Mark Scheme (Pre-Standardisation)

Summer 2018

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

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General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.

- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.

- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.

- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.

- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.

- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.

- Crossed-out work should be marked unless the candidate has replaced it with an alternative response.

Question Number	Indicative content

1	**Society and the Individual**
	The Great Gatsby
	
	Candidates will apply an integrated literary and linguistic method to their analysis.
	Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel:
	  • retrospective narrative presenting detailed recollections of experiences and conversations
	  • 'endless drill' of depersonalised professionals highlights absence of friends
	  • phrases echo descriptions of the crowd at parties, e.g. 'little boys'; 'open mouthed'
	  • alliteration of 'adventitious authority' highlights power of the police over newspaper reports
	  • syntactic patterning in Nick's representation of Catherine's speech conveys his scepticism about the validity of her evidence
	  • listing and repetition used to highlight the burden Nick feels, e.g. 'every surmise…every practical question'; 'move or breathe or speak'
	  • negative lexical field highlights isolation and sense of loss, e.g. 'remote'; 'unessential'
	  • Nick's growing desperation shown through the repetition of indefinite pronoun 'somebody' and use of interrogatives.
	
	Candidates are required to discuss the question in relation to the wider novel. Any relevant interpretations should be accepted.
	
	Candidates will be expected to comment on relevant contextual factors.
	Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:
	
	  • early 20th century attitudes to class, 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 alternative response.

		Please refer to the specific marking guidance on page 3 when applying this marking grid.
AO1 = bullet point 1		**AO2 = bullet point 2** **AO3 = bullet point 3**
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**
	0	No rewardable material.
Level 1	1–5	**Recalls information** • Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses. • Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer's/speaker's craft. • Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received.
Level 2	6–10	**Broad understanding** • Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. • Gives surface reading of texts. Applies broad understanding of writer's/speaker's craft. • Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped.
Level 3	11–15	**Clear understanding** • Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. • Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received.
Level 4	16–20	**Consistent application** • Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer's/speaker's craft. • Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received.
Level 5	21–25	**Discriminating application** • Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. • Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer's/speaker's craft. • Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way.

Question Number	Indicative content
2	**Society and the Individual** *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:** - opening past tense verbs indicate Pip's control and a change in his relationship with Miss Havisham, e.g. 'looked'; 'had left' - patterning of verbs indicate action and reflection, e.g. 'dragged'; 'he knew' - similes and personification dramatise the fire - lexical field of decay indicating the squalor of Satis house - use of syndetic listing to indicate Pip's confusion, e.g. 'felt, or thought, or knew' - repeated references to Miss Havisham's dress are used to heighten Pip's sense of disorientation - language of restraint echoes theme of criminality elsewhere in the novel, e.g. 'forcibly'; 'like a prisoner' - use of sibilants to recollect Miss Havisham's previous threat, e.g. 'seen her strike her stick' - lexical field of Miss Havisham's appearance is maintained to indicate her essence is unchanged, e.g. 'ghastly bridal'; 'phantom air'. **Candidates are required to discuss the question in relation to the wider novel. Any relevant interpretations should be accepted.** **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: - Victorian attitudes towards class and wealth - attitudes towards criminality and social control - attitudes towards gender and women's roles. These are suggestions only. Accept any valid alternative response.

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3	**Love and Loss** *A Single Man* Candidates will apply an integrated literary and linguistic method to their analysis. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel:** • parenthesis indicates conscious narration • frequent descriptions of George acting as protective/exasperated parent which contrasts with his reluctance to visit Charley • George's use of interrogatives, modal auxiliaries and false enthusiasmchallenges Charley's interpretation of events • terms of affection indicate Charley's closeness to George, e.g. 'Geo'; 'my love' • Charley's language indicates possibilities of a closer friendship, e.g. 'we'; 'like you and Jim used to' • George's changeable attitude towards Charley's feelings, e.g. the implied cruelty of his teasing; his sensitivity when she kisses him • change of narrative style to suggest George's inebriation and create humour • the predictability and limitations of the friendship implied by use of adverb 'often'; repetition: 'more and more and more' • 'punching heart' could foreshadow George's death. **Candidates are required to discuss the question in relation to the wider novel. Any relevant interpretations should be accepted.** **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • experience of isolation as a consequence of emigration • contemporary views on homosexuality and relationships • changes in social behaviours during the 60s. These are suggestions only. Accept any valid alternative response.

