic treatment of 'madness' *Oleanna:* the loss of economic and social privileges accorded to male-dominated professions; conflicting audience sympathies towards the suffering of the characters

8 cont	*Goblin Market, The Prince's Progress, and Other Poems*: moral ambiguities towards female suffering reflecting those in Victorian society and literary traditions; transgression of Victorian social mores *North*: political and religious issues including the Troubles and segregation of communities in Northern Ireland; wide range of allusions to personal memories, rites of passage, ceremonies and links with the past. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.

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Level 4	19–24	**Discriminating controlled application** • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully- chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received. • Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis.			
Level 5	25–30	**Critical evaluative application** • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification.			