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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:** - imperative 'tell me anything' is significant in establishing Tess' conflict - lexical field of animal imagery/defences develops Hardy's alliance of Tess with nature - dynamic verbs used to illustrate Tess' turmoil, e.g. 'flung'; 'shoots' - tripling/patterning of 'every' highlights the physical impact on her - lexical field of dishonesty and punishment contrasted with religious imagery indicates Tess' moral dilemma - Tess' isolation emphasised by distance of the farm workers, e.g. use of depersonalised 'they' and aural representations - the threatening nature of the landscape represented by imagery reflects her emotional state - syntactic patterning of 'I shall' links to the earlier use of 'acquiescence' - increasing strength of Tess' emotions leads to incoherence in the final paragraph. **Candidates are required to discuss the question in relation to the wider novel. Any relevant interpretations should be accepted.** **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: - Victorian attitudes to women, class and sexuality - Tess' dependence on men - moral imperative that dictates Tess' behaviour. These are suggestions only. Accept any valid alternative response.

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5	**Encounters** *A Room With A View* Candidates will apply an integrated literary and linguistic method to their analysis. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel:** • Italian spelling of 'Lucia' along with 'the flight to Rome' implies education/literary sentiment • use of superlative by Charlotte 'dearest' contrasts with Lucy's 'Dear' and reflects the 'coolness' between them • Charlotte's concern is emphasised by the use of exclamatives, intensifiers and lexical field of unease, e.g. 'much worried' • use of pronoun 'he' and noun 'man' to signify George is not viewed as a social equal contrasts with formal use of 'Mr Vyse' • use of modal auxiliaries to politely express tensions/attitudes • tone of Lucy's letter is much more direct in contrast to Charlotte's • use of italics to stress key points and make implications about each other's character and behaviour • use of lexis to maintain a sense of propriety, e.g. 'private'; 'sensitive'. **Candidates are required to discuss the question in relation to the wider novel. Any relevant interpretations should be accepted.** **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • Edwardian attitudes to social class • attitudes towards encounters across perceived class boundaries • restrictive nature of accepted social norms. These are suggestions only. Accept any valid alternative response.

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6	**Encounters** ***Wuthering Heights*** Candidates will apply an integrated literary and linguistic method to their analysis. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel:** • use of pathetic fallacy to indicate Lockwood's lack of understanding • Lockwood's interpretation of the Heights contrasted with the reality • Lockwood's failed attempts at linguistic convergence, e.g. attempts at social chat; dialect 'missis' • the contrasts between Lockwood's evaluation of Catherine's behaviour and her appearance • use of classical reference to 'Juno' to describe the hostility caused by the dog • class and social expectations are maintained by Lockwood with references to servants; his expectation of hospitality • use of animals to reveal his misinterpretation of a practical working environment • use of 'unluckily' indicates he feels blameless for not being able to interpret such an alien environment. **Candidates are required to discuss the question in relation to the wider novel. Any relevant interpretations should be accepted.** **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • Romanticism and romantic ideals • markers of status and class boundaries in the 19th century • contrast of rural with London society. These are suggestions only. Accept any valid alternative response.

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7	**Crossing Boundaries** ***Wide Sargasso Sea*** Candidates will apply an integrated literary and linguistic method to their analysis. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel:** • use of present tense and determiner 'this' signifies the immediacy and inescapability of the new and cold environment • her attraction to the fire foreshadows her means of escape • repeated interrogatives reflect how Antoinette's isolation causes her to question her identity and purpose • internal replies to interrogatives highlight her sense of isolation • the significance of naming highlights the increasing fragility of Antoinette's sense of identity • the motif of the mirror accentuates introspection and transformation • contrasting religious metaphors and allusions to wedding vows indicate the futility of her status • use of pronouns 'they' and 'everything' show Antoinette as powerless. **Candidates are required to discuss the question in relation to the wider novel. Any relevant interpretations should be accepted.** **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • novel as a palimpsest • patriarchal society, female rights and ownership in marriage • contemporary attitudes towards mental illness. These are suggestions only. Accept any valid alternative response.

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8	**Crossing Boundaries** ***Dracula*** Candidates will apply an integrated literary and linguistic method to their analysis. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features and also how the extract relates to other parts of the novel:** • sibilant alliteration, reference to midnight and local superstitions set tone of Harker's unease • repeated use of 'howl' is made more intense by the use of modifiers as the passage develops • vague descriptors 'somewhere', 'far off' and similes used to indicate unquantifiable sense of menace • shared behaviour/affinity with horses, e.g. 'horses and myself in the same way' ; 'the horses shared my fear' • contrasting lexis shows contrast between Harker's fear and the composure of 'the driver' • transition from dogs to wolves indicates the proximity and nature of the boundary • naivety of Harker's narration in presenting the driver as a remedy rather than a cause of the animals' behaviour • a range of language features used to present an impenetrable landscape as a boundary. **Candidates are required to discuss the question in relation to the wider novel. Any relevant interpretations should be accepted.** **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • generic conventions of Gothic and concepts of folklore • contrast to Harker's society where animals are for work, farming or domestic pets • conflict between scientific and traditional/religious world views. These are suggestions only. Accept any valid alternative response.

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Level 5	21–25	**Discriminating application** • Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. • Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer's/speaker's craft. • Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way.	

Question Number	Indicative content
9	**Society and the Individual** ***The Great Gatsby*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the influence of possessions might include:** • distinctions between the Eggs and new/old money • materialistic nature of characters with frequent displays of wealth and abundance • possessions viewed as providing immunity from the law and societal pressures • relationships often based on wealth, status and aspiration • disparity between possessions and happiness. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • contrasts in setting, e.g. the depictions of the houses in East and West Egg • use of imagery, symbolism and motifs • narrative filtered through Nick's perspective on visible displays of wealth. **Candidates will be expected to comment on relevant contextual factors:** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • The American Dream and the material aspirations it generates • 1920s Jazz Age, decadence and freedoms • disparity in social class and wealth in the 'Gilded Age'. ***Great Expectations*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the influence of possessions might include:** • money as a determining factor for success in society/life • relationship between accumulated wealth and possessions through personal endeavour and happiness • effect of wealth and possessions on character, e.g. Pip and Miss Havisham • motivations for relationships – acquisition of possessions, status or affection. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • variations in characterisation and their attitudes to possessions • significance of setting and property filtered through the first person narrator • extensive use of metaphor and symbolism **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • Dickens' views on the links between family, friendship and wealth • Dickens' own life experiences of class/education/wealth and change • 19th century England, the patriarchal system and the difference in earned and inherited wealth.

it Question Number	Indicative content
9 contd	***The Bone People*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the influence of possessions might include:** • Kerewin's financial security contrasts with her view that wealth comes from communing with nature • lack of money restricts Joe's freedoms • Simon's thievery and motivations for it • access to cultural and financial resources in a mixed society. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • varying narrative perspectives on possessions • spiritual v material wealth • use of Maori language to highlight cultural value systems. **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: • poverty as a contributing factor for drug and alcohol abuse • presumptions about race and skin colour • corruption of Maori culture and attempts to preserve its heritage. ***Othello*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the influence of possessions might include:** • materialistic nature of Iago • Roderigo's worth and status dependent on the 'money in thy purse' • women viewed as possessions • Othello's origins in slavery. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • use of imagery and motif • dramatic device of soliloquy to develop plot and characterisation • use of repetition to highlight motivations. **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: • status conferred by military position • patriarchal society and its commodification of women • conflict between Othello's background and Venetian society.

Question number	Indicative content
contd	**A Raisin in the Sun** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the influence of possessions might include:** - how the cheque dominates the play and the relationships in the family - restrictions on education due to poverty - Walter's dreams dependent on financial gain and his naivety in relation to business - differing attitudes about the importance of possessions - Beneatha's rejection of 'attractive'/wealthy potential marriage in favour of her cultural roots. **Candidates will be expected to comment on the writer's use of linguistic and literary features:** - repeated references to the cheque and its significance - development of characters through stage directions - confinement of the single set and props. **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 the influence of possessions might include:** - sexuality as a saleable commodity - WoB's claims about the importance of wealth in the Prologue - WoB's arguments reconciling possessions with religion/corruption of the church - wealth permits freedom of choice and expression. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** - extensive use of imagery and allegory, e.g. references to church artefacts - WoB's use of rhetoric to present her views on possessions - lively creation of character to depict a woman for whom possessions are important. **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: - tradition of courtly love contrasting with the contractual obligations of marriage - changes in perception of the Church and religion - attitudes towards the roles of women and marriage.

Question number	Indicative content
9 contd	***The Whitsun Weddings*** Candidates will apply an integrated literary and linguistic method to their analysis. **Candidates may choose individual poems for discussion or the work as a whole.** **Examples of the influence of possessions might include:** • advertising leading to the commercialisation of sex and aspirational goals to own products that promise more than they deliver • consumerism leading to desires for household commodities within the working classes, e.g. 'Take One Home for the Kiddies' • depictions of the absence of wealth in everyday life • healing for monetary gain in 'The Faith Healer' • mockery of the establishment and tradition in 'Naturally the Foundation Will Bear Your Expenses'. **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 material possessions • colloquial and everyday phrasing contrasts with more elevated forms • ranges between distant/global standpoint and specific/personal **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • Larkin's own concerns with life, death and love, with many autobiographical references • living conditions and social norms in the north of England • growth of post-war disposable income and the rise of advertising. These are suggestions only. Accept any valid alternative response.

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

AO1 = bullet point 1		AO2 = bullet point 2	AO3 = bullet point 3
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**	
	0	No rewardable material.	
Level 1	1–5	**Recalls information** • Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses. • Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer's/speaker's craft. • Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received.	
Level 2	6–10	**Broad understanding** • Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. • Gives surface reading of texts. Applies broad understanding of writer's/speaker's craft. • Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped.	
Level 3	11–15	**Clear understanding** • Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. • Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received.	
Level 4	16–20	**Consistent application** • Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer's/speaker's craft. • Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received.	
Level 5	21–25	**Discriminating application** • Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. • Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer's/speaker's craft. • Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way.	

Question Number	Indicative content
10	**Love and Loss** *A Single Man* Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of feelings of discontent might include:** • George's growing acceptance of himself and his current situation • George's inability to feel connected to the people in his life • Charlotte's sadness at Fred's departure, trying to decipher her current role in life • conflict between society's expectations and personal desires. **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 discontent • the variety of timeframes and situations. **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 • contemporary political concerns causing social anxiety. ***Tess of the D'Urbervilles*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of feelings of discontent might include:** • conflict between individual desires and familial duty • milkmaids' unreciprocated affections for Angel • Tess' perpetual emotional conflicts • contrast between male and female freedoms. **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, e.g. pollarded willows • fluctuation in tension and how this is achieved narratively. **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • 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 feelings of discontent might include:** • Joe's professional struggles and frustrations • the struggles characters face in finding answers to key questions • feelings the police are not supportive/fulfilling their role • the expression of Jed's De Clerambault's syndrome • Clarissa's acceptance of her infertility. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • various narrative perspectives highlighting sources of discontent • Joe's unreliability as a narrator and conscious story teller • 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 which consciously expresses discontent • 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 feelings of discontent might include:** • Don John's frustrations at his lack of power/influence • Leonato's deferment of power in the presence of Don Pedro • Benedick's disappointments with the behaviour of his comrades • differing ways romantic relationships are conducted, e.g. courtly love for Hero and Claudio, clandestine meetings for Margaret and Barachio and spurned love of Benedick and Beatrice • Beatrice's frustrations at her treatment as an older unmarried woman. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • dramatic devices of eavesdropping, disguise and gullings • linguistic contrast between comedic and tragic episodes • manipulation of prose and verse forms to convey attitudes and feelings. **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 • negative views towards older women.

Question Number	Indicative content
10 contd.	*Betrayal* Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of feelings of discontent might include:** - professional frustrations - characters ignoring deeper emotions - lack of fulfilment in life and relationships - lack of honesty/general air of deceit. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** - reverse chronology gradually reveals sources of discontent - economical use of dialogue creates a barrier to the characters' emotions and motivations - language used to create atmosphere of civility amidst deceit. **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: - the absurdist nature of the play as a technique to reveal discontent - contemporary attitudes to marriage and extra-marital affairs - professional, affluent nature of characters situated in city environment. *Metaphysical Poetry* Candidates will apply an integrated literary and linguistic method to their analysis. **Candidates may choose individual poems for discussion or the work as a whole.** **Examples of feelings of discontent might include:** - celebrations of love contrast with previous discontent - frustrations lovers feel at interruptions from the outside world - reconcilement of discontent and religious devotion - discussion of absences and death - frustrations with society's views on friendship. **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.	*Selected Poems:* **Sylvia Plath**
	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 feelings of discontent might include:
	• lack of fulfilment in romantic relationships
	• suicidal feelings and disconnection from the world
	• depictions of resentment towards domestic life
	• desire to alter physical form to seek happiness
	• feelings of inadequacy as a parent.
	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
	• advances in healthcare and cosmetic surgery
	• allusion to literary traditions and myth.
	These are suggestions only. Accept any valid alternative response.

AO1 = bullet point 1		AO2 = bullet point 2	AO3 = bullet point 3
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**	
	0	No rewardable material.	
Level 1	1–5	**Recalls information** - Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses. - Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer's/speaker's craft. - Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received.	
Level 2	6–10	**Broad understanding** - Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. - Gives surface reading of texts. Applies broad understanding of writer's/speaker's craft. - Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped.	
Level 3	11–15	**Clear understanding** - Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. - Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. - Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received.	
Level 4	16–20	**Consistent application** - Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. - Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer's/speaker's craft. - Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received.	
Level 5	21–25	**Discriminating application** - Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. - Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer's/speaker's craft. - Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way.	

Question Number	Indicative content
11	**Encounters** *A Room with a View* Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the influence of social status might include:** • Lucy's development of her own views beyond her social sphere • European travel and property • clergy being placed somewhat outside social hierarchies allowing different classes to interact • treatment of Charlotte as a spinster • interpretations of social behaviours and hierarchies dominating the plot. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • third person narrator, with some level of intrusion of Forster's irony and judgements • allusions to highlight different attitudes to the Classics and major art works • use of contrasts to align characters with different viewpoints on 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: • Forster's implied criticism of snobbery and class behaviour • Edwardian attitudes towards social class, behavioural norms and travel • significance of art and setting in relation to social status.

Question Number	Indicative content
11 contd	***Wuthering Heights*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the influence of social status might include:** • uncertainty caused by the threat of Heathcliff as the 'other' challenging social structures and conventions • class and financial insecurity • social status defined by marriage and levels of education • characters with lower social status presented as coarse • Lockwood presenting characters through a London society lens contrasting with Nelly's perspective. **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 reader from events • use of setting to reflect social status • use of dialect to contrast with Lockwood's elevated language. **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • the slave trade and the docks in Liverpool as a gateway for migrants • contemporary legal rights and property law • patriarchal society and class barriers. ***The Bloody Chamber*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of the influence of social status might include:** • limited economic security of a range of female characters • expectations of female characters to fulfil traditional roles dictated by men • fear of infidelity or loss of status/security in a relationship • male sexual desire and female virginity • facets of female life/nature are universal, irrespective of class and status. **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 attitudes towards social status • reflective evaluation of narrative 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 perceived alliance with feminist and Marxist standpoints
- contemporary attitudes to gender, women's roles, sexuality and difference
- social settings 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 social status might include:
- views on Claudius and Gertrude's marriage
- lower status of female characters
- gravediggers as representative of the lower classes
- Ophelia offered a Christian burial due to her elevated social
- status
- threat to the sovereignty of the estate by foreign powers.

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
- 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, responsibility and sovereignty.

Rock 'N' Roll

Candidates will apply an integrated literary and linguistic method to their analysis.

Examples of the influence of social status might include:
- Jan's personal freedom and lack of economic security contrasted with the unwavering strength of his views
- significance of music as counter-culture contrasting with the classical allusion to Sappho
- positioning of Communism in England and Czechoslovakia and the treatment of individuals dependent on their political views
- Esme's feelings of frustration due to her lack of 'classical' education and her subsequent return to her studies.

Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:
- range of allusions
- dual perspective of settings, e.g. Cambridge and Prague

- interrogatives to question beliefs, actions and interpretations.

Candidates will be expected to comment on relevant contextual factors.

Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:
- contrast between the significance of Communism in England and the Eastern bloc
- autobiographical similarities between Stoppard and Jan
- incorporation of key contemporary figures and writings from Czechoslovakia during the fall of Communism.

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 social status might include:
- general sense of insecurity within modern society pervades the whole collection
- difficulties faced by lower classes as seen in 'Preludes'
- feelings of emptiness faced by those presented as upper class, e.g. 'The Waste Land' and 'Journey of the Magi'
- explorations of class and sexuality in 'The Waste Land'.

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.

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-WWI apathy and air of 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 social status might include:
- social insecurity of characters observed in various poems
- constricted behaviour due to social acceptability, e.g. 'Line of Life'
- individuals isolated/on the margins of society typical of Blake and Wordsworth's poems
- criticism of society's structure, e.g. 'London'; 'Slavery: A Poem'
- educational barriers discussed in 'Lamentations of Round-Oak

Waters'.

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 alternative response.

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

AO1 = bullet point 1		AO2 = bullet point 2	AO3 = bullet point 3

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–5	**Recalls information** • Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses. • Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer's/speaker's craft. • Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received.
Level 2	6–10	**Broad understanding** • Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. • Gives surface reading of texts. Applies broad understanding of writer's/speaker's craft. • Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped.
Level 3	11–15	**Clear understanding** • Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. • Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received.
Level 4	16–20	**Consistent application** • Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer's/speaker's craft. • Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received.
Level 5	21–25	**Discriminating application** • Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. • Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer's/speaker's craft. • Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way.

Question Number	Indicative content
12	**Crossing Boundaries** ***Wide Sargasso Sea*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of feelings of betrayal might include:** - Annette and Antoinette's feelings linked to the abandonment of their husbands - feelings of frustration and resentment within Antoinette and Rochester's marriage - betrayal by locals at Coulibri and Amelie's indiscretion with Rochester - Antoinette's confusion at Tia's unexpected violent behaviour towards her - racial segregation that leads to Annette feeling socially betrayed. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** - shifting narrative perspectives and reactions to perceived betrayal - use of patois to indicate Antoinette and Christophine's removal from mainstream island culture - use of memory, dreams and shifting time to create uncertainty. **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: - post-colonialism and marginalisation - 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 feelings of betrayal might include:** - Van Helsing's knowledge of the occult being betrayed by Mrs Westenra's actions - concealment of knowledge from female characters causes complications - Lucy's betrayal through her metamorphosis - concealment of blood transfusions from the other male characters to prevent feelings of betrayal - Renfield's feelings of abandonment by Dracula. **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 creates situations that can lead to feelings of betrayal - field of religious belief.

Question Number	Indicative content
12 contd	**Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • changing social order in contemporary society • changing roles of women • role of religion as a controlling factor. ***The Lowland*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of feelings of betrayal might include:** • concealment of Bela's parentage and her subsequent response when the truth is revealed • Gauri's rejection of the traditional role of wife and mother and the impact on her family • Udayan's rejection of his homeland and role of son through his emigration to America • Subhash's involvement in the Naxalite movement, the murder he commits and the feelings it evokes in his parents and brother. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • epic nature contrasts with individual betrayals • elliptical chronology and narrative gaps create feelings of uncertainty • omniscient third person narration with a mixture of dramatic voices. **Candidates will be expected to comment on relevant contextual factors.** Any reference the candidate makes to context must be relevant and appropriate to the question. These may include: • the Naxalite movement in West Bengal in the 60s and background context of Partition in the 40s • Bengali Hindu customs and traditions • comparative freedoms offered by an American lifestyle and education.

Question Number	Indicative content
12 contd	***Twelfth Night*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of feelings of betrayal might include:** • cross-dressing and mistaken identity leads many characters to feel betrayed • deception of others and self-deception • treatment of Malvolio, the trickery he faces and related characters' reactions • revelation of betrayals in the final scene. **Candidates will be expected to identify and comment on the writer's use of linguistic and literary features:** • dramatic conventions of soliloquies, dramatic irony and gulling to show alienation between characters/situations • use of disguise as a dramatic device • presentation of a range of emotional states and reactions. **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. ***Oleanna*** Candidates will apply an integrated literary and linguistic method to their analysis. **Examples of feelings of betrayal might include:** • Carol's feelings that John is betraying his position as educator • John's feelings that the university is failing to support him • censorship of John's book which he interprets as a betrayal of freedom of speech • John's views about the material consequences of his betrayal by the system • betrayal of the conventional teacher/student boundaries and behaviours. **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

Question Number	

12 contd	• changing nature of education
	• attitudes towards censorship and freedom of speech.
	
	Goblin Market, The Prince's Progress, and Other Poems
	Candidates will apply an integrated literary and linguistic method to their analysis.
	Candidates may choose individual poems for discussion or the work as a whole.
	Examples of feelings of betrayal might include:
	   • feelings of destruction, isolation and doubt caused by the Goblins' betrayal
	   • reactions to spurned lovers and their place in society
	   • love and comfort in the face of death, e.g. 'In the Round Tower at Jhansi'
	   • reactions to death and expectations of loved ones
	   • religious devotion and the betrayal of Christ.
	
	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 betrayal
	   • 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.

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 feelings of betrayal might include:
	- reactions to perceived betrayal of Irish history and culture through contemporary disengagement - betrayal by the Church - betrayal of acquaintances and compatriots through the violence of The Troubles - passive reactions to persecution for adultery and allegorical rape.
	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 cultural abandonment - complex metaphors and images, many violent in nature - incorporation of different voices.
	Candidates will be expected to comment on relevant contextual factors.
	Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:
	- political 'troubles' in Northern Ireland - discovery of historical artefacts, bog bodies - Ireland's historical, linguistic and geological background and how it resonates in contemporary society.
	These are suggestions only. Accept any valid alternative response.

Please refer to the specific marking guidance on page 3 when applying this marking grid.		
AO1 = bullet point 1	**AO2 = bullet point 2**	**AO3 = bullet point 3**

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1–5	**Recalls information** • Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses. • Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer's/speaker's craft. • Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received.
Level 2	6–10	**Broad understanding** • Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. • Gives surface reading of texts. Applies broad understanding of writer's/speaker's craft. • Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped.
Level 3	11–15	**Clear understanding** • Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. • Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received.
Level 4	16–20	**Consistent application** • Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer's/speaker's craft. • Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received.
Level 5	21–25	**Discriminating application** • Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. • Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer's/speaker's craft. • Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way.